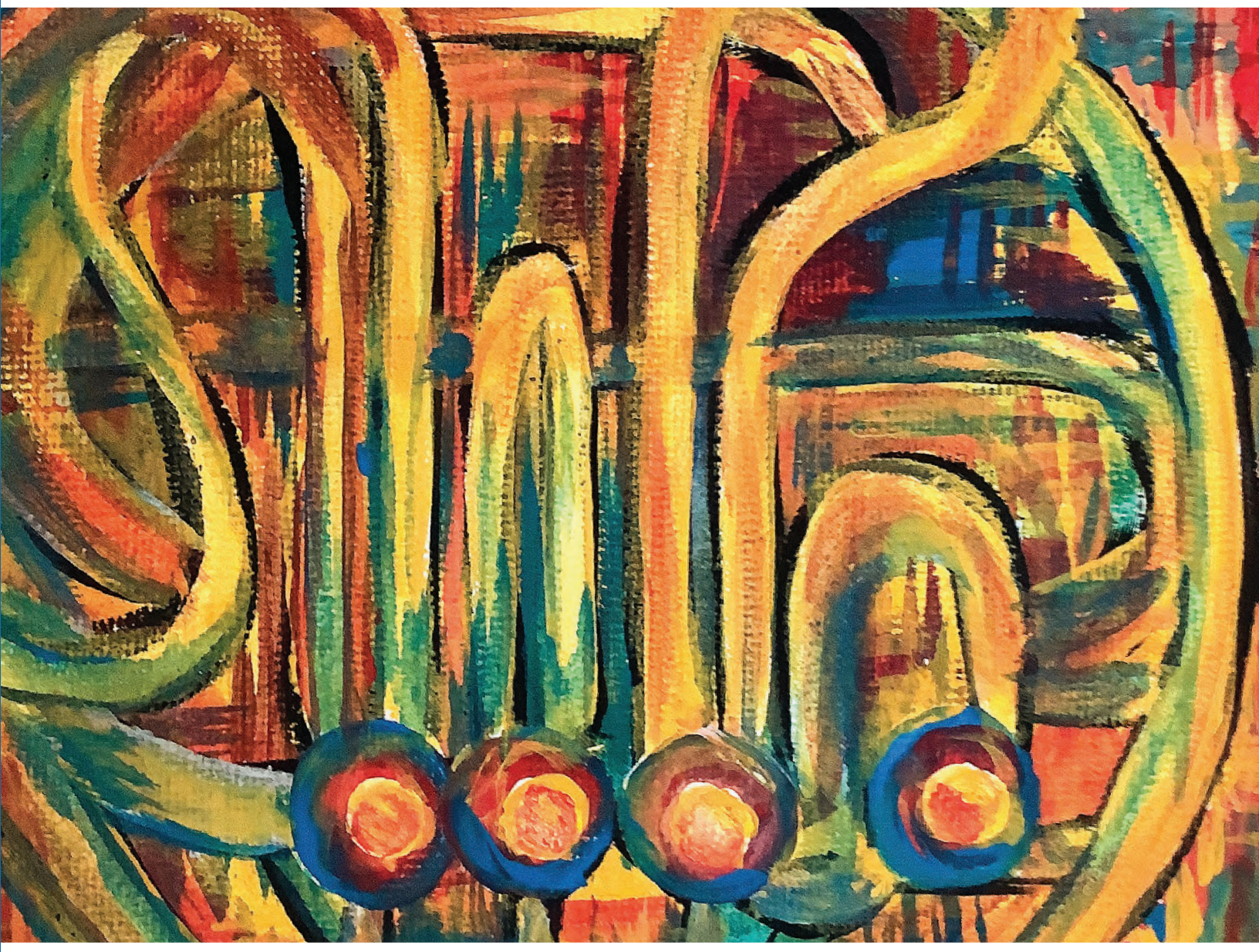
# The Horn Call

MAY 2021



JOURNAL OF THE
國際圓号協会 • l'Association internationale du cor • Internationale Horngesellschaft
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# The Horn Call

**Journal of the International Horn Society**

**Volume LI, No. 3, May 2021**

**James Boldin, Editor**

ISSN 0046-7928



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

**On the Cover:**
*Decomposed,* by Abigail Snyder, acrylic, 2020.
*Cover design by Shanette Washington*

# The International Horn Society

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| USA and Canada | Elaine Braun, Coordinator* |
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*To become a country representative, contact Kristina Mascher-Turner – horngoddess@gmail.com.*
*To represent a US state, contact Jennifer Sholtis – Jennifer.sholtis@tamuk.edu.*

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**https://twitter.com/hornsocietyIHS**

**https://www.youtube.com/channel/UCFqyMb5MbzN17grF2HEIb_g**

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# The Horn Call

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## The Horn Call

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# From the Editor

*James Boldin*

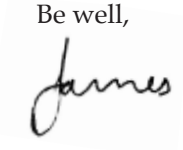
**Dear Friends:**

By the time you read this, more than a year will have passed since the COVID-19 pandemic shut down or severely curtailed live performing arts events. We all eagerly await the day when we can fully resume those activities which bring joy and enrichment to our lives and those around us. The loss of life, employment, and simple face-to-face interaction with our students, colleagues, family, and friends these past several months is heart-breaking. Amidst it all, there have been some bright moments. Horn players have remained highly active, creating virtual performances, clinics, and other educational and artistic material. The resilience and compassion of the entire musical community has been heartening to see.

Looking towards the summer, I want to draw your attention to two special events: IHS 53, August 9-14, and a commemorative book dedicated to the first fifty years of the IHS. Both promise to be amazing offerings. As with previous symposia, IHS 53 will include an astounding array of featured and collaborating artists, masterclasses, clinics, presentations, and exhibits. Exceptionally low registration fees for members, combined with interactive, live-streamed, and pre-recorded formats, should allow for increased participation. Visit ihs53.com for registration and more information.

The 50th Anniversary book will include organizational highlights from the beginning to the present, with descriptions of programs, workshops and symposia, publications, awards and competitions, the people who have shaped the society, and much more. Keep an eye on hornsociety.org for more information about the release of this one-of-a-kind volume, and check out the ad in this issue. Last but not least, I hope you'll take the opportunity to read the variety of content in this issue, including obituaries for and memories of Jan Bach (1937-2020) and Fredrick Bergstone (1935-2021); Part 2 of Mary Ritch's interview with Robert Watt; an article on unaccompanied repertoire by Douglas Hill; a conversation with Thomas Jöstlein by Layne Anspach; and several other interesting and informative articles!

Be well,

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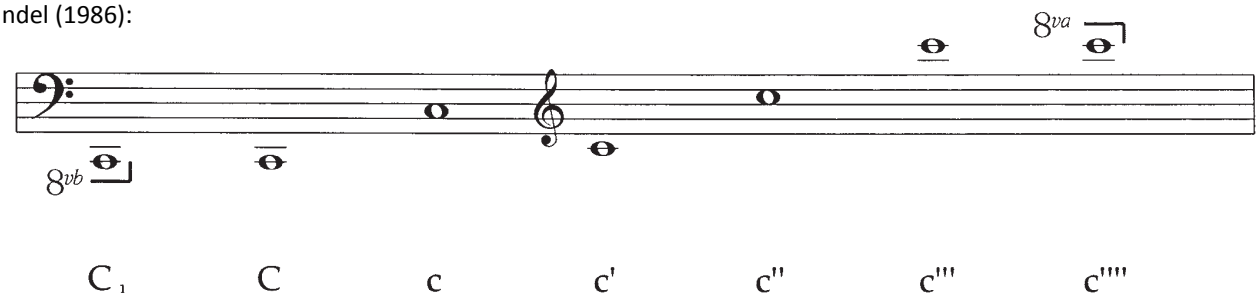
**Guidelines for Contributors**

The *Horn Call* is published tri-annually, with mailings as close as possible to October 1, February 1, and May 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or appropriate contributing editor (see the list of editors on page 5).

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.

*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. 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*

## Hello, my dear horn friends and family!

As always, I hope that you are all staying safe and healthy as we continue our struggles against COVID-19. This time of the year is always exciting for me, even this year: Spring is in the air, the school year is winding down...but there is also one major reason – the upcoming IHS Annual Symposium! As I mentioned in the February *Horn Call*, **IHS53** will be online **August 9-14,** and we're looking forward to presenting a Symposium with a wide variety of offerings, both of pre-recorded materials and on our live-streaming days of August 9, 11, and 13. Without a doubt, though, the most important part of IHS53 will be **YOU**! I want to invite *every* member of the Society to be involved in the Symposium, with maximum interaction and activity. We've structured the registration cost for the Symposium to be as low as possible, to remove as many barriers as we can for everyone to be a part of this year's event. You'll not want to miss this!

The work of the IHS also carries on, behind the scenes, and I would like to highlight a few items. We've elected our first **Student Advisory Council**, a body of high school and university students who have monthly meetings with the Executive Committee, to give their input and advice. It's been a dream of mine since becoming President to give our student members a greater sense of ownership and a greater voice in the Society, and I am so incredibly happy to see this initiative take off! The members of the Student Advisory Council are Lauren Antoniolli, Emma Brown, Allison Combs, John Degnan, Yui Ginther, Kierstan Gustafson, Mary Haddix, Inman Hebert, and Sarah Ismail.

I'm also proud to announce that, after a full search process, the IHS Advisory Council has appointed a new Symposium Exhibits Coordinator for IHS53, **Tawnee Lynn Lillo.** We're all looking forward to working with Tawnee and the expertise she brings to this vital position for the IHS.

This year also marks the end of the second term of our Vice-President, **Kristina Mascher-Turner,** and Secretary/Treasurer, **Annie Bosler.** I cannot begin to describe how wonderful it has been to work with such excellent, ener-getic, passionate, articulate, organized, funny, warm, caring, artistic, and *patient* colleagues in the Executive Committee! This list of qualities is just a start, and I could go on and on singing their praises. I want to thank them from the bottom of my heart for their work on the Executive Committee over the years, and express how much I will miss them. The Advisory Council will be electing new officers to the Executive Committee, so look for a report on those elections on the IHS website, the *Horn and More* Newsletter, and the October *Horn Call*.

In closing, this message marks the end of my first three-year term as your President, which has been some of the most rewarding work I have done. It has been my great honor to serve the Society, to help grow it, and, hopefully, to improve it. I can't thank you all enough for the trust that you have placed in me, as well as the tremendous support I've enjoyed, and, if given the opportunity, I would be honored to continue to help the IHS in any way that I am able.

Wishing you all of the very best!

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


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# IHS News and Reports

*Brenda Luchsinger, Editor*

## From the Office

Spring is springing, which means our symposium is right around the corner! IHS 53, all online this year, will be held August 9-14, 2021. We will also be holding our Advisory Council (AC) Annual meeting, as well as our General Membership Annual meeting. Per the IHS Bylaws, "Active members may propose new business to the Advisory Council. Such proposals must be submitted in writing to the President or Executive Director no later than 30 days prior to the annual meeting of the Society." During the AC meetings we also discuss and vote on new Honorary Members. Did you know we take nominations from members? Also in our bylaws: "Honorary members may be nominated at any time by any member in good standing and may be elected to honorary status upon receiving a two-thirds majority vote of the Advisory Council." Visit hornsociety.org/ihs-people/honoraries for more information.

Be sure to keep an eye on IHS53.com for updates on our symposium! Information about registration, performances, master classes and events, Premier Soloist competition, and more will be posted on an on-going basis. A mobile app is available on Android and iOS, which is another way to connect – search for IHS 53 and look for our tri-horn logo. We also have a T-shirt available!

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

As always, if I can do anything 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. I'd love to hear from you!

– **Julia Burtscher**, Executive Director

## News Deadline

The next deadline for news submissions is August 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 Luchsinger**, at 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 Director Julia Burtscher.

## IHS Composition Commissioning Opportunities

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

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

Request application forms and information from Randall E. Faust, PO Box 174, Macomb IL 61455 USA, RE-Faust@wiu.edu.

## IHS Website

The video playlists from the 2010 part of the European Style Surveys (on the IHS website under MEDIA->European Style Surveys) have been revamped for easier access. Visitors can see and hear five standard orchestral excepts played by twelve leading professional principal horn players. Those can be compared and contrasted with audio recordings of the same repertoire made in 1964-65 by principals of many of the same orchestras.

The app for the IHS 53 symposium is now available for free download in Google Play and the Apple App Store. Search for IHS 53. Content is being added continuously as we ramp up for the event.

– **Dan Phillips**, Webmaster

## Job Information Site

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

## Assistantships

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

## Area Representatives

Israeli IHS Country Representative **Aviram Freiberg** is a horn player, singer, composer, teacher, researcher, and entrepreneur. He studied at the New England Conservatory in Boston and Bar-Ilan University in Tel Aviv and is currently a PhD candidate at the University of Haifa. He reports: Despite the challenging pandemic, horn related musical activities have taken place in Israel. Principal horn Alon Reuven and second Ruti Rozman-Varon performed Beethoven's Sextet op. 81b for two horns and string quartet in a chamber music concert in Jerusalem at the Brigham Young University branch with their colleagues from the Israeli Camerata. Horn players of the Israeli Philharmonic, assistant principal Dalit Segal and second Yoel Abadi, played a Hanukah traditional song based on Handel's *Judas Maccabaeus*. A horn choir organized by Tzippi Cheryl Pellat, former principle of the Kibbutz Chamber Orchestra, meets every six weeks and plays for fun, from duets to large horn ensembles. Among its members are amateur players as well as retired professional players. In the photo are (r-l) Aviram Freiberg, Vladimir Shumov, Shlomi Eini, Nechama Mann, Hadas Michaeli, Tzippi Cheryl Pellat, Ami Zehavi, Shlomo Almog, Vitali Palei.

– **Kristina Mascher-Turner**, Coordinator

*Israel Horn Choir*

## Coming Events

**Hornswoggle** celebrates 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 grouped into ensembles by ability level. Contact **Karl Kemm** at 940-300-3131 or visit hornswoggle.org.

**The University of North Carolina School of the Arts Summer Horn Intensive**, to be held June 15-17, 2021 and led by Stefan de Leval Jezierski and Maria Serkin, is open to hornists of all ages. This three-day online seminar will include two hours of daily masterclasses and presentations. Register at one of two levels: observe daily group classes or participate in these classes and receive two one-hour lessons with the artists. See uncsa.edu/summer/index.aspx.

*Stefan de Leval Jezierski*

*Maria Serkin*

The **Eastman French Horn Online Workshop** will be held from July 26-28, 2021 led by Elizabeth Freimuth and Nikolette LaBonte. This three-day intensive online workshop includes private and group lessons, masterclasses, solo playing, and guest faculty presentations by Peter Kurau, Chad Yarbrough, and Denise Tryon. Registration is open until April 15 to both performers and auditors. https://summer.esm.rochester.edu/course/french-horn-online-workshop/

## Member News

**Jeffrey Agrell**: After two careers – 25 years as a professional symphony musician, followed by 21 years as horn professor at the University of Iowa – I will be retiring as of June 1, 2021. I have too many plans for retirement – writing books and composing, and learning lots of new things: drawing, watercolors, calligraphy, Norwegian, biking, pinot noir, reading history and historical fiction, blues and bluegrass guitar, and so on. I plan to be available for college horn classes anywhere via Zoom, gratis, for anyone interested.

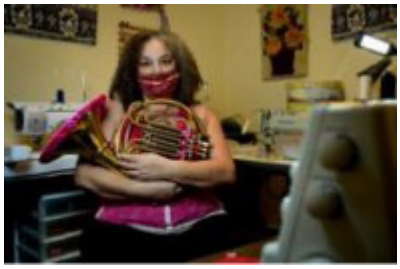
**Randy Harrison** of Harrison Brass (Baltimore MD): After 40 years in the horn sales, repair, and customization business, I have closed my shop for retirement. Though sometimes stressful, my time in the business has been a great, rewarding experience, during which I met many new friends. I want to thank all of those I was privileged to serve over the years for their trust, support, and kindness.

**Randy Gardner** (Temple University, IHS Advisory Council) has presented "Mastering the Horn's Low Register" at the University of Minnesota (**Ellen Dinwiddie Smith** and **Caroline Lemen**), Royal Northern College of Music (**Lindsey Stoker**), and as a guest on The Horn Circle (**Carl Wells**). He presented "Effective Approaches to Teaching and Learning," along with recital performances at Tarleton Brass Day (**Kim Rooney-Hagelstein**) and the Northeast Horn Workshop (**Jonas Thoms**). Randy also discussed concepts from "Visualize to Realize" with host **Jeff Nelsen** on his Musician Mindset broadcast. (Modular Music Masterclasses are listed at randygardner.com). Randy was also honored to perform as a substitute hornist for several video recordings with The Philadelphia Orchestra. He looks forward to teaching at this summer's online Kendall Betts Horn Camp.

**Frøydis Ree Wekre** is teaching during the summer of 2021 at the Weimar Hochschule für Musik from July 25-31. See hfm-weimar.de/masterclasses. And in Oslo, Norway, she will be teaching at the Voksenåsen Summer Academy from August 2-6. See summeracademy.no

**Maddie Levinson** (Northglenn CO): I began sewing masks in February 2020 as part of a sewing chain making PPE

for hospitals and clinics. Then came orders from students for bell covers. I played a brass quintet gig last summer with one of the participants in the Miller CU aerosols study and learned what fabric was being used. Because horn players put their hands in the bell, bell covers are different than for other brass instruments. I designed an envelope with ease of entry, and had outfitted approximately ten different schools when Mike Thornton ordered a set for the University of Colorado horn studio. I have been donating covers to as many schools and students as possible, as I know music programs are underfunded. Mad Mountain Stitchery was born years ago, as I have always sewn items for schools, bands, fire departments, and other organizations with sewing needs.



*Maddie Levinson,*
*Mad Mountain Stitchery Owner/Designer*

Quadre (**Amy Jo Rhine, Adam Unsworth, Lydia Van Dreel, Daniel Wood**) recently kicked off their series of virtual Conversations with Quadre with David Krehbiel about his new memoir, *Through the Door: A Horn Player's Journey.* Nearly 100 players showed up for the two lively conversations about Dave's life and career playing principal with the Chicago, Detroit, and San Francisco symphony orchestras. (See a review of the book in Book and Music Reviews.) Quadre announces its 2021 international composition contest for horn quartet works. All composers are eligible and there is no fee to enter. Submission deadline is June 1. First prize: $1,000. Second prize: $500. For complete details, see www.quadre.org/projects.

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

**Stacy Lendt**: The Kansas City Horn Club has been finding new ways to reach out. A virtual performance featured their resident composer and musical director, **Gavin Lendt**, who composed an original piece inspired by the Kansas state motto, *Ad Astra Per Aspera*, meaning "To the stars through difficulties." The piece evolves into the state song, *Home on the Range.* Another virtual performance in December featured another Gavin Lendt original, *Sing We Now Upon a Rose.* During the fall, the club began virtual Second Saturday Sessions via Zoom and Facebook Live for horn players to come together for discussions and to share their talents and knowledge. As winter approached, they were able to perform outdoors for the Festival of Lights at Powell Gardens, a botanical garden near Kansas City, leading to a feature article in the *Kansas City Star*. In 2021, they partnered with Show Delivered to bring music to more neighborhoods in the Kansas City area. The Kansas City Horn Club consists of members between the ages of 14-80, as well as two percussionists. See kchornclub.org.

*Kansas City Horn Club at The Festival of Lights at Powell Gardens;*
*photo credit: Wildly Creative Co*

The American Horn Quartet (**Kristina Mascher-Turner**, **Denise Tryon**, **Geoffrey Winter**, and **Kerry Turner**) were featured artists at the Northeast Horn Workshop, performing a live-stream concert followed by a discussion and masterclass. The AHQ will attempt to rebook cancelled engagements in Germany, France, Belgium, Luxembourg, Cincinnati, Philadelphia, Conway (AR), Montreal, Mexico, Costa Rica, Panama, and Brazil. Kerry and Kristina (the Virtuoso Horn Duo) have released YouTube video recordings of three new duets that Kerry composed recently. One of these, *Ghost Dance, Op. 90* is the required piece for Round 2 of the Phoenix Music Competition, which also features the *7 Duets* by **Ricardo Matosinhos**. From their new residence in Brussels, Kerry and Kristina have concentrated on the release of several new works for horn from Phoenix Music Publications. Kerry retired from the Luxembourg Philharmonic in October.

*The Luxembourg Philharmonic Orchestra horn section: Andrew Young,*
*Luise Aschenbrenner, Leo Halsdorf, Kerry Turner, and Nagy Miklos.*

**Brenda Luchsinger** and her Alabama State University colleagues Cordelia Anderson, soprano and Adonis Gonzalez-Matos, piano, premiered a new song cycle, *Songs of Strength and Hope: A Song Cycle for Soprano, Horn, and Piano.* The cycle was composed for them by their colleague Kristofer Sanchack, and it was premiered at the Alabama Music Educators Association Conference in January. The cycle features the poetry of Langston Hughes in four

movements: To Wealth, Helen Keller, Demand, and Daybreak in Alabama. The cycle was recorded at First United Methodist Church in Montgomery, Alabama in December.

**Sharon and Randall Faust** of Faust Music have recently published several new offerings for horn, including *A Christopher Leuba Compendium* and several solo and chamber works. See faustmusic.com.

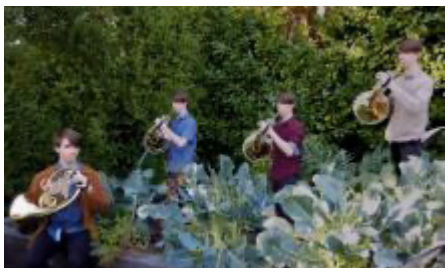
*Kristofer Sanchack, Cordelia Anderson, Brenda Luchsinger, Adonis Gonzalez-Matos*

**David Amram** (Beacon NY): The Dallas Symphony performed my *Partners: A Double Concerto for Violin, Cello, and Orchestra* in April. At age 90, I have been remembering when I started out in 1954: Julius Watkins and I were the only hornists playing jazz, and now a small army of hornists play jazz.

**Janis Lieberman** of the San Francisco Bay area writes that her trio, Sierra Ensemble, is currently recording the Brahms Horn Trio, set to be released this summer. The trio will perform the US premiere of Turkish composer Tolga Özdemir's *Chaopolis* this May in San Francisco. Sierra Ensemble is committed to supporting a lively chamber music environment, performing worldwide since 1998 and seeking to build community locally as well as globally via composer commissions, education projects, and accessible performances. They currently collaborate with students in virtual education projects in the San Francisco Bay area schools.

**Fred Hines:** I have not played much since the pandemic began, except for a Zoom performance with TACO (the Terrible Adult Chamber Orchestra) in the San Francisco Bay area. I have also been working with my spouse, a violist, to create some horn and viola duets. Our favorites so far are romantic songs from *West Side Story*.

**Pamela Marshall** (Lexington MA) learned that **Braydon Ross**, a horn student at the University of the Pacific in California, recorded a video of himself playing all four parts of her composition, *Isolde's Garden* – "appropriately in a garden, among the cabbage plants." Braydon studies horn with professor **Sadie Glass**.



*Braydon Ross performing Pamela Marshall's horn quartet*

**Ellen Bordelon** (Baton Rouge, Louisiana) hornist with the Bayou Brass Quintet – Mark Courter and David Wallace (trumpet), Richard Johnson (trombone), Louis Bordelon (tuba) – performed two "front yard" concerts last summer. The ensemble also produced a video featuring music by American composers that was posted to YouTube as the monthly recital program of the Music Club of Baton Rouge. The week before Christmas, the quintet performed four outdoor holiday concerts in four days, then played at the funeral of a fellow musician.

*Mark Courter, Louis Bordelon, Ellen Bordelon, Richard Johnson, David Wallace*

**Piotr Kowalski**: A horn quartet from Poland (**Gabriel Czopka**, **Michał Szczerba**, **Łukasz Łacny**, and Piotr Kowalski) performed the *Konzertstück* by Robert Schumann in an online concert with the Sinfonia Iuventus, a young Polish professional orchestra conducted by Marek Wroniszewski. The concert (The Rite of Brass) took place in the Polish Radio Concert Hall in February and was streamed online on YouTube at sinfoniaiuventus.pl/the-rite-of-brass on the Sinfonia Iuventus channel.

*Michał Szczerba, Łukasz Łacny, Piotr Kowalski, and Gabriel Czopka with Sinfonia Iuventus*

**Tadeusz Tomaszewski**: The Polish horn community has produced horn competitions and masterclasses, mostly online. The Winter Academy of Music took place in Lusławice, and a horn workshop led by **Tomasz Bińkowski** of Fryderyk Chopin Music University in Warsaw took place from January 31-February 6. The horn quartet HornTastic, **Joanna Wydmuch**, **Edyta Chmielewska**, **Natalia Kawecka**, and **Anna Baran** performed the Heinrich Hübler *Konzertstück for Four Horns* in the Witold Lutosławski Concert Studio of Polish Radio. The Ninth International Brass Instruments Competition was cancelled due to COVID restrictions, but other competitions moved online and were held virtually. A regional horn competition was held in Katowicach in February with a jury led by headmaster Wiesław Grochowski.

*Joanna Wydmuch, Edyta Chmielewska, Natalia Kawecka, Anna Baran, Gabriel Czopka, Michał Szczerba, Łukasz Łacny, and Piotr Kowalski*

**Ab Koster**: During the Corona crisis I used my free time to digitalize many of my radio, television, and CD recordings, made during my career from 1977 until present day, for my YouTube channel. More than 70 videos, including many unknown pieces for horn and piano, horn and orchestra, as well as chamber music are available. Almost all of my CDs, including the Mozart Concertos on natural horn, *Haydn: The Natural Horn,* the CD with the Dutch Horn Concertos, and recordings during IHS Symposia are available. In the future, I also plan to publish some lessons. See youtube.com/c/AbKoster.

**Frederik Rostrup** in Denmark: The country has been in either complete or partial lockdown since March 11, 2020. Consequently, any concerts or rehearsals have been illegal. Some of us are playing quartets. Recently, I celebrated the completion of recordings of horn and piano works, including the Dukas *Villanelle* and the Schumann *Adagio and Allegro*.

**Dietmar Dürk**: The year 2020 was a challenging and difficult year, with virtually no exhibitions, and we lacked above all personal contact with customers, partners, and friends. Fortunately, we were able to present our latest creation from DürkHorns at the beginning of 2020: the double horn model D10 Allegrini Experience, which we developed in collaboration with **Alessio Allegrini** from Italy. See duerkhorns.de/d10-allegrini-experience.html.

## Obituary

**Ralph F. Pullin, Jr.** (1945-2020) was an active community horn player in northern Illinois, a lifetime resident of the Lindenwood area and a member of the nearby Rockford Horn Club since 1982. He had many occupations, but was always a musician, both singing and playing horn. He served in Vietnam as a member of the 1st Cav Skytroopers Band. He played in the Rockford Symphony at one time, and more recently in the Rochelle Municipal Band, the Old Timers Band, and groups at Kishwaukee College. He was a longstanding member of the IHS and encouraged young people to join. He paid for memberships for students and others who couldn't afford it. With the Rockford Horn Club, he dressed up as Santa for the YMCA Christmas tree walk and Belvidere Hometown Christmas. The club also performed at weddings, fundraisers, the hospital, and the Mendelssohn Club in Rockford. Ralph was knowledgeable about the horn and attended IHS workshops whenever he could. I knew him from the horn club. We will miss him.

– Nancy Johnsen

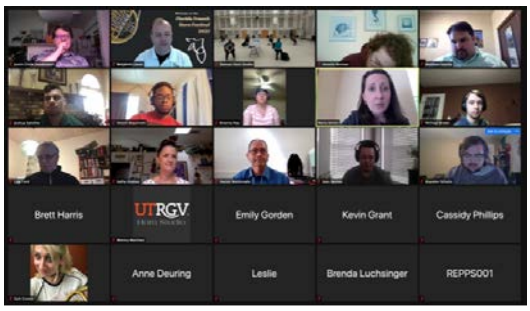
## Event Reports

### Intermountain Horn Con 2021
*reported by Maddy Tarantelli*

The Intermountain Horn Con 2021 was held online in February, hosted by **Maddy Tarantelli**. Featured artist **Denise Tryon** guided the event's 100 participants through her warm-up routine, delivering specialized training for low horn playing. She led a question-and-answer session focused on mental and musician health during the pandemic and taught a masterclass. **Katy Ambrose** delivered a lecture on the history of Black American hornists. The solo competition was adjudicated by **Lanette Compton**, **Liz Freimuth**, **Jaclyn Rainey**, and Denise Tryon. Throughout the event, a virtual hall of vendors' videos was presented with discounts and giveaways raffled off to participants around the country. **Larry Lowe** delivered a lecture on high horn specialization and then was honored for his upcoming retirement as Brigham Young University's horn professor for 28 years. **Sonja Reynolds** and **Wendy Koller** constructed a touching video of *Legacy Fanfare* for six horns, composed and performed by **Daniel Omer** (Utah's IHS Area Representative) and dedicated to Larry upon his retirement.

### 2021 Florida French Horn Festival
*reported by Benjamin Lieser*

The 2021 Florida French Horn Festival was hosted virtually in March by **Benjamin Lieser** at the University of Central Florida and **Kathy Thomas** at Stetson University. A variety of topics was presented, including discussions on healthy practice habits, preparing for college auditions, and composing for horn. Presenters included **Matthew Haislip**, **Travis Bennett**, **Richard Seraphinoff**, **Carolyn Wahl**, **Karen Schneider**, **Maria Serkin**, **Lisa Ford**, **Wayne Lu**, **Rachelle Jenkins**, **Zachary Cooper**, **Nicole Calouri**, **Nick Calouri**, **Chris Hunter**, **Angela Cordell-Bilger**, **Audrey Destito-Stutt**, and **Angela DiBartolomeo**. The Florida French Horn Festival is an annual event held in Orlando, FL. See floridahornfest.com.




*Florida French Horn Festival session*

# Correspondence

## In Memory of Horace Fitzpatrick (1934-2020)

I never met Dr. Horace Fitzpatrick in person, only heard about him from an elderly colleague, whose appreciation for the former's temperament was not, so to say, fully sympathetic. Instead, I had plenty of occasions to evaluate Fitzpatrick's academic output, in particular his main and well-known horn book (since a bibliography of his writings is apparently unavailable, I add a tentative one here below).

A cultivated scholar, teacher (Guildhall School) and performer (mostly on natural horn), Dr. Fitzpatrick graduated at the University of Oxford with a dissertation on the early history of the horn. His research afforded the novel and seminal perspective of the social context in which the instrument was developed, at first as a hunting device and later on as a complement of art music.

The social approach is familiar to historians of the so-called material culture, who evaluate any human artifact as a witness of the respective community and its customs. Even though frequently overlooked by organologists, this perspective can be a fruitful source of new knowledge also with musical instruments, in particular at their first appearance and/or exploitation. The second main feature of Fitzpatrick's research was its focus on a limited time span, a common practice today (think of the "early" history of the piano, of the violin, mandolin, trumpet, etc.), but in those days a completely new attitude in our field of studies. These two, in my opinion, are the main methodo-logical novelties of *The Horn and Horn-playing and the Austro-Bohemian Tradition 1680-1830,* a book that sheds light on the many social and political aspects that nurtured the advent and the increasing success of the instrument during the Baroque and Classical period (including the main hand-horn era), leaving out the remainder.

Hunting and hunting ceremonies constituted a main commitment in the life of the most prominent and wealthy personalities of the French Royal court at the end of the seventeenth century. The activity was in fact a way to promote the ideals of courage, chivalry and nobility, which had been exalted by the aristocracy since the Middle Ages, and that are summarized by the German concept of *Tugend* (virtue and bravery). The role of Count von Sporck, the nobleman who imported the mounted chase from Paris to Prague and the Holy Roman Empire, was put in a new light, assigning him also a fundamental impulse to the musical achievement of the instrument. In fact, the import of the hunting horn tradition to Bohemia paved the way for the first and second generation of horn players and masters, who later spread all over Europe assuring the early musical fortune of the instrument. The author also clarifies that the inclusion of the horn in musical establishments was not only an artistic issue, but also the by-product of the political status symbol that the instrument boasted. Indeed, after the enrollment of two horn players (Wenzel Rossi and Friedrich Otto) at the Imperial court orchestra of Vienna in 1712, many representatives of the Austrian ruling power, both in domestic and foreign countries, equipped their own music ensembles with a couple of horns.

Thanks to his fluency in English and German, Dr. Fitzpatrick was also able to explore unknown and rare written sources preserved in Austrian and German libraries, thus exploring the early art music that requires the instrument, after the initial French repertoire mostly made up of hunting calls and fanfares. Early horn parts were therefore retraced in music by Buxtehude, Schürmann, Keiser in the North of Germany, Wilderer in Düsseldorf, Fux and Bononcini in Vienna, and many others elsewhere, with a complement in Naples, the capital of Southern Italy then under Austrian rule. The adoption of the instrument in 1714 in the Neapolitan vice-reign music chapel thus gave Alessandro Scarlatti the occasion to experiment and greatly profit from its use. A novel manner of exploitation of the horn developed, the harmonic sustain of the entire orchestra, devised by the great composer and imitated by generations of his colleagues of the Neapolitan school. But, of course, the Viennese environment was mostly under Mr. Fitzpatrick's magnifier: he describes not only the Imperial establishment where the horn found one of its early musical acquaintances, but also the role played by the famous Leichamschneiders, the makers who, at the beginning of the eighteenth century created a new model of the instrument endowed with crooks, set apart from its French parallel, the *cor de chasse*.

For non-German readers a useful complement of the book is the English translation of the long article on horn history published in 1792 in the *Historisch-bibliographisches Lexikon der Tonkünstler* by Ernst Ludwig Gerber (art. "von Spörken"). This paper was, to my opinion, a contribution provided by the skilled player Carl Türrschmidt, but this is irrelevant. The final surprise of the volume was a record with many musical examples played by the author on different natural and valve horns, again a rare occurrence in those days.

Notwithstanding, the book was unfairly welcomed by Reginald Morley-Pegge, the author of the famous con-current paper on the instrument, who in the preface of the second edition of his *The French Horn* (1973) unexpectedly states that, after Fitzpatrick's publication he could only "correct a few dates and include in the biographical section one or two early players" (!).

A few more objective contemporary reviewers applauded instead the outstanding amount of fresh information poured into the new volume and concluded their positive evaluation with great respect, though complaining some misprints (and mistakes) which understandably entered the scene. The originality of the book is in fact indisputable, to the point that during my long teaching career, I used it in several classes as a model for the history of musical instruments in general, not the horn alone.

Thanks a lot, Mr. Fitzpatrick.

*Prof. Renato Meucci, University of Milan*

## Horace Fitzpatrick: A Partial Bibliography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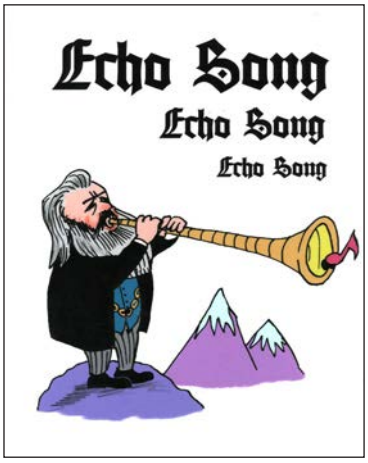
# Obituaries

## Jan Bach (1937-2020)

Jan Morris Bach was a composer, educator, hornist, pianist, and cartoonist. He is known to horn enthusiasts for his *Four Two-bit Contraptions* for flute and horn (written when he was in the US Army Band), *Laudes* for brass quintet, French Suite for unaccompanied horn (written for Douglas Hill), and Horn Concerto (commissioned by Jon Boen). He was hired to teach horn at Northern Illinois University and went on to teach theory and composition from 1966 to 2004.

Jan (no relation to Johann Sebastian) wrote music for virtually every live medium of vocal and instrumental performance, often for specific performers and ensembles. His awards and grants include the BMI Student Composers first prize (1957), the 1980 New York City Opera competition, six recommendations for the Pulitzer Prize in music, nominations for two Grammy Awards (2018), and first prize at the First International Brass Congress in Montreux, Switzerland and the Nebraska Sinfonia chamber orchestra competition. While his music is serious, he often found ways to sneak in musical jokes. Musicians have found his music both challenging and enjoyable to perform.

Jan studied at the University of Illinois in Urbana-Champaign, receiving the DMA in Composition in 1971. His composition teachers included Aaron Copland and Thea Musgrave. At Northern Illinois University, he received the Excellence in Teaching Award (1978) and a Presidential Research Professorship grant (1982), and was nominated six times for the national CASE Professor of the Year award. He also played horn with the DeKalb Municipal Band for three decades. Prior to joining the NIU faculty, he taught for one year at the University of Tampa, Florida, and played in the orchestras of Tampa and St. Petersburg. He also played in the US Army Band from 1962 to 1965, including playing for President John F. Kennedy's funeral.




In an interview, Jan said, "I don't abuse the performer. I try to stretch them somewhat, but I try to keep it within the realm. They always tell me that my music is hard, but it's not impossible. It doesn't make demands that are going to ruin them when the next piece comes up."

Jan comments on the *Four Two-Bit Contraptions* that it is a spoof, gets performed more often than anything else, and because of its playful character "people have gotten me confused with PDQ Bach." Gayle Chesebro wrote a review in the May 1976 issue of *The Horn Call*, describing the character and technical difficulties of each movement. For example, in Second Lieutenant, "Fanfare rhythms occur with sudden dynamic changes adding to the levity of the military man." For Calliope, "The asymmetrical 5/8 meter changes occasionally to a 6/8 meter which avoids rhythmic patterns in this witty attempt at a waltz." In Gramophone, "Finally, the needle slips across the record and this *Contraption* ends with a 'rip from lowest possible note to the highest' on the horn." Pinwheel "pictures the wind moving by the half-step trills which dovetail between the two instruments for most of the movement."

Jan's artistic talent also extended to drawing. As a child, he knew he was gifted in both music and art, and he made the conscious decision to choose the first as a career and the second as a hobby. Many of Jan's biographies list him as being born in Forrest, Illinois, which is incorrect, but he did this purposely to give credit to the tiny town where he was raised. A scholarship fund has been established in his memory through Northern Illinois University.

*Material for this obituary is from the Cremation Society of Illinois website and from an interview in October 1990 with Bruce Duffie of WNIB in Chicago, posted in 2020.*

## My Colleague and Friend

*Jon Boen and Jan Bach, photo by Benjamin Kende*

I first met Jan Bach when I was a student at Northern Illinois University from 1974 to 1978. We became good friends while carpooling from DeKalb to Rockford for rehearsals and concerts with the Rockford Symphony. Jan was principal horn and I played third. We had many stimulating conversations during our commutes together.

I always thought Jan would someday write a great horn concerto because of his personal knowledge of the horn and because of his formidable compositional skills. I was a fan of his brass quintet, *Laudes*, and also his *Two-Bit Contraptions* for horn and flute. I dreamed of having Jan compose a horn concerto for me, and eventually explored the possibility with him. He was happy to do it, so I went to the Orchestra of Illinois (now known as the Chicago Philharmonic) and secured a commitment to perform the piece if I could fund the commission. A sponsor co-commissioned the concerto with me, and the following year, I was on stage premiering the Jan Bach Horn Concerto.

Before Jan sat down to write the piece, he wanted to make sure that the work would include current compositional ideas. He had heard that Doug Hill was about to publish a book on extended techniques for the horn. He contacted Doug to get an advance copy. Doug said yes, and in return, asked Jan to write him a piece using those techniques for an engagement at the next horn symposium. Jan agreed and wrote the *French Suite*, which Doug performed at the 1982 Horn Symposium in Avignon, France. Jan then incorporated some of the *French Suite* techniques into the Horn Concerto. I must say, the valved quarter tones were difficult to learn, but once I had mastered them, it created very expressive music. His compositions are difficult and taxing, but at the same time, exciting. For me personally, his music reflected his thought process – very busy, similar to Jan's mind. He had so many thoughts, he could barely talk fast enough to express his ideas.

An opportunity arose in 2006 to record the Concerto. The co-sponsor of the commission had passed away and left money to the Orchestra of Illinois. The orchestra contacted the family members to ask what they wanted to do with the money, and they replied that they would like to have the Jan Bach Horn Concerto recorded. Eager to seize the opportunity to make this happen, my wife, Laura, and I found ways of fundraising for the remainder of the recording costs. It was a labor of love, and much creativity and hard work went into securing the donations, but I'm thrilled that this testament to Jan's legacy now exists. Jan chose every selection on the CD, helped to edit, and managed the project throughout the entire process. We worked closely, and Jan's enthusiasm and attention to detail is something that I admired greatly. Our shared love of the horn, and our many years of friendship (and puns!), made the Music of Jan Bach CD a project that I will always cherish.

Jan was truly one of the most talented people with whom I've ever worked. You could talk to him about almost any topic and he was knowledgeable and of course always had an opinion! He knew how to engage with people and could find common ground with anyone. He was one of the funniest people I've ever met. Jan was truly an original. I miss him.

*Jon Boen has held the Principal Horn position of the Lyric Opera of Chicago, Grant Park Orchestra, Music of the Baroque, and Chicago Philharmonic and is on the faculty of Northwestern and Roosevelt Universities.*

## Fredrick Bergstone (1935-2021)

***by Joe Mount***

Fredrick Charles Bergstone, of Winston Salem, North Carolina – widely known for many years as a beloved horn teacher at the North Carolina School of the Arts and the principal horn in the Winston-Salem Symphony – passed away suddenly on Thursday, January 14, 2021, from non-COVID medical issues. Affectionately known by many students as "Mr. B." and as "Fred" by the hundreds of musicians he performed with, he was revered not only for his superb musicianship, but also for his wicked, dry sense of humor and quick-witted puns.

He was born December 8, 1935, to Charles and Marie Bergstone in Detroit, Michigan, but soon moved and grew up in Long Beach, CA. He attended the nearby University of Southern California and studied with Fred Fox and George Hyde as a Music Education major and member of Phi Mu Alpha. He also served as a librarian for the USC Marching Band. Upon graduation in 1958 he served in the U.S. Army band, then returned to Northern California where he married Pauline (Polly) Foster and they had a son, David. After a brief time teaching elementary music classes and playing in the Monterey Symphony, he was admitted to The Juilliard School for graduate school, where he studied with James Chambers and played in such well-known orchestras as the NY Philharmonic, NY City Opera, and the Pittsburgh Symphony. In 1964,

Fred took the position of Principal Horn in the Kansas City Philharmonic and taught at the Music Conservatory at the University of Missouri, Kansas City.

After Fred and Polly had moved to Kansas City, their daughter, Ellen, was born in 1965. That same year he became a member of the renowned Clarion Wind Quintet and moved with them to Winston-Salem, North Carolina, to become founding faculty members at the newly-formed North Carolina School of the Arts. Fred lived in Winston-Salem, teaching at NCSA (now UNCSA) until his retirement in 1999. He also served as artist-in-residence at Duke University and the University of Virginia. He was very proud of his students, many of whom have gone on to play in major international orchestras as well as those who went on to pursue a variety of careers, but all carrying with them their memories of how much they achieved under Fred's tutelage and an abiding love of music.

During Fred's time with the Clarion Wind Quintet, the group recorded several albums and toured internationally. While playing as principal horn in the Winston-Salem Symphony from 1967 until his retirement in 2008, Fred also played with the Piedmont Chamber Orchestra, including at the inaugural Kennedy Center events. Fred was frequently called on to supplement the horn sections in the Charlotte and North Carolina Symphonies, and touring Broadway shows, such as *The Lion King*, when they traveled in the state. One of his favorite gigs was playing for Luciano Pavarotti's sold-out performances in Raleigh and Charlotte, North Carolina.

Fred spent many summers playing at the San Luis Obispo Mozart Festival and the Cabrillo Music Festival in California from the 1960s until the early 1980s, as well as several summer seasons in the orchestra at the Chautauqua Institution in upstate New York. He was married to violist Louise Trent from 1976 to 1980. He later married Elizabeth (Liz) Marren in 1987, his wife of 33 years. Fred and Liz founded Renaissance Marketing, Inc, a small PR and Marketing company where Fred skillfully typeset and designed newsletters, ads, and brochures for the company's many clients. During a four-year spell living in Hollywood, Fred kept busy working as a background actor on the sets of many commercials and TV sitcoms. (Look carefully at the reruns of such shows as *NCIS* and *Mom*, and you might catch a glimpse of him, drinking a cup of coffee in the background of a cafe or sitting on a porch.) Throughout his retirement he continued to promote the enjoyment of playing horn, working with a small church brass ensemble, a local community orchestra, and leading a recently-formed local horn club with original arrangements.

Fred is survived by his wife Liz, son David with his wife Mary, and daughter Ellen with her husband Dan Wasil, and five grandchildren: Harrison and Madeleine Beer, Robert Bergstone, Phoebe and Alexandria Lewis. He is predeceased by his parents and older sister Ellen M. Bergstone, formerly of Palm Springs, CA. Details about a memorial service will be announced later in 2021. In addition, the UNCSA Horn and Wind/Brass ensembles will be honored him at their spring concerts on March 12 and April 16. The Winston-Salem Symphony has announced plans to dedicate a concert in his memory.

# Robert Watt Remembers, Part 2

## *by Mary Ritch*

*This interview is the second in a three-part series. Part 1 is published in the February 2021 issue of* The Horn Call. *Unless otherwise indicated, all photos are from the collection of Robert Watt. Sources for the article can be found online at https://hornsociety.org/publications/horn-call/extras.*

*Harry Shapiro (1914-2014) in rehearsal (from Dignity Memorial)*

## Music School and Early Career

At New England Conservatory,[1] my horn teacher was Harry Shapiro, second horn of the Boston Symphony. He gave m a list of books to order, all from the Paris Conservatory school of horn playing. The most interesting one was a transposing method that used beautiful melodies of French composers.[2] The exercises were broken up into different keys and they fit together like a puzzle and sounded great if one played the correct transpositions. Harry said to me, "You can't read as well as you should. You can't think quickly enough in musical situations; we will work on it." And how we did – he must have dragged every horn part in the Boston Symphony library to my lesson. Every week he had new music for me to sight-read, all sorts of odd time signatures and rhythms. To top this off, Harry found me a community orchestra where I could play first horn, The Newton Symphony, conducted by a violinist from the Boston Symphony. The orchestra was quite good and the best thing in the world for my playing. Right away, I learned that I had to project my sound more in that group. It was bigger and better than the conservatory orchestra, with many very strong string players. My training with Harry really paid off. I could read most anything the first time we played it.

## Soloing with the Boston Pops

After my first year at NEC, Harry thought I should attend a summer music camp. A cello player from the Boston Symphony ran a music camp in the Berkshire Hills in western Massachusetts, The Red Fox Music Camp.[3] Harry asked me if I had an interest in being in the country for the summer. I told him I had never heard of a music camp. He told me that it was an orchestra that rehearsed and played concerts in a lush, green, mountainous setting. This was a completely foreign concept to me, a city slicker who had lived and worked in the bustling, overpopulated cities of Asbury Park, New York City, and Boston, and who had never ventured out to the serene wilderness of the Berkshire Mountains. At my next lesson, he had the director of the music camp there to hear me play, and to see if I could take direction from a conductor. He had me play a few orchestra parts in different ways, then said, "Fine, you can be my first horn and you're going to have a wonderful summer." I almost cried.

Around the same time, Harry thought that I was playing the Strauss First Concerto very well and that I should play it with the Boston Pops. Harry told me to come to Symphony Hall, and when the Pops rehearsal was over, I was to go stand next to the piano on the stage and wait for his cue. "When I point at you, start playing the Strauss." It all happened very fast. As the orchestra stood up to leave, Arthur Fiedler tapped the podium with his baton and said, "Thank you, orchestra." Harry came from out of nowhere and pointed at me to play. As I played the opening of the Strauss, the entire orchestra turned around in surprise, politely sat back down, and listened while I played through the entire first movement of the concerto. It was frightening, but it worked. Harry had orchestrated that whole amazing scene. When I finished, the orchestra applauded and Fiedler said, "Very good, Harry, he's a very talented boy. Maybe we could have him play this in Plumber Park this summer – in the colored area." Fiedler came over to me and shook my hand, "Thank you, son, you play very well." Harry told me later that everything went very well and not to worry, because "now Fiedler thinks it's his idea, so you'll be playing this concerto with the Pops this summer." The problem then was how to live with the idea that I was actually going to be a soloist with the Boston Pops. I can't remember a happier time in my life. I had a great musical opportunity to improve my playing over the summer, I had a solo engagement with the Boston Pops under Arthur Fiedler, and I had a great teacher who made all of it possible. I was extremely blessed. The day before the performance, the Boston Pops sent a luxury car to take me to Fiedler's house in Brookline for a run-through of the concerto with a pianist. The famous maestro conducted and coached me through the concerto, and we had few beers together afterwards while he showed me his fire-engine memorabilia. The next day, I was performing in a special Esplanade Concert before a crowd of 2,000 people sitting on blankets and folding chairs in the grassy areas and on stone columns (which were the only remnants of the Old Franklin Park Playhouse).[4] I had walked out ahead of Fiedler to the stage and right away the all-Black audience applauded and yelled, "Yes, my brother, we are glad to see you! We are here for *you*!" When the last movement came, I started a half-beat late but caught up and it all ended well. The crowd roared. I was soaking wet with perspiration. It was intermission and everybody poured backstage to see me. It was a little scary at first having so many people physically rush me in such an excited manner. I just

**SOLOIST**—Robert Lee Watt, Asbury Park, a student at Boston's New England Conservatory of Music, performed Strauss' "Horn Concerto No. 1" with the Boston Symphony Orchestra Monday.

*Clipping from Asbury Park Press, 12 July 1968, p. 18. Should read "Boston Pops"*

stayed calm, held onto my mother's arm, smiled, and shook hands. My cousin, Bobby Booker, was there; and as always, he was very supportive. He shook my hand and hugged me, saying, "Way to go, Cuz." My mother got to meet Arthur Fiedler backstage. I later repeated the same concerto on November 9, 1969 with the New Jersey Symphony Orchestra under conductor Henry Lewis, for whom I had auditioned at Tanglewood the previous summer. My horn teacher Harry had introduced me to Henry, who was at Tanglewood conducting the Boston Symphony and was music director of the New Jersey Symphony. I had a very nice talk with him about many musical topics. After the performance, I went back to finish out Red Fox Music Camp. The thing I remember most about being in the Berkshires was seeing the stars for the first time without the bright lights of the city getting in the way.

*Robert and his mother, Eleanor, with Arthur Fiedler backstage after performing the Strauss Concerto No. 1 with the Boston Pops Orchestra on July 8, 1968.*

## My First Professional Jobs

One day my teacher called and told me to meet him at the Beethoven statue at the Conservatory. I was very curious because it was mid-week, and we didn't have a lesson scheduled. He was waiting there with a little envelope when I arrived. He greeted me warmly and asked how I was doing in school. I told him that school was still difficult, but I was doing a lot better. He looked at me in that familiar deadpan manner, which told me that something amazing was about to happen. He handed me an envelope. "Now this is a little job, Bob. All the information is enclosed." Curious, I opened the envelope. "Now, whatever you do, don't be late for this job, Bob. You only get one chance in this bus-iness." He had just hired me for the Boston Ballet playing *The Nutcracker* with Arthur Fiedler conducting. On the paper it said something about Musicians Union Local 9. In addition to the little piece of paper, there was a check from Harry for $80.00 to join the union. I looked at him puzzled and said, "This is a check from you – I don't understand what to…" He cut me off, "Don't say anything, Bob. Remember, this check is just a little loan. When you get your paycheck, you'll pay me back." I smiled and thanked him again. I ran and joined the Musician's Union. That was the day I became a *professional* musician. I was playing fourth horn, and Dave Ohanian was first horn. This was not the first time Harry gave me money. I remember when I was hungry at the Tanglewood Festival (they only served two meals a day and I would just skip lunch), Harry insisted that I take a $20 bill from him to buy food. I was so touched by this that my eyes teared up so I couldn't see the menu. He reminds me of the quote by jazz drummer, Leon "Ngudu" Chancler, "I don't teach music, I teach life." Harry (who lived to be 100) was always very paternal towards me. He was like a father to me.

**"Harry…was always very paternal towards me. He was like a father to me."**

Not long after that, I got a call from the Boston Symphony asking if I could play a week with them as assistant first horn. About a week later I got a check in the mail from the Boston Symphony. I had forgotten that they were so organized that they often paid in advance. The music was Bruckner's Eighth Symphony, which called for 8 horns and 4 Wagner Tuben. The BSO's music librarian called and told me that I could have the music any time I wanted. It was all very exciting and a little bit scary, too. At my next lesson, I tried to tell Harry, but he already knew all about it. Of course he knew – he was the one who spoke up for me. He told me that it would be a snap for me. He suggested I go to the conservatory library and listen to the piece so I would have an idea of what it sounded like before the first rehearsal. He had also arranged for me to take one of the Tuben home and learn to play it, since this was the first time I'd played in a piece that used them. I wasn't going to play Wagner Tuba, but he said perhaps next time I would.

The day of the first rehearsal with the Boston Symphony, I went over to Symphony Hall early, because I didn't even want to even think about how Harry would chew me out if I even looked like I was going to be late. I entered the backstage area, took out my horn, and went to feel out the stage. There were only a few people on stage. I was a little nervous, but my lip felt so good from preparing for that moment that after a few minutes, I relaxed. The first horn, James Stagliano, who I had watched play on TV for many years (and who had played the horn solo on the first album I bought as a child, Tchaikovsky's Fifth Symphony), seemed so relaxed when he played. Nothing seemed to bother him. He just leaned back and played the many solos in the symphony with a beautiful style and tone. When it came time to relieve him, I could feel Harry glancing over at me from his second horn position. I felt quick but fleeting bits of nerves when he did that, but after a short while I relaxed. The real shock came for me when the full brass section played together on the loud tutti passages. It made the floor under my chair vibrate and I felt goosebumps on top of my head when I was playing with them.

It was hard to believe that I was actually on that stage playing with those guys. New England Conservatory's President, Gunther Schuller, was very upset that I was not at school playing in the wind ensemble and came over to the rehearsal to drag me back across the street where I belonged. He didn't care that I had been hired by the Boston Symphony – I had an obligation to the Conservatory – but it turned out that I wasn't scheduled to be playing in the

wind ensemble after all. As the concert neared, Stagliano missed a rehearsal. To my great surprise, the conductor, Erich Leinsdorf, looked right at me and said, "We'll have the conservatory boy play first." (David Ohanian couldn't because he was playing first Wagner Tuba.) As if that weren't enough, Leinsdorf told Michael Tilson Thomas, the assistant conductor at the time, to take me in a room and review the tempi with me just in case I had to play first on the concert that night. I looked at Harry again in disbelief. He looked me square in the eyes and said, "If you have to do it, you'll do it." That rehearsal was quite the rush as I recall. Harry was sitting next to me, and seemed more nervous than I was. He had to keep reminding me to rest during the big brass tutti passages because I didn't have an assistant. Before every big solo, he'd lean over and tell me to really play out or give it my all. It was quite a morning.

Michael Tilson Thomas was helpful and encouraging, reviewing all the tempi with me after the rehearsal. He was quite the *Wunderkind* in those days. The horn section at that time was Stagliano, Shapiro, Ohanian, Ralph Pottle, Jr., Charles Yancich, Paul Keaney, and Tom Newell. After the rehearsal I had to call my dear friend Barry Grossman to tell him what had happened and what might happen if Stagliano didn't show up for the concert. I was so nervous I went home and passed out. Around 5:00 pm the Boston Symphony called and told me that Jimmie was going to play. They thanked me for filling in and said that it would reflect in my paycheck. I had already bought my Alexander 103 horn for $500 from Jimmie some months before, because I recall how nicely my sound blended with that section. Jimmie often ordered several horns at once from Alexander and he would pick one for himself and sell the others. I bought one of the extras. It's still my favorite horn.

## Tanglewood

The following year (1969), Harry sent me over to Symphony Hall to audition for Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra. Ghitalla complimented me, "Harry said you could blow the hell out of that thing and he was right. Congratulations, son. We'll see you this summer at the Berkshire Music Festival at Tanglewood."[5] The Tanglewood Institute consisted of fellowship players, fellowship conductors, and fellowship composers. I was a recipient of the Leo Wasserman Foundation Fellowship. My favorite conductor that summer was Michael Tilson Thomas, with whom I had worked at the Boston Symphony. He had a skilled conducting technique and a great ear. I worked with him on several difficult contemporary compositions and he really knew how to work through difficult problems of a piece and give it polish.

**"My most memorable experience at Tanglewood was performing the Brahms Horn Trio."**

*Tanglewood, 1969, Robert standing*

I was honored to meet other Black artists who were at Tanglewood that year. There was one really great Black tenor who sang in one of the opera productions, James Wagner, and the celebrated composer David Baker, a professor of jazz at Indiana University. That summer I also attended a Boston Symphony rehearsal where the Black pianist André Watts was performing. I was completely awestruck listening to him. He was simply amazing, so deeply into the music. I had read that he had filled in at the last minute for an ailing Glenn Gould on a concert with Leonard Bernstein and the New York Philharmonic, playing the Brahms Second Piano Concerto. After the rehearsal I just had to meet him somehow. Harry Shapiro introduced us by saying, "Mr. Watt, meet Mr. Watts." André was very charmed by our similar names. He said something like, "I bet you received a lot of my checks, too." We shook hands and talked a little before he had to leave (we later became good friends). Incidentally, I ran across this favorite photo of me with André. In those days (1980s) he was smoking cigars. I promised to take a photo with a cigar in my mouth if he promised to quit. He did. We were both into reading big time. He would bring books for me to read. He was one of my favorite soloists to perform with in those days. He would often look back into the horn section and mouth our parts (especially the big horn moment in Beethoven's Fourth Piano Concerto). Tanglewood was certainly *the* place to be.

My most memorable experience at Tanglewood was performing the Brahms Horn Trio. We were coached by Stagliano, from whom I had bought my horn just a few months prior. I loved that horn and broke it in that summer at Tanglewood. Jimmie coached us for two rehearsals and then we had two rehearsals with the celebrated pianist Lilian Kallir. After Tanglewood, I returned to Boston for my third year at the Conservatory.

*Pianist André Watts and Robert in the 1980s*

## Preparing for Auditions

Towards the end of my third year, after the conservatory had financial problems and my scholarship got cancelled, Harry came to me and said, "I think it's time for you to start looking for a job." I said, "Doing what?" And he said, "Playing your horn, dummy!" I took two major symphony auditions as a student: the Los Angeles Philharmonic, and the Chicago Symphony (and made the finals); and another two after having worked as a pro for a couple of years: the New York Philharmonic, and the Boston Symphony. I ended up winning the first professional audition I took and played with the Los Angeles Philharmonic for 37 years.

**"I had no nerves, just a sudden strong, driving desire to play extremely well."**

In preparing for auditions, I came up with a little game that really helped me. First, I played my concerto three times. If there were any missed notes or anything that I didn't like, I would add another repetition to the set of three until I could play the concerto three times perfectly. This really forced me into extreme concentration. I followed the same procedure with each excerpt. If all three times were perfect, I went on to the next excerpt. During my lessons with Harry, we began with a mock audition. Every night after dinner I played for hours. This was in addition to hours put in during the day with the set of six Maxime-Alphonse étude books. After several months of that routine, I could sit in a practice room with the lights off and go through the excerpts almost from memory (I later discovered I had a photographic memory, and would play my orchestral solos with my eyes closed, which infuriated Zubin Mehta, who demanded constant eye contact). One of the ways I would approximate the nerves experienced at auditions was to do 15 push-ups, and then play while still out of breath with my heart racing. I found that to be a good way to prepare for the rush of adrenaline and nerves that accompany auditioning and performing solos. Once your body comes to realize it's possible to play a solo even if you are very nervous, it will consequently produce less adrenaline and therefore less nervous tremor. When at an actual audition, instead of standing around with all the other horn players ripping through excerpts, I would sit in a chair and go into a quiet zone, a kind of meditation, to conserve my energy. When it came close to my time to play, I got up, grabbed my horn, touched my lips to the mouthpiece to confirm that I was still warmed up, and went up to the stage.

## LA Philharmonic Audition

When I walked onstage for the LA Philharmonic audition in 1970, I looked out into the house to see who was going to audition me and there was no one in sight. I waited for a while then left. I told the personnel manager, "Look, I've come a long way for this, I went out there and no one said anything and I didn't see anyone. Can you please tell me for whom or what am I supposed to be playing?" He cut me off. "I'm sorry, I'll take care of this." He went out to see for himself and then he came back and said it would take only a minute while he called someone. I reentered the stage and this time I could barely make out six or eight people sitting in distant dark shadows. I couldn't help but wonder, "Had they been there all the time?" If so, how strange that they let me come onstage and not greet me or say anything. Were they examining me like a specimen under a microscope? Now I was really ready to play, almost with a vengeance. I had no nerves, just a sudden strong, driving desire to play extremely well. They wanted me to start with the long call from Wagner's opera *Siegfried*, then asked me to explain what I knew about the opera, and then asked me to play the Tchaikovsky Fifth Symphony solo. Then they asked me to play them again, but instead of playing them on my Alexander 103, this time they wanted the excerpts played on a Conn 8D (the make and model of horn they played in the LA Philharmonic.) The principal horn, Henry Sigismonti, who was standing right next to Zubin Mehta, loaned me his horn. I played the excerpts as requested, and my street-kid instincts kicked in and told me it was best not to tell them up front that I had previously owned two Conn 8Ds and had just sold one a year earlier. If I said nothing about owning or playing one, it would certainly win me points. They were very impressed. "It's amazing, Mr. Watt, how easily you can switch instruments. This is the brand of instrument we use here in the LA Philharmonic; it's called the Conn 8D." I said, "Yes, I believe I've heard of such an instrument!" It took the LA Philharmonic over two months to offer me the position. Gunther Schuller was worried that I might not like it there, because he thought the LA Philharmonic was kind of a bombastic orchestra in its playing style, didn't like their overall sound, and thought that the style of horn playing was very heavy, unmusical, and uncharacteristic – more of a studio sound.

## Chicago Symphony Audition

I auditioned for the Chicago Symphony right after the LA Philharmonic. In the warmup room, the CSO's principal horn, Dale Clevenger, and principal trumpet, Bud Herseth, started telling me how to approach the first horn's pickup to the Act One opening of Richard Strauss's opera *Der Rosenkavalier*: "Just get it and don't worry about the notes in between the glissando, just rip up to it." I played through the entire excerpt and everyone said, "Very nice." Dale said that my horn, the Alex 103, would sound good in their section. Then I had to stop and think for whom I had just played. That was the brass section of the Chicago Symphony! The personnel director and performance coordinator, bassist Radivoj Lah, watched me play my audition from backstage, instead of leaving like he did with the other auditionees. I made the finals and they actually paid for me to stay in Chicago for a week because I couldn't afford to stay that long between rounds.

## Playing in the LA Philharmonic

I rented a hotel room for my first summer in Los Angeles near The Hollywood Bowl, the summer home of the LA Philharmonic. At 9:30 a.m. on June 30, 1970, I played assistant principal horn with the Los Angeles Philharmonic for the first time. By September, I was touring with them on a 15-concert tour including New York City and Boston. I thought, "My God! My first tour, just months after I joined the orchestra, and I was coming back to my home territory!" The first concert was at the United Nations in New York for their twenty-fifth Anniversary, then on to Boston Symphony Hall. After Boston we flew to New York, where some of my family attended the concert. My mother was sitting in the balcony of Carnegie Hall with my older sister, Judy. She was constantly looking at me while I was on stage. She even waved and winked at me like a teenager. We played the Beethoven Triple Concerto with pianist Daniel Barenboim, his wife, cellist Jacqueline du Pré, and violinist Pinchas Zukerman. We also played *Symphonia Domestica* by Richard Strauss (which had eight horns). I remember enjoying the Strauss – lots of fun horn passages – and Zubin was always listening to me to see if I could deliver. I was still on probation at that time for the next two years. My mother, who as a pianist had a very good musical ear, did say she could pick out my sound from the massively thick orchestral texture. After the Carnegie Hall concert, my family came backstage to see me, and my mother got to meet Zubin Mehta.


D-10—THE SUN-TELEGRAM Sunday, Feb. 21, 1971

*New to Philharmonic*

Three new members of Los Angeles Philharmonic Orchestra are Mary Louise Zeyen, cello; Robert Watt (standing), horn; and Alan de Veritch, viola. The orchestra and Zubin Mehta will perform April 14 at University of Redlands, April 15 at Bridges Auditorium, Claremont College.

*Clipping from the Los Angeles Times, February 21, 1971*

I remember with fondness my time playing at the Hollywood Bowl (the summer home of the LA Philharmonic). Since it was outdoors, wildlife of all kinds would wander up to us while rehearsing or playing. I remember seeing deer, doves, and dogs. Once, second horn Ralph Pyle even got "marked" by a raccoon!

One interesting highlight of my time with the LA Phil was the making of the 1974 Academy-Award winning short film "The Bolero," which was filmed at UCLA's Royce Hall in 1972 and released October 31, 1973. They interviewed us backstage and then filmed us in rehearsal and performance (in our street clothes) of Ravel's *Bolero*.

*Robert, principal horn and Ralph Pyle, second horn, LA Philharmonic, The Hollywood Bowl, 1972*

*Image from "The Bolero" showing the LA Phil horn section from 1972. L-R: Hyman Markowitz, George Price, Robert Watt, Ralph Pyle, Sinclair Lott, Henry Sigismonti*

## Playing Assistant Principal Horn

When I started playing assistant principal with the LA Philharmonic, they had never had a full-time assistant first horn. For that reason, they didn't have the extra parts and the music librarian wasn't at all interested in copying extra parts for me. In fact, he yelled at me, "Just read off the first horn's music." The way it feels when actually doing the assistant part of the job – there's something very musically disconnected about it – like you're not really playing or part of the real action, especially when you have principal horns who don't want to tell you where to assist them, and think that the assistant should read their minds. For example, when I played first, they made it as difficult as possible by only offering me one little piece to play spaced over long periods of time, like one little piece per month or even less. They knew quite well, from playing principal horn themselves, that the less principal horn one plays, the more difficult it is. One of our principal horns always came off as if he never ventured below middle C. Whenever there were a lot of low notes or bass clef in the music, this principal would always ask, "What are those notes down there, Bob? I never play down that low."

**"Moving around in the section was the part of the job I liked the most."**

I had an interesting experience with Eugene Ormandy and Stravinsky's *Firebird Suite*. It was another one of those mornings when the principal horn didn't show up. Ormandy called me in his room after rehearsal and said he didn't know I was principal and that I sounded really good. "I hope you'll be playing the concert." I had to explain that I was not principal and was just filling in for the morning. He went to management and insisted I play on the concert. The principal was pissed and caused a scene at the next rehearsal. He played the concert, but had a rather bad night. Ormandy was very upset.

An assistant principal horn is also referred to as utility horn, and in Europe

they call it "bumper horn," that is, to bump up the principal horn when needed in loud parts of the music so the principal horn can rest. Utility means moving up and down in the section, playing some first horn, usually those works the principal doesn't want to play. I had to play a certain amount of second horn, which is a very busy position, and some third and fourth horn. Therefore, the player for assistant first horn position has to be quite flexible, playing well in all registers, high and low. Moving around in the section was the part of the job I liked the most. It gave me so many different musical perspectives. It helped to further train my ear and taught me to listen in context. I learned how composers used the different horn parts with other instruments of the orchestra – like third horn with the cellos, second horn with the violas, and fourth horn with the basses. It was also a challenge just to read another part for the sheer joy of doing a different task and playing in a different register or just expanding the mind. I especially enjoyed it when I had to play someone's part in an emergency at a concert when I didn't rehearse that part, making me the only one in the orchestra playing the concert without a rehearsal.

**"My workload was also influenced by the film and television recording industry."**

My workload was also influenced by the film and tele-vision recording industry. In the LA Philharmonic, many players would get a studio call on the morning of a Philharmonic rehearsal, accept the studio job, immediately call in sick for the rehearsal, and go play the studio job (hoping not to be discovered). A common scenario would be for me to get a call in the morning of a Philharmonic rehearsal from a contractor at Fox Studios. I would turn down the job and then when I arrived at the Philharmonic rehearsal, one of the principal horns would have called in sick because he had taken the job that I had turned down. The personnel manager would then ask me to fill in for the principal horn for the rehearsal. Once, both principals were suspended for seven months back-to-back. I asked the personnel manager what had happened, and he said one principal left the concert early to play another job and that he had just suspended him. The other principal later tried a similar stunt and got the same seven-month suspension. It was quite a windfall for me: nearly fourteen months of filling in on principal horn!

*Bob Watt retired from the LA Philharmonic after 37 years. Photo by Ringo H.W. Chiu for the LA Times*

In 1983, the LA Philharmonic's new music director, Carlo Maria Giulini, wanted to add another solo horn to the section. After a short search, John Cerminaro, former principal of the New York Philharmonic, was hired. He did a very nice job, even though he was just that, a solo horn. He only played the solos and not much else. He kept me very busy when I was assisting him, so we got on quite well. Soon after he was hired, he told me that the New York Philharmonic had just hired a young Black associate principal horn player, Jerome Ashby. When Giulini was hired in 1978, it was the beginning of a whole new era for the orchestra. I always looked forward to playing principal horn when he was conducting. I just loved being in his musical presence. The music was deeply in him and it was a true pleasure to be on the same stage with him. Once while on a tour of the East Coast, I played principal horn on Maurice Ravel's *Scheherazade* in Carnegie Hall (May 4, 1979 with mezzo-soprano Frederica Von Stade). I played the soft pianissimo muted solo at the end never giving it a second thought. The next leg of the tour was in Washington DC, and as the orchestra was walking through the airport, I heard someone call out to me. "Mr. Watt! *Aspetta!* [Wait!] I turned around to find Giulini trying to catch up to me. He said in front of all the orchestra members, "Mr. Watt, I just want to say that I really enjoyed your beautiful pianissimo solo playing at the end of *Scheherazade* last night. It was very beautiful. Thank you!"

My last concert with the Los Angeles Philharmonic was with the very fine and celebrated maestro Lorin Maazel on January 27, 2008. We played the Benjamin Britten *War Requiem*. At the end of the concert, the maestro gave me my final bow. It was a sweet moment, with my older brother Ronnie and many dear friends in the audience. That moment, that final bow, I thought would live only in my memory for the rest of my life. A few hours later, I was no longer a member of the Los Angeles Philharmonic. It was a departure with a deep sense of completeness. I had played a lot of music in those 37 years and I was ready for a change. I was satisfied and happy to move on to the next wave in life.

## Soloing in Europe

In June of 1987, Esa-Pekka Salonen – who was appearing as guest conductor with the Los Angeles Philharmonic for the week – invited me to his summer chamber music festival in the little town of Porvoo outside Helsinki, Finland, The Avanti! Summer Sounds Festival. We set up in a small park where the people were waiting, as well as TV, radio, and media. Esa-Pekka made a rather long announcement about the Festival as he introduced me to the enthusiastic audience bustling with midsummer energy. The concert started with a Sibelius string piece and then my concerto (Mozart's First Horn Concerto). I was moved to tears by the way they played Sibelius. I was convinced that in order to fully understand Sibelius, one must go to Finland and hear Finnish musicians play his music. I got nice applause and Esa-Pekka started the concerto. When I finished, I noticed that the crowd had grown larger. The next

day the local newspaper raved about my performance and described me as "coming seemingly from out of nowhere, looking like an Archangel (the large one, a messenger) descending on Finland and playing like a God." I was very satisfied that I had played a concerto in Europe with a very fine conductor who had appeared with the Los Angeles Philharmonic as a guest. I knew then that he would have some kind of future with the Los Angeles Philharmonic, either as a principal guest conductor or as music director. The next day, there was a cancellation of a string quartet for a concert that was to start in a half hour. The secretary from the Festival asked if I could play for an hour or so by myself, because the people were already waiting. "The radio and TV are already set up and waiting and there is no one to play." The secretary said that the place where I was going to play was on a cliff high above the sea. It looked like something from *Wuthering Heights*: a lone house on a seaside cliff. I played the Franz Strauss, C. D. Lorenz, an arrangement of arias from Bellini's opera *I Puritani*, and variations from *Carnival of Venice* with a pianist with whom I had never played before, and who sight read the music at the performance. Afterwards, the TV cameras pushed in to interview me and several radio stations were holding their mikes over my head. I kept thinking this was more than I could have ever wished for. I had wanted to come to Europe and play as a soloist and here I was on Finnish TV and radio doing just that.

**"I was moved to tears by the way they played Sibelius."**

When I was in Finland, I met the celebrated German violinist Anne-Sophie Mutter, who was playing Mozart's Violin Concerto in A Major with the Slovak Chamber Orchestra at the Naantali Festival. I had played that very concerto with her earlier in the year with the Philharmonic in Los Angeles. When the rehearsal was over, I found her alone backstage. I introduced myself and we started talking about the concerto and that I had performed it with her a few months prior. She remembered that I had "gotten all the high notes." We talked about my German Hanoverian dressage horse, Othello. I ended up asking her to dinner to talk about Herbert Von Karajan, whom she had known since she was a little girl.

*Performing Mozart's Concerto No. 1 with Esa-Pekka Salonen conducting in Finland June 25, 1987*

## Playing Chamber Music

In the early 1970s, I was invited to play at a private fundraiser for César Chávez, the Mexican American labor activist who founded what was later the United Farm Workers. He was the lone voice for migrant workers all over the American Southwest. Zubin conducted a small chamber group that played in the San Fernando Valley. Chávez spoke briefly about the struggle, which was followed by a reception where I had the pleasure of meeting him. He was an imposing figure, yet still a humble man, who seemed to look right into your soul. We spoke only of the struggle and the future of the UFW. I remember everyone boycotting grapes for years in support of the farmworkers. After that exciting event, I was forced to look at Zubin with different eyes. I was truly honored to be part of such an event.

Some of the younger players in the LA Philharmonic invited me to play chamber music in their homes, and some of the players I met in the studios also wanted to play chamber music. I ended up playing at different homes of movie producers and film composers. That was how a new player in town got hired for work in the studios back then.

## Studio Playing

My first studio call was from the legendary Benny Carter. It was for a series of recording sessions in January through March 1972 at Capitol Records and United Records in Hollywood for an album called *The Music of Bob Friedman - Twenty-five Years/To my Genie with love, Bob*, a rare double album featuring around 80 musicians. It was a bi-coastal project. Some of the recordings were done in LA and some in New York. The horn section was me, Gale Robinson, Alan Robinson, and Vince DeRosa. I began to get calls from Black contractors in Los Angeles to record with giants like Barry White (Barry Eugene Carter) and songwriter/producer Jerry Peters. Isaac Hayes (Isaac Lee Hayes, Jr.) even hired me to record and play concerts, and I was part of the original Wattstax[6] Festival backing up Isaac Hayes on August 20, 1972. I remember trying to climb with my horn up the scaffolding they built as the stage in the middle of the Los Angeles Coliseum (and trying not to fall.) Early that afternoon, as the crowd of over 110,000 mostly African-Americans took their seats, the Wattstax '72 Orchestra and its conductor, composer "Dale" Ossman Warren, waited on stage in the sweltering summer heat for almost an hour to play the warm-up music, *Salvation Symphony*.[7] I discovered that there was an entire group of Black instrumentalists who played record dates, except for major motion picture and TV, which was still an almost exclusively white clique, unless the writers were Black, in which case the Black players would be hired for that one time and then things would go back to normal. Some of the Black freelancers called me "Symphony Bob" because I used to show up on the late-night record dates still dressed in my tails after playing a Philharmonic concert. They even lifted the tails on my full-dress coat and joked, "Look! This brother has wings!"

*In Part 3, Mr. Watt discusses being a Black hornist, racism, The New Brass Ensemble, teaching, his friendship with Jerome Ashby, other Black horn players, Black conductors, writing, his friendship with Miles Davis and the birth of the idea for his solo album* I Play French Horn.

*Mary Ritch earned a BM in performance at UMKC and an MM and DMA in performance at USC. An Illinois native, she began studying the horn at 14 with Bill Scharnberg, then at 19 decided to pursue a career in law. She resumed playing at 27, completing her BM under Nancy Cochran Block, and relocating to California for graduate studies with Dave Krehbiel and Jim Decker. At USC, she was also 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. After graduation, she worked as a paralegal and genealogist for law firms. In 2007, she started her own probate genealogy firm, Benefinders.com, which assists lawyers in locating missing heirs, and resumed playing the horn in 2018, and writing for music trade journals in 2019. 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.*

[1]During my first semester, I was a music education major, which my father had talked me into so I "would have something to fall back on." I learned how to play all the stringed instruments, but decided to switch to performance for my second semester.

[2]Named the professor of horn at the Paris Conservatory in 1937 . . . Jean Devémy authored a book of horn etudes entitled *Vingt et une lectures études et neuf etudes d'examens avec changements de tons pour cor d'harmonie* (Twenty-one Study Etudes and Nine Test Etudes with Transposition for Horn), which was published in 1946 by Alphonse-Leduc. In the introduction, Devémy stressed the importance of studying the transpositions used by the horn. At first glance, the twenty-one etudes look fairly easy, but the frequent transposition changes imposed on the horn player render simple melodies much more difficult. Devémy also incorporates accidentals and stopped technique in his etudes, adding another layer of difficulty to the task of transposing. In the nine *Études d'examens*, he makes a point of forcing the horn player to use the "three registers of the instrument," pushing the range of each etude into the extremes of the horn range. Each etude is a full page, some containing unmeasured passages in the style of Gallay, with transposition changes as often as every bar. The book is seldom used in American horn studios..–From Emily Britton's 2014 Doctoral Dissertation " Jean Devémy and the Paris Conservatory *Morceaux de Concours* for Horn, 1938-1969" (*see sources page)* https://horn society.org/publications/horn-call/extras)

[3]The Red Fox Music Camp, a/k/a/ "Little Tanglewood," was founded in 1949 by concert pianist Isabelle Sant'Ambrogio ("Mrs. S"), directed by her and her son John (BSO cellist from 1959-68, and St. Louis Symphony principal from 1968-2005) for 30 years, and was a six-week summer music camp located in New Marlboro, MA, for nearly 200 students, with faculty comprised of visiting members of the Boston Symphony from nearby Tanglewood, as well as professional musicians from around the world who played in the resident chamber music group, The New Marlboro Chamber Players. (*see sources page*)

[4]From "Boston's Riches Reach Roxbury" (*see sources page*)

[5]"The Tanglewood Music Center (TMC) was founded in 1940 as the Berkshire Music Center by the Boston Symphony Orchestra's music director, Serge Koussevitzky, three years after the establishment of Tanglewood as the summer home of the BSO. Koussevitzky's vision for the TMC was an institution where students would work closely with faculty members of the BSO and guest artists, as well as with each other."–From Wikipedia (*see sources page*)

[6]The documentary Wattstax, released in 1973, was about the momentous musical event that had taken place a year earlier as a healing truce after the 1965 Watts riots in Los Angeles.

[7]From Wikipedia (*see sources page*)

# Teaching a Tone-Deaf Horn Player: A Personal Experience

*by Burke Anderson*

It is often said that to be a good horn player you must have a good ear. The ability to hear the note you are playing is crucial on any brass instrument. Since the horn plays higher in the harmonic series than any other brass instrument, on many notes it is possible to change fingerings and either not change notes at all, or move to a lower note instead of a higher note (or vice-versa). If you cannot hear that you made one of those mistakes, horn playing is virtually impossible. What can you do if a student cannot hear these kinds of mistakes? Can someone overcome having a "bad" ear? These were some of the questions I faced upon discovering that I had a tone-deaf student.

I started teaching this student in the middle of her eighth-grade year during sectionals, where she was the only horn player in class. Because she had many other playing issues, it took me a while to figure out she was tone-deaf. I took her inability to play certain notes, either consistently or at all, as a reflection of these problems and not due to tone deafness.

In addition to her playing problems, this student was not great at following my instructions, though to be fair these sectionals happened at 7:30AM. For instance, as she attempted to play c" and higher, she would over tighten her embouchure to the point that her lips could not vibrate. This was how she explained the way she tried to play higher, by tightening her lips. She would also bring her lower lip in, causing a gap in her corners where air would leak. I made some suggestions about how to approach both of these issues and asked her to play again. After her unsuccessful attempt, I would ask her what she was thinking about when trying to play these notes, to which she would reply, "I tried tightening my lips." This was not an isolated incident.

**"After a couple of months working with her and seeing some positive results, we had a moment."**

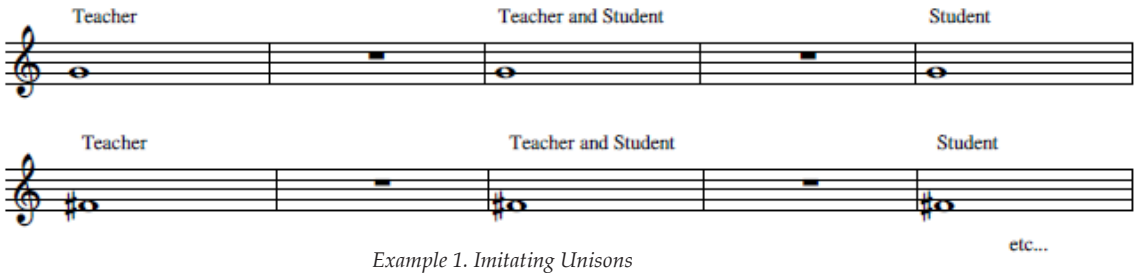
After a couple of months working with her and seeing some positive results, we had a moment. Normally, we practiced buzzing a scale from f' to c". Her intonation was never very accurate, which I took as another sign of her physical playing problems since the quality of the buzz itself was also not very good. This time, deciding to simplify a bit, I buzzed a half-step down and up, asking her to repeat. She buzzed a single note. I asked her if she buzzed what I did, and she said, "Yes." I repeated the exercise, asking her to listen carefully, and had the same result. I repeated my example a third time and asked her if she could hear that there were two notes. She seemed to think I was lying to her, sure that there was only one. I demonstrated again going even slower and exaggerating the half step a little bit, with the same result. I left the issue alone for that lesson, but it made me wonder if she was tone-deaf.

One definition of tone deafness is "relatively insensitive to differences in musical pitch."[1] This broad definition certainly fit my student's ability. While she could perceive larger intervals, even a whole step, the only thing she could say with certainty was that there were two notes being played. She could not identify, replicate, or differentiate between them. I researched what other teachers had done with tone-deaf students, and found the most helpful information in "Progressive Exercises for the Tone Deaf," by Pamela L. Bridgehouse.[2] Under the section on ear training, she lists eleven progressive ear training exercises for the tone-deaf. The first four deal with demonstration from the teacher, either playing intervals or chords, so the student can learn how to discern what is being heard on the most basic level (higher/lower, number of different notes, etc.). Beginning in the fifth exercise, the student matches pitches from the piano. I began this exercise with a slight alteration. Instead of requiring the student to match the pitch from the piano (or in this case my buzzing), I asked her to buzz any note she could. I would then buzz around her note, pausing on a unison and moving again. This helped her hear and understand what unisons sounded like.

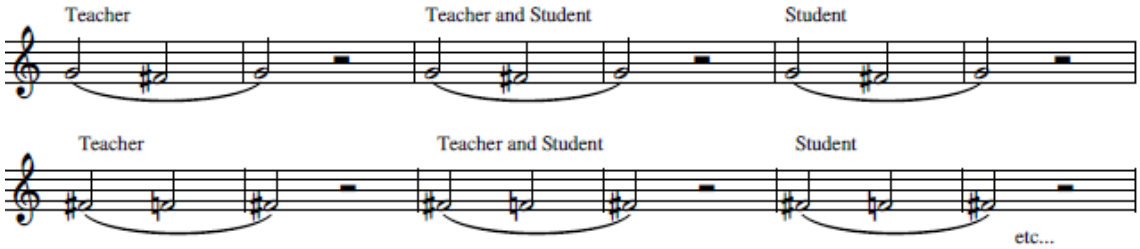
The sixth exercise is to "have the student echo half steps and whole steps…" This is the exercise I used to create the process that was most helpful. Exercises seven and nine provided the method to move the process forward. Seven suggests that "after the student has conquered half and whole steps, use them to build progressively larger diatonic scale fragments." Nine is to "build up to a complete diatonic scale and master it ascending and descending."[3] With these exercises as my framework, I used a three-part exercise, performed in two forms to help with the progression: I sing, we both sing, she sings; I buzz, we both buzz, she buzzes (Examples 1 and 2).

Starting with singing helped eliminate the variable of her playing problems. This way I could hear whether it was her inability to hear the notes causing problems, or a potential physical problem with her playing. This also helped put her mind in the right context so she could learn to "sing" while playing.

After she learned what a unison sounded like, we started using this method of imitation with single pitches in a comfortable range and progressed chromatically downwards (Example 1). She learned to do this relatively quickly and we were able to move on to half steps (Example 2). I prefer descending half steps since they seem more natural in the context of a diatonic scale, but others may prefer ascending first.




*Example 1. Imitating Unisons*




*Example 2. Imitating Descending Half-Steps*

After becoming comfortable with descending half steps, I debated about the next step. Ascending half steps? Descending whole steps? Ascending whole steps, mimicking a diatonic scale? Or add another descending note down to the sixth scale degree, which in this case would add a whole step.

Ultimately, I chose to add another descending note because, logically I was thinking that it ticks several boxes at the same time: she gets an interval of a whole step added to the half step; it follows Bridgehouse's seventh exercise "to build progressively larger diatonic scale fragments;" and by going down and returning she is both descending and ascending.

**"Starting with singing helped eliminate the variable of her playing problems."**

This turned out to be more difficult for her than I anticipated, though I feel the experiment was worth the attempt. We then shifted to working on descending whole steps, following the more incremental approach suggested in Bridgehouse's article. This approach turned out to be more effective because she needed to be able to hear, and distinguish between, the two intervals that comprise a scale before she could hear them consecutively. It seems less important which interval to begin with, or whether to start with descending or ascending. What is most important is to be systematic in the approach. Start with something simple that the student can do and work from there. Go back a step or simplify if it is too difficult.

Early in this process, she began to have noticeable improvements in her ability to discern different notes. Young students assimilate so much information at the beginning of their studies: learning to read notes and rhythms, learning and remembering the corresponding fingerings, and learning how to make a sound. It could have been that she struggled with all of these things and never received the proper attention needed to develop her ear. This process gave her that attention, which then allowed her to continue fixing some of the other playing issues.

We did not use the horn for the first couple of lessons in this process, but once she could do half steps well, we started transferring the same process onto the horn. I started similarly, with just half steps and whole steps, but we were quickly able to use this process on simple melodies. These are things she could not have done only a few weeks before, with any degree of consistency or in some cases at all.

While I would love this to be a story of her becoming an amazing horn player, that is not how her story ends. She stopped taking lessons in the middle of her freshman year and stopped playing altogether a year later. In the span of a year, she went from a horn player who could only on occasion play the same note two times in a row, to a horn player who could play an arrangement in F Major of the Romanza from Mozart's Third Horn Concerto fairly well.

**"While I would love this to be a story of her becoming an amazing horn player, that is not how her story ends."**

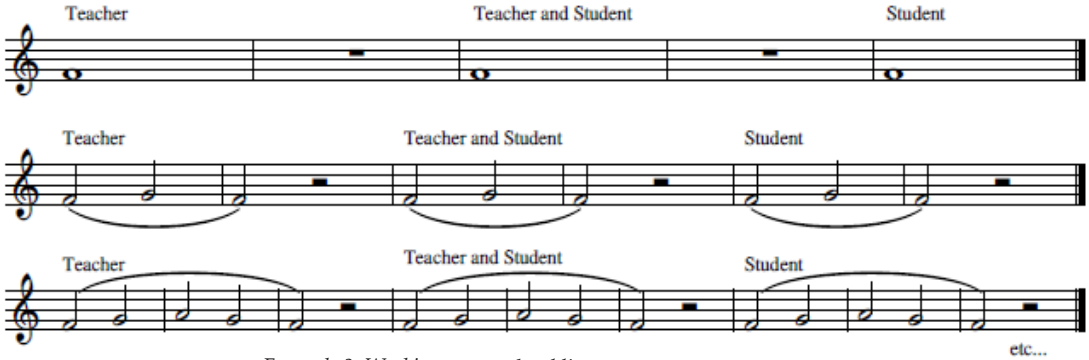
The method I used for her is not necessarily a universal fix for any student who struggles with tone-deafness. I was lucky that she was willing to sing for me, that she had a piano at home to do the exercises by herself, and that she put in the time. If she had been unwilling to sing, possibly buzzing would have been enough. Or instead of singing and buzzing, we may have buzzed and then played it on

the horn. Bridgehouse's eighth exercise is to use solfege hand signals, which in combination with buzzing, could have worked as well or better. Using this method as a framework, I hope that teachers will try it and add their own bits of creativity. Often, just knowing something is possible leads to greater innovation.

## Applications for Beginners

I only had one student who was tone-deaf, but I have been able to use this process with beginning students in private lessons and sectionals as well. Many of these students are not comfortable singing, but this process has dramatically improved the accuracy and consistency of their playing from the beginning.

The beginners I teach spend much of their first year working up the F major scale, adding notes periodically throughout the year. The first thing I do during warm-ups is buzz the scale starting with the first note, adding one note at a time, up to the scale degree that they are on that week (Example 3).




*Example 3. Working up a scale adding one note at a time.*

By the time they get to the fourth scale degree, many struggle with intonation. There are two reasons for this: the more notes, the greater the memory of what the teacher buzzed needs to be; and secondly it is the first half step in an ascending major scale. Many students buzz another whole step. The first way I address this is by isolating the half step, making sure they can hear that interval using the same process outlined earlier. The second way is to limit the number of notes they have to remember. Up to this point, I buzz up and back down to the tonic. When we add the fourth scale degree, I buzz up and stop on that note, which allows that note to be clear in their memories. As they become better at this, they do not necessarily need to do each step.

Doing these exercises over a drone can also be very effective. However, I have found that many students struggle with this, so I do not use a drone at first. The difficulty lies in part because the first interval is a whole step which is dissonant and so they buzz too high, usually up to a minor third. This causes the rest of the notes to be incorrect. Sometimes they find notes that are in tune against the drone and accidently buzz a few correct notes. Another difficulty can be that a drone and a buzz sound different. To address the first problem, I use a drone while demonstrating each part of the exercise. This allows them to hear what each interval should sound like over a drone. To address the second problem I keep buzzing while they perform each set, which gives them a more accurate sound to mimic. However, I have found that buzzing my mouthpiece for five minutes straight, for several classes in a row, is not an enjoyable experience, so I started playing my horn instead. This creates a similar problem, since it also has a different timbre than the buzz. I finally settled on playing stopped horn which is a much closer timbre and is also a naturally softer sound that balances to their buzzing more easily.[4]

Without the drone, this is a simple exercise to do with beginners to make sure they get an easy warm-up and to make sure they are engaging their ears. Adding in the drone helps them develop the independence to "feel" what each note sounds like in tune.

## Conclusion

We can use words like "bad" and "good" to describe a student's musical ear. It may be accurate, but it also might put that student's ability into a fixed state in our minds. If, instead, we think of students who are tone-deaf as having an "untrained" ear, this allows us to ask the question: what can I do to train their ear?

This experience was also a wake-up call to the physical problems that can arise from having an untrained ear. Many beginners can buzz back a note they hear without any prior training. But if a student has an untrained ear and it is not immediately addressed, they may keep trying various physical changes to their embouchure until

something works, if it ever does. From my own experience as a teacher and a student, using the "whatever works" method usually leads to a problem sooner or later. For example, when beginners repeatedly attempt a note that is "too high," they may start doing strange things with their embouchure to try and reach that note. Most of these cases are just the student not believing they can play that high, it often has nothing to do with their ear. Typically, if a student has an untrained ear, they may be just told contantly that they are on the wrong note, without any understanding of what that means. All the student will know is that they need to change something and that could turn a good embouchure into a bad one pretty quickly. It may help to test whether the student can identify two intervals as being the same or different, or whether they can hear a half step, to see if they have an issue with tone-deafness.

Most teachers will not have to teach a tone-deaf horn player, and many may never teach beginners. Even so, I hope this article will remind teachers that any student can learn and become better, even if the problem is tone-deafness. If we show students that we are willing to teach them no matter what, maybe they will show that level of care to one another, and not give up so easily when they are confronted with a challenge.

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[1]Meriam-Webster Dictionary, s.v. "tone-deaf," accessed May 3, 2020, https://www.merriam-webster.com/dictionary/tone-deaf.

[2] Pamela L. Bridgehouse, "Progressive Exercises for the Tone Deaf," *Music Educators Journal* 65, No. 3 (Nov. 1978): 51-53

[3] Ibid.

[4] A cello drone may also be effective, though I have never tried it myself.

[5] A fun remedy for this is to trick the student into playing the higher note. Using the many partials that the horn has to offer, if you use a fingering for a note they can comfortably play and tell them you are playing that note. Then play a partial too high on purpose. Many students will easily play the too-high note. This is because their brain is telling them that they are capable of playing that note, and so they are not trying so hard to play.

# For Horn Alone

## *by Douglas Hill*

So much time with so little music making! The COVID-19 Pandemic has brought us into a place where students, teachers, amateurs, symphonic, and chamber musicians have never been forced to be. Alone at home! However, being alone with our horns is not necessarily all bad. This could be the time to perfect your warm-up routine, or learn to get comfortable improvising, or time to enjoy learning new pieces for horn alone. I have long been a strong advocate for what used to be a somewhat limited unaccompanied horn repertoire. I remember a recital program performed numerous times back in the 1980s, including at the International Brass Congress at Indiana University in 1984. It featured David Amram's *Blues and Variations for Monk*, Lev Kogan's *Kaddish*, Sigurd Berge's *Horn-Lokk*, Olivier Messiaen's *Appel Interstellaire*, He Zong's *Night Song: A Traditional Chinese Melody*, Vitali Buyanovsky's *España*, and my own *Jazz Set for Solo Horn*. These selections covered numerous musical, technical territories, and ethnicities, and no two works were alike compositionally. A full recital of one timbre is by definition monotonous. So, to share greater acoustical variety for the listeners, I created additional timbral effects through frequent bell direction changes, extreme technical tone color modifications, and positioning myself in various spots upon the stage. That did help.

In 1986, Gunther Schuller invited me to record *A Solo Voice* for his GM Recordings label, GM2017D, including the premiere recordings of: Sonatine for Horn Solo, Op. 39b by Hans Erich Apostel, Sonata for Horn Solo Op. 101 by Avram David, *Studies for Unaccompanied Horn*, No. XII Lento, and No. VIII Allegro ritmico by Gunther Schuller, *Elegy for Solo Horn* by Verne Reynolds, and my own *Jazz Set for Solo Horn* (1982-84), all modern works for unaccompanied horn. I mention all of this to advocate for these fine pieces of music, and to encourage interest in what this special genre of music has to offer as a performance outlet. And also because it is so much fun to be alone with your horn, making music, all by yourself. For more information, a recent and extensive list of published music for unaccompanied horn is the *Guide to the Solo Horn Repertoire* by Linda Dempf and Richard Seraphinoff, 2016, Indiana University Press.

**"...It is so much fun to be alone with your horn, making music, all by yourself."**

Those solo performances and recordings provided further stimulus for me to consider composing even more of *my own music* for solo horn. Anyone who has studied horn with me knows that I also wish to encourage all of you to *compose yourself,* for yourself with your horn, for all the right reasons. Think of some-thing you love, something you think is really interesting, but do your own thinking. Then start, follow it along, finish. Play it a few times through. Change anything that doesn't feel quite right. Enjoy it for a while. Keep it, share it, toss it. Think some more, and start again.

What follows is a discussion of my 20 published pieces for horn alone, composed over a 50-year period, involving many musical and technical styles and an extensive variety of initial motivations. All but one of these are available in PDF from the IHS Online Music Sales website, https://hornsociety.org/marketplace/oms. I am so pleased to share, and am extremely grateful to the Society for making available much of my original music for solo horn, multiple horns, horns with others, alphorn and natural horn, along with various texts and a teaching video.

My first completed solo work was written in the early 1970s. It was originally titled *Soliloquies* but later became ***Character Pieces for Solo Horn***. These four movements were composed to be overly theatrical representations of particular character traits; "Whimsical," "Restless," "Quarrelsome," and "Foolish." They were written during my year teaching and performing at the University of South Florida in Tampa. These are quite representative of my love, at that time, for virtuosic modern musical and technical effects, rhythms, and multi-metric relationships. They also demonstrate an early and consistent compositional trait that my music should be "about something." My melodic language at that time was highly influenced by a recent European tour and recording with the New York Contemporary Chamber Ensemble, a Fellowship at the Berkshire Music Festival, and my composition projects at Yale University with Yehudi Wyner.

**"I also wish to encourage all of you to *compose yourself*, for yourself with your horn, for all the right reasons."**

Many experiences as a performer in the 1970s did cause me to realize that so many of our contemporary composers really didn't know the horn's capabilities. As an example, numerous new brass quintet compositions commissioned by the Spoleto Festival which first came to Charleston, South Carolina in 1978, were exciting, demanding, and adventurous for the trumpets, trombone, and tuba, but what was requested from the horn was only a short step beyond hunting horn calls and off-beats in the band. That's when I finally decided to research and write the book (with recorded examples) ***Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers.*** It was originally published in 1983 with an update in 1996, and is now available through the IHS Online Music Sales catalog. To decide on the nearly 100 techniques and effects, I studied over 300 scores along with numerous books and articles on new notation and varied instrumental techniques to see what composers had expected from the horn. Then I presented my findings in a graphic format for practical reference and included 72 recorded tracks of my originally composed examples of most of the extended techniques discussed. Sound is what it was all about, and hearing it clearly on a horn alone made it all even clearer.

***Jazz Soliloquies*** for solo horn was written while I was researching and writing my extended techniques book in 1978-80. It was also my first attempt at notating many jazz effects, techniques, rhythms, and gestures. "Blues-like" shifts freely between compound meters and duple metered melodic patterns, suggesting a slow blues-feeling contrasted with an upbeat double-time swing-feel. Glissandi, bends,

half-valved effects, smear-like trills, doinks, and dips occur throughout. "Mixin'" is an up-tempo, disjunct, dance-about including ghost tones, fall-offs, slow bends, plops, and extensive use of quarter-tones. Many of the quarter-tones requested suggest the traditional "bluenote" in jazz genres, and each has its fingering included. The typical double horn (in low F and B♭), can create a near quarter-tone scale over most of the top two octaves. (See page 67 in *Extended Techniques*). "Laid Back" also alternates between triple and duple gestures as it dips and spills and rips and bends into a few flutter-tongues and vocalization effects; singing while playing unisons, into glissandi, and ending with a somewhat silly harmonic cadence. Then comes the return of the earlier walking string bass-like motive. (Throughout my late teens and early adult years I was active as a jazz bass player, improvising, learning tunes, and memorizing changes. It also helped pay for a new bass and new horn.)

In the summer of 1982, I was invited to perform at the 14th International Horn Workshop in Avignon, France. My recital presentation included the premieres of invited works for unaccompanied horn by American horn players including: *Elegy for Solo Horn* by Verne Reynolds, *French Suite* by Jan Bach, *Blues and Variations for Monk* by David Amram, and the first two movements of my own ***Jazz Set for Solo Horn.*** The third and fourth movements were completed in 1984 and premiered in Provo, Utah, at the 19th International Horn Workshop. The movement titles "Lost and Found," "Cute 'n Sassy," "Lullaby Waltz," and "Fussin' for Emily," make references to feelings and responses regarding the parent/child relationship. The musical energies and emotional journeys that developed while composing these pieces required many special effects and extended techniques, much like before. Throbbing tones, various vibrato stylings, valve flutters, flips, spit-tongue attacks, and tremolos were added to the glissandi, multiphonics, ghost tones, doinks, and plops required in my earlier work. This work is available only in hard copy, and is available through Sheet Music Plus, or through Shawnee Press.

The 1980s was a period with many out-of-town performances and clinics. The production of my teaching video, ***Hill on Horn,*** additional teaching responsibilities, and early fatherhood all resulted in less time to compose. My wife and musical companion, Karen Hill, and I recorded our second LP for Crystal Records, *The Modern Horn* (CD670), in 1983 on which I included the premiere recording of Persichetti's *Parable for Solo Horn* Op. 120, and "Laid-Back" from my *Jazz Soliloquies*. In the summer of 1988, a major turning point for me as a composer occurred with a grant to research the music of Native Americans. The solo flute culture of the mid-American tribes became all-consuming. With the exception of a solo alphorn piece titled ***Idyll*** in 1988 written for Marvin McCoy, the next five years of my compositional inclinations were hugely influenced by those wonderfully simple wooden flutes and their unique aesthetic. ***Thoughtful Wanderings for Natural Horn and Percussion*** (1988) was an early application of what those flutes were teaching me, what they were capable of, and what documented traditions suggested. The natural harmonics on a horn, when played untempered, matched, in a way, the varied intonations of many six-holed cedar flutes. Even if played without the percussion, the four movements – "Eagle at Ease in the Sky," "Six-legged Dance," "Woodland Trail," and "Spring Dance" – work to celebrate the natural world and the Native American flute. I also created numerous compositions inspired by Native American musics from flute solos, dance pieces, and vocal works. The culmination was a large commissioned work for the Omaha Symphony Orchestra including the "Drum" of the Omaha Tribe of northeastern Nebraska, *Ceremonial Images*.

In the spring and summer of 1993, while returning to Madison after a year of teaching at Oberlin College, I composed the five songs (with changes) that soon became ***Song Suite in Jazz Style for Horn and Piano.*** Returning to a jazz orientation was important for me, and writing for the piano as an equal voice was rewarding. These five songs have recently (2021) evolved into ***Song Suite in Jazz Style Reimagined for Solo Horn.*** "Easy Going" is a light-hearted jazz waltz, "Quiet Tears" is a thoughtful ballad that tries to lighten up into a Latin dance feel, "Dream Scene" is perpetually wandering through an unstable, repetitious melody in 5/4, "All Alone" is a deeply felt isolation, and "Blackened Blues" follows the blues in both form and mood.

Simple tonal melodic lines and comfortable rhythms had taken a strong hold on my internal musical language. In 1994, I composed ***To the Winter Sun for Solo Alphorn*** as a continuation of my contemplative love for Nature and for the natural harmonic scale through a celebration of the winter solstice. Later, based on materials found in my *Shared Reflections for Four Horns* (1994), a work premiered at the Provo workshop in memory of Philip Farkas, I refocused the simple melodic content into a dramatic soliloquy, ***Reflections for Horn Alone*** (1994). In the quartet version, individual voices gradually overlap and then eventually come together sharing their mutual memories. The solo version creates a more personal and deeper introspection.

***Elegy for Horn Alone*** (1998), was composed in the summer after my mother died. Many hours of meditative improvisations included the disjunct, wavering melodies, the sudden silences, the risings and fallings, and the searching without resolution. While living with this piece for a time, it grew larger, became a duet with violin, and was premiered on February 5, 1999, along with the Brahms Trio Op. 40, one year to the day after my mother's death (knowing all along that the Adagio Mesto of Op. 40 was composed by Brahms after the death of his mother).

During the late 1990s, my primary creative energies focused on compiling and writing ***Collected Thoughts on Teaching, Learning, Creativity and Horn Performance*** (2001, Warner Brothers Publications). I brought together many past articles, clinic presentations, teaching materials, and thoughts regarding the concept of "the complete musician." Sixty-three pages of this 200-page compendium are devoted to discussions of basic and not so basic horn repertoire, including exceptional works *for horn alone.* It is presently available through alfred.com and amazon.com.

My next six pieces for unaccompanied horn were ei-

ther derived from larger pieces or became larger pieces. ***Oddities for Solo Horn*** (2004), was based, loosely, on the odd numbers of each of the five pieces; "Ones," "Fives," "Threes," "Nines," and "Sevens/Elevens." Jazz-like feelings in many guises (swing, Latin, waltz, bebop, etc.) are explored and expounded upon. Odd meters, intervals, odd phrase lengths, and formal designs all added to the oddities. These for-the-fun-of-it pieces quickly grew into a set of horn quartets, and eventually brass quintets. Hearing the added harmonic complexities and rhythmic add-ons can expand and inform a solo performer's perspectives.

***Greens/Blues/Reds: Three Moods for Solo Horn*** (2005), was an adaptation of the melodic and timbral materials found in a deeply felt piece for horn and string quartet. July 3, 2005, the day this quintet began, was the date of Gaylord Nelson's passing. He was known as the "Father of Earth Day." The piece begins with a "Joyful" celebration of our beautiful "Green" planet. The second movement expresses "Sorrow" and remorse, the "Blues," felt regarding our nation's passive neglect toward the health of the environment. "Red" with rage, the third movement shows "Anger" towards those who could help, but show only greed, destructive behavior, or consequential neglect. I returned to the extended techniques needed to express the colorful, powerful outpouring of emotions being felt. There are extensive jazz elements throughout, but not exclusively so. In 2008, the original version was transcribed as a horn feature in the context of a woodwind quintet titled *Three Moods for Woodwind Quintet.*

In 2006, it was wonderful to be invited to write a playful piece for the incredible horn soloist Gail Williams, Professor of Horn at Northwestern University. The result was *A Set of Songs and Dances for Clarinet, Horn, Vibraphone/Percussion, and String Bass*, which was included on Gail's recording, *Horn Muse* (2011, gailwilliamshorn.com). This melodic five movement work quickly morphed into ***Five Little Songs and Dances for Solo Horn.*** The set begins with an expansive, expressive song-like "Introit/Intrada." Next we dance a jocular "Quadrille with Be-bop," which shifts from "square" to "hip" melodies and back. The "Ballad" movement, in three, has become one of my favorites, with flowing melodies – especially within the larger piece – thus informing the unaccompanied version of the harmonic setting. The fourth movement, "Whimsical Waltz," dances innocently enough in a 9/8 swing feel. It does get a bit more excited along the way, however. "Romp with Rumba" begins with a joyful, hard-core, almost big-band-like swing feel, with a few valve-flutters, dips, bends, and glissandi. By halfway it jumps into an aggressive Latin-like rumba rhythm that dialogues between open and stopped horn.

**"I returned to the extended techniques needed to express the colorful, powerful outpouring of emotions being felt"**

***Grace/Gravitas/Gratitude for Solo Horn*** was completed as a set in 2018, but began as a solo version of the melodic material in movement three of *Recollections for Horn Octet* composed in 2007 for Michael Ozment in memory of his father. "Gratitude" became an unaccompanied solo a few years later as an expression of my feelings at that time. Within the content of "Gratitude," I discovered elements of both "Grace" and "Gravitas." Two new introspective pieces grew from those elements, both musical and emotional, to create the full three-movement set for a horn alone.

My friend and fellow birder, Frank Lloyd, the renowned British horn virtuoso, expressed an interest in a solo piece that might give him a challenge. Considering his immense abilities, that meant I could write almost anything. Motivation for many of the musical gestures that became ***Raptor Music for Solo Horn*** (2013) arrived with the poem "Raptor Music" by Steve Millard. It includes lines like: "Feathered batons slicing the air…," "…tumbling through thermal melodies," "A symphonic aerial ballet…". These poetic images, and some shared birding experiences, fed this free-flowing adventure up and down the horn. Glissandi, flips, dips, plops, trills, and three-quarter-stopped bends arrive often into vocalizations while playing sustained pitches. The valve-flutter and flutter-tongued raptor-like calls and cries are contrasted with quieter, melodic moments of calm. A challenge. "..Composing the stirring notes of flight."

I retired from my teaching/playing position at the University of Wisconsin-Madison in 2011, after 37 years. I then became a hornist alone with no more established ensemble outlets. So, an early plan was to revisit my long-lost love for the jazz string bass. Joining the "Full House Quintet," a jazz improvisational group of old friends, was a rebirth of a sort. We all wrote our own tunes and shared our improvisations. Three of my new songs eventually became ***Three (Jazz) Fantasies for Horn Alone*** (2013). Each of these melodies is presented after brief introductions, and then freely developed, peppered with common jazz gestures and stopped horn now and then. "Blueberry Soup" is both playful and soulful with serious walking basslines. "Not So Sure" revolves around a simple song, haltingly questioning, shifting awkwardly between muted and open. And "Jelly Jam" is a rambunctious jazz waltz in 9/8, light-heartedly dancing through angular melodies. These jazz solos are designed to be somewhat less virtuosic than many of my earlier jazz soliloquies. They also eventually evolved into my Jazz Sonata for Horn and Piano (2014), which enjoys many harmonic and rhythmic additions from the piano.

In 2015, after a request from my friend Peggy DeMers, an accomplished alphorn soloist, I returned to writing for those wonderful pitches of the natural harmonic series, but this time within a more expanded aesthetic. ***Searching/Finding: Solos for Alphorn or Natural Horn*** (2015) was composed after hearing the amazing Arkady Shilkloper at the 47th International Horn Symposium in Los Angeles. As the title suggests, it begins deep in thought and progresses outward, through a three-octave range, sliding past and periodically sitting on the seventh, eleventh, thirteenth, and fourteenth harmonics, searching for a resolution. "Finding" combines an expansive calling-forth, a gentle flowing melody, some agitated anger, with a spirited dance-like section that eventually resolves into rest. The "…or Natural Horn" suggestion in the title emphasizes the option, and acknowledges that I deviated from the simpler Nature-oriented aesthetic of the traditional alphorn. This work (and

the following one) can actually be played on the full double horn as long as the following notes are performed on the open F horn, allowing for those pitches to sound a bit lower: b♭', f#", and a".

In 2016, Thomas Jostlein, Associate Principal Horn in the Saint Louis Symphony, invited me to write a solo alphorn work. ***Three Solo Pieces for Alphorn or Natural Horn*** grew into even more. The solos begin with "The Journey," a freely flowing meander that builds towards a section with warm vocalizations, eventually reaching the climactic 16th harmonic before relaxing into the most resonant of vocalizations, a 10th. "Celebration and Dance" is just that; much more active, this playful romp is full of melodies and enjoys many glissandi, a few trills, and periodic alphorn-like calls over a full three octaves. The third piece, "Returning Home," suggests that this set of pieces is connected programmatically. However, each piece can stand alone. "Returning Home" is the most expansive and least technically active of the three pieces, full of rich melodies. After it was completed, I knew we had to revisit "Returning Home" and create expanded versions which became "Returning Home" for Alphorn, Flugel Horn, and Trombone, and a version for Alphorn and Two Horns.

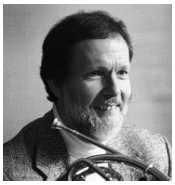
With the devastating onslaught of the coronavirus pandemic in early 2020, "horn alone" became a much more vivid reality. What would be fun to play, that would not require an ensemble of others? ***Familiar Melodies,*** compositionally elaborated upon, in settings for solo horn, sounded like fun. I selected songs that we all know, that are all public domain, and that could be quickly prepared and shared in many typical social settings (like Zoom) around birthdays, Christmas events, New Year's events, church services, funerals, St. Patrick's Day, Independence Day, or for any joyous occasion. I arranged 15 well-known songs in 12 settings including: "America the Beautiful," "Happy Birthday," "We Wish You a Hallelujah," "Auld Lang Syne," "Amazing Grace," "Going Home," "Londonderry Air," "Simple Gifts," "America/Shall Overcome," "Greensleeves," "Ol' Man River," and "Ode to Joy." This collection began a few years back with "Ode to Joy" which is somewhat more extended, a lot easier than it sounds, and could serve well as a joyful encore.

In 1998, Wisconsin celebrated its Sesquicentennial, and I researched collected folksongs of the early Wisconsin pioneers. Rather than quoting, I composed a simple melody in the style of a traditional country ballad and let it serve as the theme for *Americana Variations for Horn Quartet*, expanded later for brass quintet. The final programmatic work was compositionally conservative for me, and was my first extended attempt at theme and variations. It describes a day in the life of a pioneer family, or perhaps the lifetime of an individual pioneer. During these alone times it seemed like an effective option for a new piece for solo horn. ***Americana Variations for Solo Horn*** (2020), closely follows the melodic content of the original quartet including the sections: "Daybreak," "Awakening," "Kid's Game," "Ballad," "Country Dance," "Hymn," and "Sundown.

When so many of us found ourselves confined in or near our houses or apartments in early 2020, unable to enjoy most normal activities, a great many turned to enjoying the varied colors, playful antics, and melodic and otherwise songs of our local bird populations. "Birding" has thus become even more popular. For years, I have enjoyed watching birds out our windows. I also enjoy listening to jazz which often includes Charlie "Bird" Parker tunes. Thus, ***Yard Birds for Horn with Narration,*** a piece combining the two. It was composed so that a solo horn player could perform both the music and rhythmically narrate the periodic ornithological observations. The text comes from poems I had written years ago. The music is notated so that when it is in 6/8 time it is to be swung in a "bebop" style (consider Parker's "Ornithology" and "Yardbird Suite"). When notated in 2/4 time it is to be played straight. The melodic and rhythmic patterns of specific bird songs and calls are blended in throughout.

My long-time love for haiku poetry began in the summer of 1965 at the Aspen Music Festival. I even wrote a few haiku of my own. According to Stephen Henry Gill, "The essence of haiku is that spontaneous moment of awareness in which our thought is illumined by a sense of wonder, a close identification with some apprehended feature of the natural world." ***Haiku Readings for Solo Horn*** (2020) are abstract timbral settings of seven poems by Robert Spiess (1921-2002), the longtime editor of *Modern Haiku*. It is requested that the performer read aloud each haiku just before performing each movement. The audience is invited to read them silently during each rendering. In an attempt to capture the spontaneous awareness of these programmatic miniatures, I found I needed to revisit the horn's extensive "extended techniques" vocabulary. These included glissandi, bends, fall-offs, scoop-ups, varied vibrato, stopped horn, echo horn, multiple mutes and mute effects, tone color manipulations, quarter-tones, lip and fingered trills, half-valve effects, didl-tongue, and vocalizations. All as needed to help capture these singular poetic moments, and the resultant "sense of wonder."

Over the past 60 years I've composed more than a hundred pieces of music, a few of which will forever remain silent. The primary formula for such creativity has been to ***start something,*** then ***follow it where it seems to want to go,*** then ***finish it.*** It's just that simple and that difficult. Composing has been extremely helpful and important for me as a performer and a teacher of other people's music, too. Learning to understand and empathize with a composer's intentions is what makes composing by yourself such an important element towards becoming a complete musician. I encourage all of you to *start something*. And even if it *forever remains silent* (in public), the process can't help but provide new insights into more effective interpretations and thus greater communication with your audiences. Remember, we are all alone in this together.



*Douglas Hill is Emeritus Professor of Horn at the University of Wisconsin-Madison (1974-2011), past President of the International Horn Society, a recorded soloist, chamber musician, and orchestral performer, author of nine texts, and composer of over 100 works for various genre. He is primarily grateful for the hundreds of his past students who are contributing so much to the world and to the music profession.*

# Together through Music: A Conversation with Thomas Jöstlein

## *by Layne Anspach*

*Starting during the COVID-19 shut-down in mid-March 2020, Thomas Jöstlein, Associate Principal Horn of the St. Louis Symphony Orchestra, and his family began to perform live concerts on their front lawn. I sat down with Thomas to ask about his experience and motivation to perform regularly, particularly as it pertained to the connection with his community. The conversation took place on Tuesday, November 24, 2020 via Zoom.*

**Layne Anspach**. Thank you for taking the time to speak with me. For those who have not heard what occurred in your front lawn during the COVID-19 shut-down, could you give a little background to what these lawn concerts were and how it all started?

*Thomas Jöstlein.*
*Photo by Max and Klaus Jöstlein.*

**Thomas Jöstlein**. I am grateful for you asking because it got me to do some type of record of the event. We started on Wednesday, March 18th with me playing alphorn every day at either 5 or 5:30 pm; the time shifted based on heat and the sunlight. The previous weekend the St. Louis Symphony was supposed to perform Berlioz's *Faust*. They had done all the rehearsals for it except the dress rehearsal, and then they just stopped everything. I thought, let's just see if we can keep playing. And so, every night I got the alphorn out – whether it was melodies from the Hans-Jürg Sommer alphorn books or you name it. I would end each night with either the alphorn call from Brahms's First Symphony or the Prologue from Benjamin Britten's Serenade. Ultimately, we dropped the Britten, and then we ended virtually every classical concert with the Brahms First call. Whether myself, with my son, or with an arrangement I did for nine players, we did that for a good month.

If I had planned ahead of time, thought about it, and asked for permission, it never would have happened. It grew organically, which I think is how the best conversations and works of art occur. If I overly plan a piece by mapping it all out, the composition feels a bit stilted and forced.

For me, the great joy in playing – and I think for other enthusiastic and passionate players – is having a bit of clay you can mold and play with. For me, my clay was having musicians in our household perform. My wife, Tricia, performed on horn as well. She is the former first horn of the Omaha Symphony and a Bill VerMeulen student like me. Both of our two sons, who play violin and cello, also played, and played very well I might add. Then we gradually enlarged the circle.

**"If I had planned ahead of time, thought about it, and asked for permission, it never would have happened."**

The first big piece we did was a piece I arranged for alphorn, two violins, and tuba, with whoever was around. The first big concert we did was late May when Roger Kaza conducted Wagner's *Siegfried Idyll*. That was a risk because that was thirteen players. I had our SLSO trombonist playing the cello part, but we were spread across three lawns and being super, super careful. Then it just kept snowballing. In May, we started inviting Irish musicians on Tuesdays, which then became our Irish night. Eventually we did a concert of Mozart Wind Ensemble pieces. I am so proud that we got fifteen men of the Symphony Chorus in July to sing Schubert's *Nachtgesang im Walde* with four horns. Unlike the other concerts, we rehearsed for that. We made a policy of not rehearsing. When you are doing seven concerts a week, it is hard to rehearse. We also did the Brahms women's chorus with harp and horns.

*L to R; John Bolduan, guitar;*
*Klaus Jöstlein, violin; Tim Yau, fiddle.*
*Photo by Max Jöstlein.*

We were blessed in so many factors: one was the lack of live music that was happening, so people were eager to play, and people played for free, which I would have never asked ordinarily. The acoustics were astoundingly good. We had a lawn at the perfect angle. We had no big trees blocking the view, and the other houses formed a nice shell. Without me asking them, every single neighbor was excited about this. Between the acoustics and the weather, it was perfect. Oh, the weather was sublime. We got rained out once, maybe twice. Even for those, I could still stick the alphorn out and blast a bit. The concerts started small, and I would ask people a week before, "Hey do you want to play *Siegfried* next week?" I just gathered pieces by using IMSLP, which is an amazing resource. That is the long answer.

**LA**: I think that encompasses a lot of the progression of the concerts as well. It shows that you did not start thinking you would schedule seven unique concerts a week with a variation of ensembles and genres. It just started, as you said, organically, and then went from there. Speaking of the variety of music, you mentioned Irish musicians, so what other genres were involved besides the classic concerts?

**TJ**: During the heyday, we had a concert every night. We went for 104 straight nights before we took a break, which

we did on July 4th. Sunday nights was my horn choir, basically a laboratory. I would have students who were interested, including music majors, like Charley Ball-Fuller, one of your Hoosiers [student at Indiana University]. I encouraged the students to conduct or arrange pieces or find works on IMSLP. They were not performances as much as a workshop night. Audiences would still come and would love it. We had kids of all ages performing. I love the El Sistema model, where you have young students coupled with advanced college students side by side. The young students are hearing great sounds and the college students can mentor. It is a great skill for these college students to learn, how to teach and mentor. Sunday was the hardest to program, to match all of the skill levels.

**"We went for 104 straight nights before we took a break, which we did on July 4th."**

I loved Monday nights, which was education night. A semi-retired pianist offered to come with her electric keyboard. She ran the most successful Music Education program in St. Louis for high school students and had a raft of current high school and college kids who were stranded at home. They would come and play spectacularly. She would always program the music. Tuesday was Irish night with guitar and fiddle or harp. Wednesday, typically, was story telling night from the library. I would provide background or in-between music. Thursday was cover night, whether that was the Beatles or whatever. A singer in the Symphony Chorus, who also plays horn, was willing to participate. I played keyboard; it wasn't perfect, but we tried. Friday was the big classical night. Saturday was typically a run-out night. We would do a small concert on our lawn preceding the run-out. We would have to go elsewhere for that, to a St. Louis Symphony clarinet player's house. We started breeding other series.

My dream was to have a symphony musician curate every night of the week, they could pick the players and the repertoire, but you have to have the right mix of nice neighbors, acoustics, no traffic, etc. The way my brain works – I am kind of crazy – I love to try and organize seven things at a time.

*L to R; Eva Kozma, SLSO violinist; Thomas Jöstlein, horn; Alvin McCall, SLSO cellist; Anna Lackschewitz, viola. Photo by Max and Klaus Jöstlein.*

**LA**: I wouldn't say crazy; rather, enjoys a challenge.
**TJ:** Oh yes, but I go back to it being clay that you can play with. I am sure you can think of thirty pieces that you would want to perform on your lawn, providing you had such a lawn and access to great players. I wanted to do Stravinsky's *Dumbarton Oaks* on the lawn, but it was a rental. Luckily, we did perform it in Powell [Hall, home of the St. Louis Symphony] two weeks ago.

These concerts were meant to be a bridge towards a return to Powell Hall, which we did in the end. It makes me so sad when I hear of examples like the Metropolitan Opera in New York City, where my sister is fourth horn, where the management, not the musicians, waved the white flag: "We aren't going to present anything except rebroadcasts of operas." Which is fine for a while, but it isn't the same as live performances. Live music with an audience is so different. Unless you are doing one of those movie-horn Zoom kinds of things, which are in its own way special and fun. I am thinking of Eli Pandolfi, who played on my series quite a bit. People asked me, "Can we live-stream these concerts?" I said, "No, please don't, we aren't rehearsing them, dressing up, or being paid extra for that." But the main reason is that I want these to be about the live experience.

**LA**: Taking from the variety of what was being played, what was the neighborhood response? In terms of attendance, were the concerts mostly attended by your immediate neighbors, or were people coming from the neighborhood next door?

**"Universally, everyone spoke of how profound these concerts were."**

**TJ**: As you can imagine, that was a delicate balance. I originally only invited my Facebook friends. The concerts were not open to the public through Facebook. I didn't want to have too many people. For the Schubert men's chorus night, we had 180 people in attendance, which seems insane, but they were spread out over six lawns plus half the street was used up. It was a balance between safety and keeping people aware of live music.

The audience was half neighbors and the other half people from all over, which I am proud of. People heard about it through word of mouth. For me, this is the dream of every orchestra, if you look in the audience: Black, white, young, old, people wearing jeans, eating, drinking, people coming and going. Universally, everyone spoke of how profound these concerts were. If you can imagine, you are walking down the street and you hear the sound of a horn in the distance, especially during this time. Not miked and not amplified, what a gift. To hear the Schubert song, the *Night Song in the Forest*, that is what we were doing. It was a big clear night, with the air, again the weather was beautiful. The magic was palpable.

**LA**: That is incredible. Were you able to meet new individuals in your neighborhood? People who were just outside whom you would have met organically before COVID life?
**TJ**: You're asking all the right questions. Our neighborhood has a block party once a year, like a lot of places do. You are there to eat and make small talk. Because you are meeting on a nightly basis with these people, these concerts allow you to have really deep conversations based and centered on music. In fact, our former Symphony Chorus director, Amy Kaiser, who also hosted a series of her own, thought about these connections. We both tried to choose pieces that were pastoral, that were a balm for this time of sorts. Mozart seemed to appear regularly, but the people talked about the connections with their neighbors, to us, and among musicians. We had not just symphony players, but freelancers as well. We had advanced students, my twelve-year-old son playing side by side with symphony players. Just a great variety and diversity, both on stage and in the audience.

You asked about the connections with the audience; these are people that I have never spoken with before. At the end, we received countless thank you notes. I actually asked for any memories, so that I could give them to the History Museum. We got two special gifts: one was a beautiful hand-carved wood figure of a violin with a horn stemming out of it. We also got a brand-new lawn; people gave money so that our neighbor – who is lawn obsessive – could redo our lawn. He made it look spectacular. It was the worst lawn that he had ever seen; now it looks like Busch Stadium.

*L to R; Max, Klaus, Tricia, and Thomas Jöstlein with gifted wood figure of a violin and horn.*

**LA**: At the beginning, you were thinking about how you can perform live music, but what was the driving expectation with the concerts after the first couple weeks and months?
**TJ**: I think the previous question answers a lot of that, because you mentioned the neighbors. I didn't want to let them down. Because for them, it was so important to have this sense of normalcy, a sense of beauty which was so missing in this time.

The last three months of the series on Saturdays, the concerts were populated by a local non-profit music venue. Their sound guy lived down the street, so we had the best audio you could imagine. He would bring in out-of-work musicians: Bluegrass, Irish, etc. We had a 1920s authentic ragtime orchestra. They both worked at the Scott Joplin House, so they brought in cornets, and I got to play trombone charts for them. One guy even brought his honkytonk piano in the back of his car and played old ragtime tunes on it. They would get tip money, which was so precious.

I did notice that in the *New York Times* on Sunday, there was an article about New York City where a lot of the jazz musicians have been doing impromptu park concerts. It just speaks about how for them it was essential, both financially and the connections.

To answer your question, neighbors would ask me, "Oh man, you must be tired of doing this stuff." For me, no, this is great, I get to hear X, Y, or Z tonight. Every night, except for the horn choir night, which I had to really balance not knowing who would show up and the needs of everyone, was just a thrill to sit on our neighbor's lawn and get to listen. St. Louis just has so many killer musicians, besides classical. I had no idea, I guess I was too busy working.

**LA**: There are probably many favorites, but what were some of your favorites that you performed in, and ones that you were an audience member for?
**TJ**: I think the Schubert, the *Night Song in the Forest*, is the top of my list of performances. It is only an eight-minute piece, but it really hit the mood and atmosphere. This will sound like a proud dad, but anytime our boys got to perform was my favorite listening performance. Klaus, my violin player, would sit in with the jazzers and Irish players. He has the right spirit and ear. He can improvise without knowing what the chords are. He couldn't write them, but he was able to jump in and improvise. I am just so proud of him. I arranged the *Ashokan Farewell* [originally by Jay Ungar, but famously used in Ken Burns's *Civil War* television series] for him for horn and fiddle.

For the non-classical stuff, I would say two groups. The first one is called The Wee Heavies, who are a Scottish acapella vocal quartet. It was raining ever so slightly, and they were singing sea shanties, great stuff. The second were concerts with an Iranian immigrant jazz guitarist named Farshid. He did several concerts; I got to play with him on numerous occasions: "Black Orpheus" and "Autumn Leaves," all sorts of great standards. It just had the right spirit of, "Let's just experiment and play." Jazz musicians have a different ethic than we classical musicians do. Although for me, it is more nerve-wracking, I am never sure how do we end the piece or should I take another verse? I don't want to step on anyone's toes.

The "Moonlight Music" from *Capriccio* by Richard Strauss was great. We ended up playing it way too slowly; my chops were burning at the end. There is a whole list of memorable performances. Early on, we did a night of horn duets, the Gunther Schuller duets, which are just kick butt pieces. I heard those pieces for the first time in 1994 at the IHS workshop in Kansas City. It was

Roger Kaza and Bob Lauver, now of Pittsburgh, he was fourth horn here in St. Louis before. So for me, to perform that with Roger, was like wow. We never get to play together; we are like ships passing in the night on stage at Powell, except for pieces like *Ein Heldenleben*.

**LA**: Do you feel that the community has changed in response to these concerts? We have mentioned how you were able to talk with people more deeply than before. Are there other ways that the neighborhood has changed?
**TJ**: Yes. Before our lifetimes, people used to sit on their front porches. They would perhaps play guitar or speak with their neighbors. They would go for walks, there was no television. The notion of speaking to strangers was more normal. Now, one of our great storytellers and poets who participated in the concerts lost their son toward the end of the series – profound things like that going on that I had no clue about. The concerts changed our neighbors' interactions. Will it be long-lasting? I don't know. It changed the sense that people look forward to getting together, albeit distanced and with masks, which of course adds barriers. Especially at this time, to have human connection behind the masks was essential. Then we had a Syrian family that was able to sell their incredible gourmet Syrian food.

**LA**: Oh yes, every single time I saw the food online, I thought about how I wished I could have been there to eat and listen. Food and music go so well together.
**TJ**: Back to our initial words, I never asked the neighbors. We never got the health commission onboard or asked them if we could sell food. Our boys sold lemonade and such. I started thinking today that there needs to be something that replaces all of this. Next summer, I don't think that we will host it, our neighbor down the street is happy to do it. I am thinking that we should do some sort of music festival somewhere. It is tricky. The neighborhood makes it so accessible; you just walk up and there it is. I would love to be able to pay people. At the University of Illinois, there was an old barn that they used for concert series that was perfect. Who knows? It is all in the future.

**LA**: Exactly, is there anything concrete in terms of plans for post-COVID for a lawn series or anything like that?
**TJ**: No, but I suspect that there will be another lawn series next summer for sure, probably down the street. I don't see life returning to normal until the fall at the earliest. The vaccine is crucial. I can imagine that if it is the right setting, the barriers could break down. The Symphony could not have done this. I tried over a month to involve them, but they were wary of the safety protocols and liability. I am proud that, as far as we know, not a single person got sick from the concerts. At the chorus concerts, we mapped out with bricks eight feet apart, which is plenty for outside. Maybe it is foolish, but based on what I had read, outdoor transmission is difficult providing everyone is social distanced. The uniqueness of it, you cannot replicate it at another venue. We can try, but we will see.

*L to R: Carole Lemire (cond.), hornist Roshen Chatwal, flutist Allison Fenstermacher, tubist Derek Fenstermacher, hornist Thomas Jöstlein, violinist Klaus Jöstlein, hornist Roger Kaza, and in foreground, Max Jöstlein perform Mozart's Symphony No. 25*

**LA**: From what you have learned and connected with the community, what advice would you give to someone who is interested in these organic music sharing opportunities?
**TJ**: I am thinking of Bloomington, Indiana, where you are, or different college towns, are ideal, because you have a wealth of students and former students who want to play. You could put out a tip jar – which we didn't do for our classical concerts, but students certainly could. The advice is to just do it. Maybe it is the wrong advice, but I would get the vibe and make a judgement from that. There must be some lawns that are ripe for performing on. Finding places that have less traffic. I have had people in Richmond and, again, my sister in New York City, who thought about doing it. And then they were like "Oh what if this, what if that, etc. etc." You have to just do it. I can see you doing it.

**LA**: Yes, but certainly not on the ten square feet of grass in front of our place.
**TJ**: But you can find somewhere else. Here is a tip. Find that neighborhood close to you, find the right homeowner, and put out a tip jar. You can do horn choir. The main advice is to just do it. The second piece of advice is to pick the same night of the week, every week. So that people can get used to coming, build the audience.

**LA**: Is there anything else that you would want readers to take away about the lawn concerts?
**TJ**: Along with what I already said, particularly that music is so precious in this time. I shouldn't say precious, but it is. It is so rare to hear it live. For that reason, especially, we need to do it. I love the message it sends. It says, "We are going to be persistent and devout. Keep playing no matter what." Sadly, we will have plenty of months where there is no music happening live, which is why it is even more important to perform live music when you can!

*.....continued*

## Appendix: Selected List of Classical Works Performed during Lawn Concerts

J. Brahms: Four Songs for Two Horns, Harp and Women's Chorus, op. 17
J. Daetwyler: *Pière du Berger* for alphorn and mixed ensemble, arr. Th. Jöstlein
A. Dvorak: Wind Serenade, op. 44
J. Gallay: Horn Trios (natural horns)
C. Gounod: *Petite Symphonie*
D. Hill: *Returning Home* for alphorn and two horns (IHS Rimon commissioning fund)
W.A. Mozart: Horn and Clarinet Quintets
W.A. Mozart: Horn Concerto No. 3 (R. Kaza, natural horn)
W.A. Mozart: Symphony No. 25 and No. 40 (in a pro-am side by side)
W.A. Mozart: Wind Serenades No. 10 (Gran Partita) and No. 12
A. Schönberg: *Verklärte Nacht*, in version for string sextet plus bass
F. Schubert: *Nachtgesang im Walde* (men's chorus and four horns)
G. Schuller: 4 Horn Duets (Th. Jöstlein and Roger Kaza)
S. Sondheim: "Send in the Clowns," arr. Th. Jöstlein (sung by Klaus Jöstlein with SLSO strings and Thomas Jöstlein on horn)
R. Strauss: "Moonlight Music" from *Capriccio,* op. 85, arr. Th. Jöstlein (horn, string septet)
R. Strauss: Wind Serenade, op. 7
P. Tchaikovsky: *Souvenir de Florence*, op. 70
R. Wagner: *Siegfried Idyll* (Roger Kaza, conductor)
Many nights of horn choirs (music by Steven Juliani, Fr. Strauss, Mozart, Wagner, etc.)
Countless nights of Alphorn(s) in various configurations and pieces
Many nights of students with keyboard accompaniment

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***Thomas Jöstlein*** *Associate Principal Horn of the St. Louis Symphony Orchestra, and formerly with the New York Philharmonic, loves helping students by applying tubists Arnold Jacobs and Roger Rocco's "singing" principles. Jöstlein was Assistant Professor at the University of Illinois and has held adjunct positions at Saint Louis University, the University of Hawaii, and Virginia Commonwealth University. He performs on a triple horn by J. Patterson, on natural horns by R. Seraphinoff and L.J. Raoux (ca. 1820), and on a Vanon alphorn. He is a lifetime member of the IHS.*

***Layne Anspach*** *is a teacher, horn player, and composer based in Bloomington, Indiana. He currently performsas fourth horn in the Terre Haute Symphony Orchestra and subs with other orchestras in Southern Indiana. Previously, he was the Associate Instructor of Horn at Indiana University's Jacobs School of Music. Anspach earned a Master of Music from Ohio State University and a Bachelor of Music from the Indiana University Jacobs School of Music studying with Bruce Henniss and Richard Seraphinoff, respectively. He performs on a Darin Sorley horn. Anspach is currently completing a Doctor of Music degree at the Jacobs School of Music under Richard Seraphinoff.*

# Louis Savart, the Singing Horn Player, Part 1

*by Tom Reicher*

## Introduction

I first encountered the horn player Louis Savart (1871-1923) in the course of researching composer Julius Röntgen (1855-1932). Strange to say, my research was prompted by a personal health condition that was treated successfully by a medical team that included a Röntgen relative. Röntgen composed *Variations and Finale on Saint Nepomuk* for horn and piano for Savart and also arranged for him a work for horn and piano, *Aus Jotunheim*, that he had written originally for violin and piano. In the article "From Melanoma to Melody," I discussed those two works and provided a brief biographical sketch of Savart's life in which I mentioned Savart's career as a singer and singing teacher. I speculated that Savart might have performed Röntgen's Variations and Finale, which took as its theme an old German folksong about the drowning of Saint Nepomuk in the Moldau River, by first singing the folksong before playing the Variations on the horn.[1]

Following the publication of that article, I continued to research Savart's musical life. With the help of Juriaan Röntgen, a grandson of Julius, I obtained copies of letters from Savart to Röntgen that span the years 1902 to 1924 (including two letters from Savart's wife, Marianne, to Röntgen after her husband's death) and provide insights into the pieces that he composed or arranged for Savart, Savart's performances of those works, some of Savart's concert tours, and Savart's training and career as a singer. I discovered that Savart, both as a horn player and as a singer, made a number of recordings in 1899 and 1909, and the singer and Schubert scholar Karsten Lehl, who also graciously and masterfully deciphered the seemingly impenetrable handwriting of Savart in his letters, has been kind enough to provide me with digital files of two 1899 recordings of Savart singing Schubert songs and also has mined the German language newspaper reports of many of Savart's concerts. Of the two 1899 recordings of Savart playing horn, I was able to locate one at the University of California, Santa Barbara library and have received a digital file of that recording. Finally, I learned that the Austrian music theorist, critic, pianist, and composer Heinrich Schenker (1868-1935) had composed a Serenade for horn and piano that he dedicated to Savart, and I have located and obtained a copy of the manuscript of that hitherto unpublished work from the University of California, Riverside library. A copy of that manuscript is reproduced in the appendix to Part 3 of this three-part article.

**"Singing and horn playing long have been associated in horn pedagogy...."**

This article first considers the relationship between singing and horn playing, as discussed by several prominent horn players and teachers in their instructional methods that were in use prior to Savart's study of the horn in Brno and Prague. Next, I discuss what we know of Savart's career as a singer, based mainly on concert programs and recordings. I then revisit Savart's career as a horn player, with particular reference to notices and reviews of his performances, his 1899 recordings, and his and his wife's letters to Röntgen. Finally, I present Schenker's Serenade for horn and piano and discuss the journey of its manuscript from Vienna to the library of the University of California, Riverside.

*Schrammel-Quintett: (l-r) Louis Savart, Fritz Kreisler, Arnold Schönberg, Eduard Gärtner, Karl Redlich (on flageolet)*

## Singing and Horn Playing

Singing and horn playing long have been associated in horn pedagogy, but rarely in performance by the same musician. In commenting on the beauty of tone for which early Bohemian and Austrian players were renowned, Horace Fitzpatrick points to singing ability as the underlying basis:

> The vocal quality for which the Austrian horn virtuosi were so justly famous resulted not only from their superb instruments but from a sound underlying discipline in the tone production which was handed down from the earliest days of artistic horn-playing. We will recall that one of the fundamental requirements for admission to a Jesuit or Benedictine monastery was a mastery of the rudiments of singing, and that the early teachers were without exception products of the Bohemian colleges and seminaries. So, too, were the teachers of the third generation: thus it is no coincidence that Punto, Domnich, and Fröhlich all advise the beginning pupil first to learn to sing correctly before taking up the horn, this being the best way to proper breathing, musical phrasing, and an accurate sense of pitch.[2]

Fitzpatrick observes that Giovanni Punto (Johann Wenzel Stich), for whom Beethoven wrote his Horn Sonata, Op. 17, was said to have had a fine bass voice and actually to have taught singing.[3]

The horn player and teacher Heinrich Domnich (1761-1844), in his *Méthode de Premier et de Second Cor*, finds singing – specifically solfeggio – essential to good horn playing:

> The relationship between horn-playing and singing is absolute. Everything one plays on this instrument must first be formed in the mind; if the inner concept is false or not clear, so the tone which results will sound accordingly. …The beginner, even before he first places the mouthpiece upon his lips, must already have acquired perfectly facility in binding notes together in legato; in identifying intervals; and in matching the pitch of a given note: all learnt by practising Solfeggio. Although this grounding is useful when learning other instruments, it is indispensable in the case of the horn. [4]

The most comprehensive horn tutor in the nineteenth century was the *Méthode de Cor-Alto et Cor-Basse* by Louis Francois Dauprat (1781-1868). In addressing singing in his *Méthode*, Dauprat went beyond both earlier and later methods by incorporating the Singing Method of the Paris Conservatory into his recommended training regimen:

> Good training in singing being, in general, the best course that could be followed by any student who intends to master any instrument, we have adapted for the horn these solfèges that the late Mengozzi and other professors at the Conservatoire selected and collected. …Teachers of wind instruments have not been able to recommend this Singing Method too highly to their students, as it contains so many precepts that are just as useful for instrumentalists as for singers. It is particularly suitable for shaping the student's style in that it teaches him to phrase melodies and give them expression, to play with taste, to place all the musical ornaments with discernment, and, finally, to imprint upon each piece the character that belongs to it. [5]

As Fitzpatrick has noted, the basis of the Bohemian style of horn playing was an underlying discipline in tone production that likely was related to an emphasis on singing in Bohemian colleges and seminaries. Although Fitzpatrick's focus is on the playing of the natural horn, it is reasonable to assume that the same singing style of playing was carried forward to the valved horn instruction of the Prague Conservatory, which was founded in 1808. Notably, Josef Kail (1782-1829) studied horn at the Prague Conservatory with Vaclav Zaluzan, who specialized in clarino horn playing, and later taught both valved horn and trumpet at the Conservatory. Johann Janatka (1800-1881), who also studied at the Conservatory with Zaluzan, was "famous for his fine singing tone" and for his gifted teaching ability after he succeeded Zaluzan in 1832 at the Conservatory.[6] Both Kail and Janatka had horn playing careers in Vienna before returning to Prague. Andrieux comments on the style of playing that they may have exhibited:

> The Viennese careers of Janatka and Kail give us leave to think that their style of playing was close to that of their Austrian colleagues, but it is possible that their contact with the clarino tradition whilst students conferred on them a particular specificity to their manner of playing. This is all the more probable because the qualities associated with Bohemian horn players in those days were subtlety and refinement – contemporary comments highlight affinities with the same style of singers of the era. Lack of precise sources leaves us at the stage of supposition on this subject.[7]

Janatka had 40 years of teaching at the Prague Conservatory, during which time he had 56 horn students. In 1852, three of his pupils took part in the first performance of Schumann's *Konzertstück* for Four Horns and Orchestra. In 1872, Janatka was succeeded at the Conservatory by Friedrich Sander, who stayed for only three years before departing for Dresden and was succeeded by Julius Behr (1837-1896). Behr was officially made a professor in 1876 and had 24 students during his 19 years of teaching.[8] Among those students was Louis Savart (Ludvik Wewerka, as he was then called), who studied with Behr at the Conservatory beginning in 1885, having begun horn study in 1883 at the age of 12 with Robert Bauer (1841-1912), a music teacher, composer, and organist in Brno.[9]

It is likely that the close relationship between horn playing and singing that was exemplified by the playing of Giovanni Punto and recommended in the leading natural horn tutors of the first half of the nineteenth century continued to be emphasized in the playing and teaching of the horn instructors at the Prague Conservatory. Therefore, it is reasonable to think that Louis Savart was instructed in that same manner by his teacher Julius Behr. However, unlike his teacher and his fellow horn students, Savart seems to have taken his grounding in singing even more seriously, enough to pursue a successful dual career as a horn player and a singer.

## Savart the Singer

We know that Savart made at least 14 recordings, two in June of 1899 playing horn and 12 in October of 1909 as a singer.[10] Of his vocal recordings, Karsten Lehl has prepared digital transfers for two, "Der Doppelgänger" from *Schwanengesang* by Franz Schubert (recorded on October 5, 1909 in Vienna) and Die Krähe from *Winterreise*, also by Schubert (recorded on October 6, 1909 in Vienna). Despite their early recording dates, each of these recordings is remarkably clear and life-like, notwithstanding the surface noise. According to Robert Philip, "The most successful early recordings were of singers. The operatic voices of the early twentieth century were transmitted through the limited machinery with remarkable impact and quality (and still are in sensitively transferred CD reissues)."[11]

**"How Savart attained such a high level of singing ability is open to conjecture."**

Both recordings were produced by Charles Scheuplein, a recording engineer for The Gramophone Company, which he had joined in 1899 as an assistant to Fred Gaisberg. It was Gaisberg who produced Savart's two 1899 horn recordings. Fred Gaisberg and his brother William had recorded a number of prominent musicians of the day, including Fritz Kreisler. How Savart came into a recording studio to make his first two recordings as a horn player is not known, but Karsten Lehl makes the educated guess that his acquaintance with Eduard Gärtner (1862-1918) may have something to do with it. The studio photograph dated July 8, 1900 of Savart playing in a quintet with Fritz Kreisler, Arnold Schoenberg, Eduard Gärtner, and Carl Redlich illustrates how well Savart[12] and Gärtner knew each other in the musical world of Vienna. Gärtner was not only a composer of light classical music (Kreisler transcribed some of his Old Viennese Dances for violin and played them regularly) but also a well-regarded baritone. Gärtner recorded four songs for Berliner's Gramophone on June 17, 1899, only the third artist ever to record in Vienna and three or four days before Savart's horn recording session. Karsten Lehl has suggested that Gärtner may have told Savart about this new invention, as the young recording company was desperate to record just about anybody willing to step in front of the recording horn. Gaisberg noted in his diary that Gärtner brought to him some artists for recording, and those recordings are almost directly before Savart's recording sessions. Having already made two horn recordings in 1899, Savart was well positioned to make 12 voice recordings in 1909.

In the Schubert recordings, Savart's tenor voice is beautifully controlled. He captures well the gloomy mood of both songs. Above all, it is remarkable to hear Savart singing to us so clearly and distinctly from Vienna over a hundred years ago.

How Savart attained such a high level of singing ability is open to conjecture. His precociousness on the horn suggests innate musical talent, of which singing could well be a part. We know that from 1893-1896 he took part in concerts of the Wiener Männergesangverein (however, more likely as a horn player than as a singer), and a number of newspapers report on Savart giving solo voice recitals.[13] I have not found evidence of any formal vocal training in his student years, though it seems likely that he had some at the Prague Conservatory.[13] In a letter dated January 4, 1904 from Savart to Röntgen, he says that he has "pursued [singing] for seven years with all his energy in Vienna, in Milan with Moretti, and in Dresden with Iffert." Giulio Moretti (1845-1928) and August Iffert (1859-1930) were both distinguished singing teachers whose pupils had illustrious careers. For example, Giovanni Zenatello (1876-1949) studied with Moretti, and Erik Schmedes (1868-1931) studied with Iffert. The *Austrian Music Lexicon* and the *Austrian Biographical Lexicon* both report that Savart aspired to a singing career, taught singing, and had to turn down an offer from the Wiener Hofoper in the Gustav Mahler era on account of failing eyesight.[15]

Schubert seems to have been a favorite composer for Savart. On December 11, 1921, at the Vienna Konzerthaus, he presented the complete *Winterreise*, accompanied by Carl Lafite (1872-1944). On February 9, 1922, Savart and Lafite presented the complete *Die Schöne Müllerin* at the Muskiverein.[16] Lafite was a multi-faceted musician, including a highly regarded accompanist. Providing insight into Savart's singing career is Lafite's *Das Schubertlied und seine Sänger*, in which he observes that Schubert's *Auf dem Strom* "was a favorite of Louis Savart, who, as a former horn virtuoso and later concert singer, had mastered both parts perfectly, once even taking on both parts simultaneously."[17] It would be fascinating to see Savart's "version" of the score to understand how, on that occasion to which Lafite refers, the horn-accompanied vocal portions were handled; the opportunity to put down the horn and sing is one way to deal with the endurance that the piece requires of the horn player, although the song's demands on the singer are such that it would not have been much of a rest for the horn player. Savart must have been quite an entertainer.[18]

There are programs for two other vocal concerts at the Vienna Konzerthaus. On February 18, 1923, a production of *Die schöne Magelone* by Brahms was presented, with Savart singing the male songs, his wife Marianne singing the female song, Ella Hofer as speaker, and Carl Lafite accompanying.

Finally, on November 26, 1923, less than a month before he died on December 18, Savart presented a program of songs by Brahms and Joseph Marx, accompanied by Friedrich Wührer. On that program was Brahms's *Todessehnen* (Yearning for Death). Illness had affected his voice but not

his artistry. A critic wrote that "Louis Savart sang songs by Brahms with a thread of a voice and beautiful warmth of feeling."[19] Savart's death notice in the December 19, 1923 edition of the *Neue Freie Presse* states that diabetes was the cause, which likely explains his failing eyesight and perhaps also, to judge from the apparent absence of newspaper notices and reviews of horn concerts, that he may have put aside the horn as early as 1906 on account of facial paralysis (Bell's palsy), which can be caused by diabetes.[20]

Savart also taught singing. The *Neue Freie Presse* reported on October 13, 1903 that "Louis Savart has taken up his activity as a voice teacher again," implying that he had been teaching before then as well.[21] That same newspaper announced in 1914 that one of his voice pupils, Emmy Fromm, had been signed as an operetta soprano at the theater in Reichenberg (Liberec), so his teaching apparently was successful.[22] Janetzky and Brüchle provide an illustration of a 1900 circular cast bronze bas relief plaque portrait of Savart by the Austrian sculptor Artur Lowenthal (1879-1964) and observe that "around 1900 Savart was not only one of the most renowned horn virtuosi in Vienna, but also a singing teacher at the Vienna Conservatory, which later became the Music Academy."[23]

*To be continued…*

*Tom Reicher, though formally trained as an historian and attorney, has played horn in the North Holland Philharmonic Orchestra, San Jose Symphony, Carmel Bach Festival, Hartford Symphony, San Luis Obispo Mozart Festival, and Berkeley Symphony and in recording with Concerto Amsterdam. His teachers include Gene Coghill, Ralph Pottle, Adriaan van Woudenberg, David Jolley, Paul Ingraham, and Anthony Halstead (natural horn).*

[1]Reicher, Tom, "From Melanoma to Melody," *The Horn Call*, Volume L, No. 2 (February 2020), pp. 72-74

[2]Fitzpatrick, Horace, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830* (1970), p. 179

[3]Fitzpatrick, p., 179

[4]Fitzpatrick, p. 179, quoting from Domnich *Méthode*, p. 4

[5]Dauprat, Louis Francois, *Methode de Cor-Alto et Cor-Basse*, translation edited by Viola Roth (1994), p. 188/196

[6]Fitzpatrick, p. 216; Andrieux, Vincent, "The Czech School of Hornplaying," *The Horn Player*, British Horn Society, Volume 9, Number 2 (Autumn 2012), p. 35

[7]Andrieux, p. 35

[8]Andrieux, p. 35

[9]*Oesterreichisches Musiklexicon Online (Savart, Louis); Österreichisches Biographisches Lexicon* (Louis Savart)

[10]Horn, with unknown pianist: June 1899 in Vienna, recorded by Frederick Gaisberg: Nocturne (Wottawa); Du bist die Ruh' (Schubert). Tenor, with unknown pianist: October 5, 1909 in Vienna, recorded by Charles Scheuplein: Morgen (R. Strauss); Ruhe meine Seele (R. Strauss); Liebeslied und Liebesleid (Dvorak [sic]); Stille Liebe (Schumann); Der Doppelgänger (Schubert) [twice]. October 6, 1909 in Vienna, recorded by Charles Scheuplein: Die Krähe (Schubert); Die Stadt (Schubert) [twice]; Allerseelen (Strauss); Im Herbst (Robert Franz); Unter Myrthen und Narcissen (Hans Hermann) together with Hör' ich das Liedchen klingen (Grieg)

[11]Philip, Robert, *Performing Music in the Age of Recording* (2004), p. 27

[12]From their outfits and the look on Schönberg's face, their music-making was of a casual, light-hearted sort, well suited to wine taverns and inns around Vienna

[13]See note 9

[14]Davidson, Amelia, in "Reclaiming a Golden Past: Musical Institutions and Czech Identity in Nineteenth-Century Prague" (2019, PhD dissertation, University of Kansas), p. 107, discusses the singing school at the Prague Conservatory and its students, some of whom went on to have illustrious operatic careers and many of whom sang in theaters around Europe. In such an environment, it would not be surprising that Savart's singing talents were fostered.

[15]See note 9

[16]*Neues Wiener Tagblatt*, February 7, 1922 (No. 38), p. 9

[17]Carl Lafite, *Das Schubertlied und seine Sänger* (1928), p. 75

[18]Morley-Pegge, Reginald in *The French Horn* (1973), p. 165, tells this story of another such entertainer, his horn teacher Francois Bremond (1844-1925) at the Paris Conservatory: "Besides being a very fine horn player, Bremond was the possessor of a pleasant light tenor voice, and as a young man sang leading opera-comique roles at many of the larger provincial theatres. He it was who, when a suitable décor offered, would have a horn hung up and when he came on stage would affect surprise and delight at seeing it, and say 'Ha! a horn . . . but I play the horn' and would thereupon toss off a solo to the great delight of the audience."

[19]*Wiener Morgenzeitung*, December 1, 1923, No. 1723, p. 6

[20]*Neue Freie Presse*, December 19, 1923, No. 21291, p. 9

[21]*Neue Freie Presse*, October 13, 1903, No. 14055, p. 8

[22]*Neue Freie Presse*, March 30, 1914, No. 17814, p. 10

[23]Brüchle, Bernard and Janetzky, Kurt, *Kulturgeschichte des Horns* (1976), p. 226; the majority of Lowenthal's cast bronze impressions were cast in editions of only a few impressions, so it would be interesting to know the occasion for the casting of this impression of Savart.

# My Horn

## *by David Arella*

At a young age, I learned about my mother's love of music. She sometimes sang while she played the piano in our living room. Once or twice I also saw my father play a violin. My grandfather was taught to play violin by the nuns while he was in an orphanage on Long Island. Two of my grandfather's half-brothers were professional musicians, one on piano and one on violin. So, there was some musical talent in the family. My first musical experience was a short stint with the piano. My mother arranged for me to take lessons with my grand-uncle, and I was encouraged to practice on the piano in our home. But my interest and/or my ability did not stick, and this faded away by the time I was twelve. I took up the clarinet for a very brief time in fifth and sixth grade of grammar school.

During the first week of high school, the incoming seventh graders were invited to sign up for an instrument to play in the school band. I joined the line of students ready to tell the music instructor which instrument I wanted to play, but at that moment I really did not have any clear idea what I wanted to play. The boy ahead of me announced with some enthusiasm to the music director that he wanted to play the drums. That sounded good to me, so I told the music director the same. At dinner that evening I told my parents I had signed up for the drums. To their credit I do not remember them reacting in any way uncomfortable with my announcement. Within a few days, however, my enthusiasm for the drums faded; in fact, there was never enthusiasm.

**"I practiced at home without being forced and was soon picking out solos that I enjoyed playing for myself."**

I cannot actually pinpoint when the idea of playing the horn came into my awareness. I do remember, however, being captivated listening to Edvard Grieg's *Peer Gynt Suite*, which has some wonderful horn parts. Anyway, just a few days later I got it in my head to change instruments. I sought out the music director and asked if it might be possible for me to change instruments. He said that would be fine and asked what I would like to change to. I said horn. He responded with surprise and great enthusiasm saying that the school had just purchased a new horn that I could use. He was very pleased that someone could take up that instrument. At dinner that evening I told my parents about the change of instrument; they were also surprised and pleased to hear the news.

I took to the instrument quite quickly. I was playing simple tunes within a week. Apparently, I had a good natural embouchure. Allison, my horn teacher, was enthusiastic about my progress. Band practice was one hour a week, and I soon found the horn music in the band concerts not very challenging. I practiced at home without being forced and was soon picking out solos that I enjoyed playing for myself. I only learned years later that the horn is considered the most difficult brass instrument to master, and one of the most difficult orchestral instruments to play. My music director told me that if I was motivated, I had the talent to become a professional musician, but as my senior year reached its end, so would my horn playing.

After high school I intended to pursue engineering at Manhattan College in the Bronx, and I had no express intention of pursuing music. At some point over the summer, I was speaking to a former classmate who played the clarinet. He asked me if Manhattan had a music scholarship program. I explained that Manhattan was an engineering college, but perhaps it was at least worth asking. The following week I found the name of the music director at Manhattan College and gave him a call. I asked him "Does Manhattan College have any kind of a music program?" He said yes, but he was quick to lower my expectations by adding that is it was a very small program with only a couple of awards. Then he asked, "What instrument do you play?" I said horn, and his attitude immediately changed. "When can you come in for an audition?" was his next question. The following week I borrowed my high school horn for the audition and played the solo I had performed in a recital. Two weeks later I got word that I was going to be awarded a music scholarship of $500 per year, the largest possible. At that time this represented one-fourth of my tuition. I was elated.

Now I needed a horn of my own. My father helped. He located Giardinelli Music Store, a well-known seller of instruments near Forty-Second Street in New York City. He and I made the trip downtown together in August 1966. The Giardinelli store was huge, with many instruments of all types. With the help of the salesman I proceeded to try out perhaps six or seven different horns until I found the one with the sound I liked. It was a used double horn with a detachable bell produced by the Kalison instrument company. After making my selection, the salesman mentioned that this particular horn had been previously owned by Jimmy Stagliano. The price was $300. I still have the receipt.

**"I was not playing the music, I was in the music. It was pure rapture."**

I played first horn in the Manhattan College concert band for the next four years. We practiced one night a week with a couple more rehearsals in the run up to the three concerts we played each year. The music was much more advanced than what we had played in high school, but I was still able to manage my parts with ease. In my senior year we finally played a piece that featured the horn, *American Overture* by Joseph Wilcox Jenkins. I can still remember at one point being literally swept away; I was not

*playing* the music, I was *in* the music. It was pure rapture. The feeling lasted only a moment, but it was truly unforgettable. I have not attained that state before or since. This was the first and the last great moment in my horn-playing career. After graduation from college, I packed my horn away in its case with little thought of its future. It stayed there for the next forty years.

In 2007, two marriages and six children later, my family moved from Norway to Half Moon Bay, California. I resumed my career in computer software, and the family settled into our new life. We were back for a year or two before I became curious about the local community orchestra, the Coastside Community Orchestra. I learned that they rehearsed Wednesday evenings at the community center, and on one particular Wednesday, I decided to sit and watch one of their rehearsals. The orchestra is a fifty-person group of mostly amateur players who were attempting to cover serious orchestral music. Following the rehearsal, I approached the director and asked if he might take on another horn player. He was delighted at the prospect and invited me to show up any Wednesday evening. But before I would even think of attending, I had to see if I could still play. I opened my horn case to see my instrument just how I left it, no damage, just sticky valves which were easily freed. I tried a few notes. I managed a few simple notes, but there was not much there. My lips were tired and sore after only a couple of minutes. I certainly was not ready to play in public. But I was sufficiently motivated to see what was possible. I took the horn out every other day, and little by little, I regained some stamina and range. After two weeks I thought I had progressed to the point where I would not totally embarrass myself. I got up my courage and showed up with my horn. During the warm-up I played my first notes in public for nearly forty years.

The director happily handed me the third horn parts, and off we went. My first night was a mess. I had not sight-read music in forty years, and I was never great at it. My lips were tired after ten minutes; I had to keep stopping. I was not sure I could do this. But at the break my fellow horn players expressed support, and I was welcomed by several other orchestra members. It would be bad form for me to back out now. So, I agreed to come back the next week. I took home the music. At least I would not be sight-reading again.

I had only played in bands up until then, never in an orchestra with strings playing classical music by Brahms, Beethoven, Mozart, and others. I took to the complexity and intricate melody-sharing. The horns played an important supporting role to the strings, and there were also oppor-tunities for the horn to shine. Needless to say, I stuck with it, and I slowly progressed. I was surprised how much work it took to build up my stamina. It was many weeks before I could play through a whole piece without stopping to rest a few times. I did not remember having any trouble with stamina when I was younger. I also worked on regaining my range. It was work, but gradually it was coming. I would never be where I had been in my youth, but I could still be at least a competent third horn player in a community orchestra. I survived, and even enjoyed, our biannual concerts which were attended by most of my family members.

**"All of that said, it does not mean I cannot still enjoy playing."**

In my older age I am sad to say that I have become more self-critical, and with that I have lost a good deal of the fearlessness I had as a youth. This is something I believe I can never retrieve. And, therefore, I will never be the horn player I was in 1970. All of that said, it does not mean I cannot still enjoy playing. Yes, my lips and my wind are not as strong, and I am more nervous when I play, but I still have a good ear and perhaps a bit more finesse with my playing.

The greatest compliment I ever received to my horn playing occurred in 2013. It was as memorable as it was unexpected. And it was not at a concert, but at a rehearsal. While playing with the orchestra I always felt that my audience was my fellow players. It was important to me that I played my part well and did not let down my teammates. The members of the community orchestra were always supportive, even when all could hear if some players were struggling. No word of criticism was ever expressed, but all were expecting at least competent playing. I forget the piece we were playing, but at one point there was an intricate little duet between the bassoon and the horn in the high register. I had practiced the part at home, but was not yet really confident. Rehearsal night came. We came to the challenging section, and I played it perfectly, the bassoon and I in perfect timing and harmony. I was happy to be past the challenge, but then it happened. Carol, one of the flute players sitting directly in front of me, turned around and asked "Was that you playing?" That's all she said, but the meaning was clear. I was startled and very pleased to have her approval. For me, the highest compliment is to be recognized by your teammates.

In the end I was never a great horn player, but I was competent enough to play many serious orchestral pieces well. Playing horn was never a passion of mine; it was more like an enjoyable hobby. Nevertheless, my horn has served me very well over the years, and it has provided me many joyful moments. Since 2014 my horn is once again resting in its case. I still dream that someday I will return to Half Moon Bay and take it out again to play third chair.

*Born in 1948, David Arella grew up in Floral Park, Long Island. From 1966–1970 he studied engineering at Manhattan College in the Bronx where he played in the concert band. Following graduation, he worked for ten years at the US Environmental Protection Agency in Cincinnati, Washington, DC, and San Francisco. He earned an MBA from Stanford University in 1976. In 1983 he started an eight-year career in the Human Resources group at Apple Computer in Cupertino, CA, and following that, founded and led two software companies from 1991 through 2014. In 2009 he joined the Coastside Community Orchestra. He and his wife currently reside in Portland, Oregon.*

# Kay Gardner's *The Elusive White Roebuck*

### *by Katey J. Halbert*

*This article is the first in a series dedicated to exploring works for horn by underrepresented, under-appreciated composers.*

## Kay Gardner Biography

Kay Gardner (1941-2002) was born in Freeport, New York. Her musical journey began when she publicly performed her own composition on the piano at the age of four. Her music career continued on the flute, starting when she was eight years old, and the flute continued to be her primary instrument through college. She studied music at the University of Michigan and the State University of New York at Stony Brook, but her compositional career took off following graduation.

Gardner produced seventeen albums under both her own independent record label and another named Ladyslipper.[1] These albums include both her compositions and the works of other women. Her first recording, *Mooncircles*, was released in 1975. Between 1976 and 1984, Gardner started to establish a reputation for musical compositions that were designed for meditation on the eight energy centers of the body, known as chakras. Her music became a leading voice in the feminist movement of the 1970s.[2] She claimed that the music of female composers naturally had a different form than that of men, specifically that women are more inclined to write in circular form due to their monthly hormonal body structure.

Outside of her groundbreaking compositional techniques and albums, Gardner also became a leader for both music and the LGBTQ community in the New England area. She was the music director and principal conductor of the New England Women's Symphony in Boston as well as a guest conductor for a number of all-female ensembles. She also was the creator of a sacred choral group called Women with Wings which continues to perform.

Her book, *Sounding the Inner Landscape: Music as Medicine*, was published in 1990 and focused on how the vibrations of certain keys and certain notes help to heal the body's chakras. She continued to write articles for periodicals such as *Women's Music and Culture* and other spiritual-based publications, and presented workshops and classes at universities such as the Omega Institute and Yale University about the healing properties of music and sound.

One of her final works was an oratorio commissioned in 1989 and premiered in 1994 at the National Women's Music Festival in Bloomington, Indiana.[3] The work was written for a 40-piece orchestra, a choir of 100 women, and 15 female soloists. It was entitled *Ouroboros: Seasons of Life: Women's Passages* and was produced by Ladyslipper Records. The oratorio musically portrays a woman's life from birth to death using imagery of the "Triple Goddess" (maiden, mother, and crone).

In 1995 she received the University of Maine's Maryann Hartman Award, which is awarded to women in recogntion of their inspirational service and achievements. In that same year she was given an Honorary Doctorate in Fine Arts.[4] Gardner passed away unexpectedly in 2002 from a heart attack.

Barrett, Ruth. "Last Chorus: Kay Gardner - 1940-2002". Sing Out! The Folk Song Magazine ; Easton, Pa. Vol. 46, Iss. 4, (Winter 2003): 25-26.

## The Elusive White Roebuck

Kay Gardner's work for horn and piano was written in the fall of 1986. It was inspired following a visit of a horn player named Margaret Gage[5] who lived in Grand Rapids at the time. Her inspiration for the work comes from a poem by Robert Graves called *The White Goddess*. She describes the horn as a small deer, whose theme is stated at the beginning of the work by the horn alone. The piano (which is meant to be the hunter) starts the next movement, aptly named "The Chase." It then segues into the third movement, which depicts the deer taunting the hunter by calling to him from a distance ("The Calling"). The fourth movement is a canon between the horn and piano as the roebuck escapes from the hunter. The work comes to an end with the poet mournfully reflecting on the story. Gardner's program notes are as follows:

> I wrote *The Elusive White Roebuck* in early fall 1986. Grand Rapids hornist Margaret Gage had stayed at my house in August and had done a lot of practicing. It seemed that horn notes hung in the air for days afterwards. I had no choice but to pluck them and gather them into a solo piece for horn and piano, my first. Dedicated to poet, author, and mystic Robert Graves (b. 1895-d. 1986), *The Elusive White Roebuck* was inspired by the following paragraph from his 1948 classic, *The White Goddess:*
>
> > As for the White Roebuck, how many kings in how many fairy tales have not chased this beast through enchanted forests and been cheated of their quarry? The Roebuck's poetic meaning is "Hide the Secret."
>
> Casting the horn as a small deer, the work, after stating the ascending minor seventh as the roebuck's theme, takes the listener on an enchanted adventure. Beginning with The Chase, the roebuck escapes to taunt the hunter in the second movement, Calling, only to disappear into The Thicket (third movement). The final movement, The Bard's Secret, casts the elusive roebuck as but a memory in the poet's mind.[6]

## Performance History

The *Elusive White Roebuck* was performed at a Society of Composers, Inc. regional conference at Wellesley College in April of 1989 by Richard Menaul, a Boston-based horn player.[7] I also found that the piece was performed by graduate student Karl Kemm at the University of North Texas on November 24, 1997.[8] I have performed this work for a doctoral degree recital while attending the University of Iowa and recorded it as part of my final doctoral project.

## Final Thoughts

I have found this work to be an absolute gem! The characters represented by the horn and piano create a delightful interplay, allowing the work to tell a story that keeps the audience intrigued. What's more, the range of the horn part (F to f'') would classify this as a "low horn" solo, which continues to be rare in our repertoire.

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[1]https://www.ladyslipper.org/

[2]Gayle Kimball, ed. *Women's Culture: The Women's Renaissance of the Seventies.* (London: The Scarecrow Press, Inc., 1981), 19.

[3]Ruth Barrett. "Last Chorus: Kay Gardner (1940-2002)." *Sing Out! The Folk Song Magazine,* Winter 2003, 26.

[4]Ibid, 25.

[5]Kay Gardner. *The Elusive White Roebuck: for horn and piano.* Massachusetts: Sea Gnomes Publishing, 1986.

[6]Ibid.

[7]Richard Menaul (1954-2013). "The Elusive White Roebuck for horn and piano by Kay Gardner". Performed at the Society of Composers, Inc. Regional Conference, Wellesley College, April 1989. https://library.uta.edu/sci/sites/library.uta.edu.sci/files/rc_i_1985.pdf

[8]University of North Texas. College of Music. College of Music program book 1997-1998 Student Performances Vol. 2, book, 1998; Denton, TX. (https://digital.library.unt.edu/ark:/67531/metadc725/: accessed January 15, 2021), University of North Texas Libraries, UNT Digital Library, https://digital.library.unt.edu; crediting UNT Music Library.

# The Arrival of the Horn in Colombia

*by Luis Fernando López Muñoz*

**English Translation by David Bryant and Gabriella Ibarra**

*This article describes the chronological, geographical, and cultural path in regards to the introduction and musical relationship of the horn in Colombia via symphonic orchestras and wind bands in the Caldas region from the colonial period through the twentieth century.*

## The European Horn and its Arrival in Colombia

During the colonization process, the Spanish crown and its nobles tried to replicate the culture and customs of their motherland in the new American territories. After the conquest, and with the imposition of the Christian church, Spanish music came to New Granada by way of noble and rich landowners, who paid conductors to organize concerts, dances, and parties, not only for religious, but also for social purposes. The horn at that time was called by its Spanish name *trompa*. It arrived in Colombia in 1783, although many musicians think its appearance occured in the previous century. Contrary to what one might expect, the horn in Colombia has quite an extensive history. Its first use was documented during the colonial period of the eighteenth century.

Colombian music history books[1] confirm that the horn appeared in the country for the first time in 1783 as part of a Spanish orchestra. This orchestra performed *tonadillas* (short pieces with dialogues, theatrical performances, and some music and dances), typically lasting about 30 minutes. These performances were the most important musical/theatrical genre of Spain, reaching their peak in the eighteenth century, all the while beginning to receive strong Italian influence. Performances of this orchestra were played in the first theater, the Coliseo Ramírez, which was founded by the approval of the viceregal authority, a military officer of that time whose name was José Tomás Ramírez. Over the years, that theater became known as the Teatro Colón.

This Spanish symphony orchestra performed for a season in 1795, with regularly scheduled concerts, including the participation of the first documented Spanish horn players[2]: Diego García and José Garzón. Also, an important highlight in the book *Historia de la Música en Santa Fe y Bogotá*' by Bermúdez, we find the same horn players, Diego and José María García forming part of the *José María Garzón group* a year later. As a reference for the following data and in order to avoid ambiguities or other excessive clarifications, we chose the music history book by Perdomo Escobar, because it is the predecessor of both and provides more documentation.

The year after the horn arrived in Colombia (1784), the Banda de la Corona was founded. It was one of the first musical bands in Colombia conducted by Maestro Pedro Carricarte, who also conducted the first symphonic orchestra from Spain. According to the chronicler José M. Caballero, "the musicians under the mentioned conductor played music of horns and bugles."[3] Those instruments had not been heard until then. Later, musicians from this band and others living in Santa Fé (Bogotá), experimented by bringing all the musicians together in a symphonic orchestra, which was a novelty at that time. This experimental orchestra performed works by Michael Haydn and Johann Christian Cannabich in homage to the arrival of the new archbishop of Bogotá: Baltasar Jaime Martínez Compañón in 1791.

The previous events describe the arrival of the horn in Colombia. Perhaps it was played without the "Hampel" hand technique because since the year 1791 it is not certain if the horn players incorporated this particular technique into their training due to the skills required for its implementation. It is possible that the musicians from Europe had heard about this new discovery; however, in the review it was not possible to identify if they incorporated it in their performances.

In 1809 there were two organized bands, la Artillería and Milicias. There was a great rivalry between both bands, evident in every open air concert they performed. An example of this was when the bands tried to interpret what the other had played the day before. In addition, each one used to improvise new things to attract attention from the audience, even if these improvisations had nothing to do with art or with the correct performance of the instruments. One particular anecdote tells about "a horn player who lost his mouthpiece while traveling to Salto and surprisingly continued playing using a playing card."[4]

The introduction of horns and other instruments into the bands was a big event and caused a great impact in the city of Santa Fe (Bogotá). According to chronicler José M. Caballero, "these instruments and players improved and enriched the low quality of the few instruments in the Cathedral of Santa Fé orchestra."[5] In fact, it is mentioned later by the same chronicler that the skills between the elder and younger musicians were remarkable. As an important piece of information that complements the previous statement, in 1810, a musical evening was held in front of the house of the President of the Supreme Board, José Miguel Pey. For that event, and upon request of the conductor and the musicians, a stage with a lot of lights was adapted so that the musicians could read their sheets of music, which meant that the music was interpreted with the help of the paper. Until that moment the music played outdoors, generally by bands, did not use printed parts.[6]

From 1820–1828, Don Juan Antonio Velasco (organist of the Cathedral of Bogotá) held weekly meetings at his home accompanied by a small orchestra which performed masterpieces by great classical composers. Some of these concerts were held as special events or homages to the heroes of Colombia, such as Bolívar and Santander. For the first time, overtures by Rossini (*Tancredi, L'Italiana in Algieri*, and *La Gazza Ladra,* among others) were heard. These works have two or four horns in their orchestration, a clear demonstration of the progress and the place that the horn was gaining in Colombia.

In 1838 (ten years after the events described above) Spanish artists performed in Bogotá the following theatrical works by Gioacchino Rossini and Gaetano Donizetti: *La Gazza Ladra*, *L'Italiana in Algieri*, *Il Barbiere di Siviglia,* and *Lucia di Lammermoor.* By 1846 the Philharmonic Society was created, which had five horn players: Felix Rey, Bernardo Dourde, Ignacio Otalora, Mariano Castillo, and Mr. E. Jossup.[7] The previous information represents a further step toward the introduction of symphonic music in Colombia as well as the evolution of the horn, since the usage of horns was fundamental in this genre.

On July 20th, 1875 a public party was held celebrating Colombian Independence Day in the Plaza Bolívar with a military band. The band had horns as part of its instrumentation. Later in 1882, the National Academy of Music was created including the horn class. The horn teacher was Jorge W. Price, who taught not only horn, but also trombone and trumpet.

## From the Natural horn to the "Flugelhorn"

Archives documented in Egberto Bermúdez´s book (2000), state that around the year 1865, the person in charge of the National Park wrote a letter to the Ministry of Finance describing the instruments of the bands Artillería, Zapadores, and Ayacucho: "among the instruments… there are horns which had additional rings of tubing for their tones."[8] That means that even in this year, Colombian bands still used natural horns. In addition, a flugelhorn in E♭ is mentioned as being the instrument that replaced the natural horns in the second half of the nineteenth century. This was because it was an instrument with a new sound (based on the text described by the instrument inventory clerk) besides, it had been recently invented by Antoine Joseph Sax,[9] better known as Adolphe Sax. It was imported into the country between 1869-1874 by Importadoras Monpox, which supplied the national market, mainly in Bogotá, in the second half of the nineteenth century.

Harmony bands, as they were called at that time, played a very important role in public and outdoor venues. With the appointment of Maestro José Rozo Contreras as conductor of the National Band in the 1930s, and the growth of the musicians roster, two Italian horn players arrived in Colombia in the middle of the twentieth century. One of them was Sergio Cremaschi, who was a horn teacher well known throughout the academic and musical scene in Colombia. By this time, and based on photos of the National Band, there were four horns in this group, two of them were piston horns, or better known as E♭ Alto-Horns.

Due to the influence of Italian and Colombian musicians trained in this school, the term *trompa*, which was the Spanish word for "horn" used by Spaniards, changed to *corno*, which was the word used in Italy. *Corno* translates as the word "horn," which refers to an animal horn such as goat, antelope, etc. As a result, the word *corno* was adopted, and continues to be used through the present day.

## Evolution of Music for the Horn in Colombia

In the year 1783, when the horn arrived in Colombia, the literature for the instrument was very limited since the harmonic series produced few notes. Furthermore, in order to write melodies for this instrument, the players were placed in an uncomfortable, more difficult register. Therefore, many composers based their writing on the ability and technical possibilities of the available musicians. An example of this is the Mozart horn concertos, written for Joseph Ignaz Leutgeb, a horn virtuoso, who inspired and motivated Mozart to write the horn concertos.

The horn parts in the first works written by Colombian composers were limited to the harmonic series with no melodies and without a leading role. In the operas written by the Colombian composer José María Ponce de León, *Esther* and *Florinda* – which were the first Colombian operas presented on stage – the role of the instrument is quite shallow.[10] The same occurs in the compositions of Julio Quevedo Arvelo, son of the Venezuelan musician Nicolás Quevedo Rachadell. When we review his works for orchestra, we find the role of the horn is also limited. We cannot explain the exact reason; maybe it was due to the limitations of the instrument or the players. However, when the musical meetings were held between 1820 and 1828 in Colombia – where Rossini's Italian overtures were performed – there was neither acknowledgement nor documentation alluding to the solo horns. It is uncertain whether these solos were played by horn players, or if those were just delegated to other instruments while knowing that at that moment European composers already had great knowledge regarding the sonorous, expressive, and technical possibilities of the instrument.

When the Philharmonic Society was created in the

mid-nineteenth century, there were five horn players that made it up. By now, the horn had taken a great step in its evolution, which included the use of piston valved horns. We cannot deny, however, that acceptance of the modern horn was difficult for many schools. An example of this is the French school, which was one of the most reluctant to use them. It is important to mention that composers were the biggest defenders of this new instrument because of its notable advances, which facilitated both writing and their performance.

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[1]José Ignacio Perdomo Escobar, *Historia de la música en Colombia* (Bogotá: Editorial ABC, 1975). Egberto Bermúdez, *Historia de la música en Santa Fe y Bogotá 1538-1938,* (Bogotá: Fundación de Música, 2000) Textos sobre música y Folklore: Serie "Las Revistas", Jorge W. Price, "Datos sobre la historia de la música en Colombia", Boletín de historia y antigüedades, 1935. Andrés Pardo Tovar, *La cultura musical en Colombia* (Editorial Lerner, 1966).

[2]José Ignacio Perdomo Escobar, *Historia de la música en Colombia* (Bogotá: Editorial ABC, 1975).

[3]Egberto Bermúdez, *Historia de la música en Santafé y Bogotá, 1538-1938,* Vol. 1 (Bogotá: Fundación de Música, 2000), 70.

[4]Juan Crisóstomo Osorio, *Breves apuntamientos para la historia de la Música en Colombia,* (Bogotá: Repertorio Colombiano, 1879).

[5]Ibid.

[6]Ibid.

[7]José Ignacio Perdomo Escobar, *Historia de la música en Colombia* (Bogotá: Editorial ABC, 1975), 44.

[8]Egberto Bermúdez, *Historia de la música en Santafé y Bogotá, 1538-1938,* Vol. 1 (Bogotá: Fundación de Música, 2000), 200.

[9]Antoine Joseph Sax, born in Belgium November 6, 1814 and died in Paris February 4, 1894. He was a manufacturer of musical instruments and is best known for his invention of the saxophone.

[10]Egberto Bermúdez, *Historia de la música en Santafé y Bogotá, 1538-1938,* Vol. 1 (Bogotá: Fundación de Música, 2000), 58.

# Managing the Extreme Range of the Horn

*by Catherine Roche-Wallace*

*This article is based on the author's virtual presentation at the 52nd International Horn Symposium.*

## Under Pressure: Some Ideas on High Range Playing

Over the past few years, I've had students who could get around fine in the middle and even the low range, but struggled to play in the extreme upper range while keeping the tone consistent. Horn players are expected to play in an extensive range, see Figure 1.[1]

Embouchure, air support, and tongue level all play a part in the extreme ranges, and if not properly employed, can lead to use of excessive pressure. Here are some ideas to prevent that. Air support should be fast and focused. Some of the best air support exercises I've found are those in *The Breathing Gym* by Sam Pilafian and Patrick Sheridan.[2] Tongue level: raised at the top helps your air to move faster. This can be vocalized as the "hissing" sound a cat makes. Several video studies of tongue level in an MRI have been done recently and can be found on YouTube.[3]

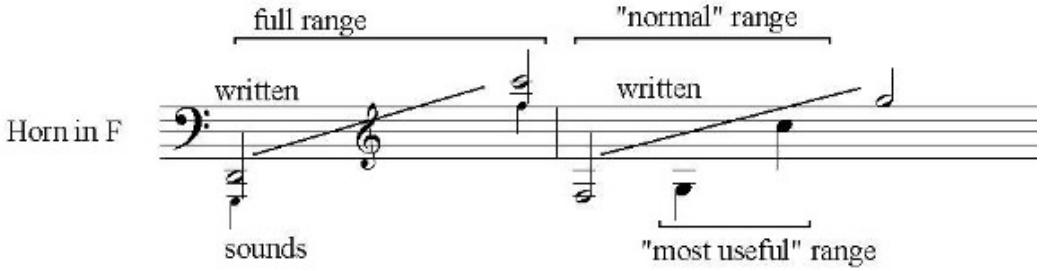


*Figure 1. Practical Range for Horn*

## Embouchure Activation for the High Range

There are two sets of muscles, as shown in Figure 2: the corners (a combination of the *zygomaticus major* and the *risorius*), and the pucker (*orbicularis oris*)[4]

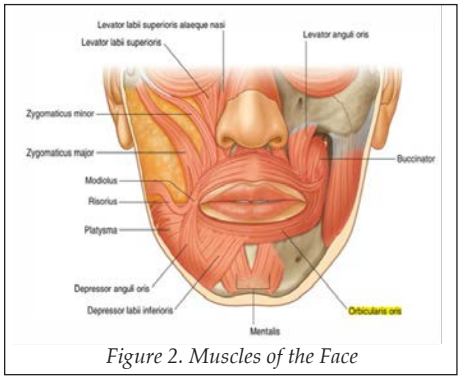


*Figure 2. Muscles of the Face*

Compare the following photograph of my embouchure, Figure 3, and my high school student's embouchure, Figure 4.

Notice that the student has less strength in her corners,and is trying to strengthen her aperture by using pressure.

*Figure 3. Author's Embouchure: c''*

*Figure 4. Student Embouchure: c''*

## Embouchure Ideas for High Range

In the high range, the corners must stay firm, not pulled back. Roll the lips in, and think "embouchure forward," filling that shape with firm air.

Recommended Etudes: William Brophy, *Technical Studies for Solving Special Problems on the Horn*, Part III

## Considerations for the Middle Range (d to g')

Conversely, over the past few years I've had students who could manage perfectly fine in the high range, but had trouble producing g below c' with strength and good tone. As I mention at the beginning of the article, horn players are expected to play in extensive low and high ranges. Much ado has been made of technique (embouchure, air support, tongue level) in the extreme ranges, but what's up with g?

## Ideas on Mid-Range Playing

Air support should be "medium-warm," with intensity. Again, *The Breathing Gym* provides several excellent exercises.

In our upper and mid-ranges, the oval aperture in our embouchure is more narrow horizontally, as in Figure 5.[5] In the extreme low range (c and below), the shape changes to be more narrow vertically, though not quite as narrow in the following illustration, Figure 6.[6]

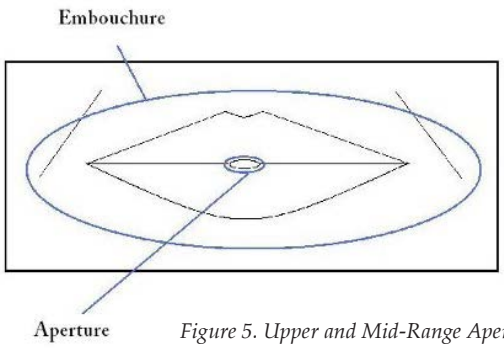


*Figure 5. Upper and Mid-Range Aperture Shape*

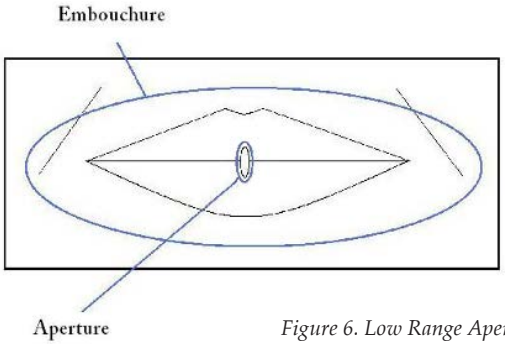


*Figure 6. Low Range Aperture Shape*

The problem with g is that it still requires the more horizontal oval shape of the upper register, but is as wide as it can get without a strong shift, to make room for the vertical oval of c and below. Students sometimes try to achieve this by loosening the corners, resulting in poor pitch and muffled tone. Compare the photos below, Figures 7 through 10.

You'll notice that my student loosens her corners and slightly rolls the lower lip out to access g, rather than keeping the corners in the same position as for her g', and dropping the jaw slightly.

*Figure 7. Student's Embouchure: g'*

*Figure 8. Author's Embouchure: g'*

*Figure 9. Student's Embouchure: g*

*Figure 10. Author's Embouchure: g*

## Embouchure Ideas for g

The corners must stay firm, and should be in the same position as for notes an octave higher, neither pulling back nor pushing forward. Maintain the aperture's oval, shape rolling the lips in, filling that shape with firm air.

Recommended Etudes: William Brophy, *Technical Studies for Solving Special Problems on the Horn, Part I*

## Low Range Considerations (below c)

The low range requires the largest and warmest airstream, and often uses a relaxed tongue position. Many players use an embouchure shift between d♭ and c. Typically, the jaw shifts out and down (while keeping the edge of the lower lip inside the mouthpiece)! The oval shape of the aperture becomes fully pronounced.[7]

I hope these ideas are helpful to you and your students as you navigate the full range of the horn.

*Catherine Roche-Wallace teaches at the University of Louisiana at Lafayette, where she is also coordinator of graduate studies in music. She performs with the Acadiana Symphony Orchestra and the Louisiana Brass Quintet. She holds BM and MM degrees from Youngstown State University and the DMA from the University of Memphis.*

[1]Practical Range for Horn, accessed January 3, 2018, http://www.composerforums.com

[2]Sam Pilafian and Patrick Sheridan, *The Breathing Gym: Exercises to Improve Breath Control and Airflow,* (Fort Wayne, IN: Focus on Excellence, 2002).

[3] Sarah Willis. *MRI Chamber Music with Sarah Willis*. accessed January 30, 2021, https://www.youtube.com/watch?v=MWcOwgWsPHA

[4]Muscles of the Face, StudyBlue, accessed January 30, 2021. http://www.studyblue.com

[5]http://www.the-solo-trumpet.com/

[6]Ibid.

[7]Ibid.

# Technique Tips

*James Naigus & Drew Phillips, Column Editors*

## Creating a Digital Recital: The Technical Side

In this issue of *The Horn Call*, we are coordinating the Technique Tips and Creative Hornist columns to look at a single topic from two perspectives: creating a digital recital. The Technique Tips column will discuss elements such as audio recording, video recording, editing, and distribution, and the Creative Hornist will discuss programming considerations, how to engage with the audience, and ways to make the whole experience unique and fun. This article is being written as the Cor Moto Horn Duo is preparing a digital recital for a virtual residency at the University of Central Arkansas for March of 2021, as travel and collaboration are still limited due to the pandemic.

## Audio Recording

Many articles have been written of late regarding the recording process – what to use, where to record, how to position the mics, etc. – so rather than give a comprehensive list of all the possibilities, we will instead tell you what we use in general and for this recital in specific.

1. What do you use?

| | James | Drew |
|---|---|---|
| Computer | PC with Windows 10 | iMac 2013 with OS 10.14.6 |
| Software | Cakewalk Sonar 8 Producer | Ableton and Audacity |
| Microphones | Stereo pair of Shure KSM32s | Stereo pair of Audio-Technica AT2035s |
| Pre-amp | Focusrite Scarlett 2i2 | Focusrite Scarlett 212 |
| Recording location | home office (carpeted floor + acoustic panels + dry room) | home finished basement/recital hall of school |
| Microphone location | spaced configuration (t-bar, 3 feet in front, 1 foot to the right (more centered in front of bell) | spaced configuration (two mic stands) with left microphone about 2-3 feet away and right microphone about 6-8 feet away |
| Post processing | Perfect Space convolution reverb with Bricasti M7 impulse response files | Repair with impulse response files |

2. Technique Tips
   - In general, especially if you are mixing with other instruments, record in a dry (non-echoey) space. You can always add reverb, but you can't subtract it.
   - If you need more bite in the sound, try a two-microphone setup with one mic in front, and one behind the bell. However, be careful not to place the second microphone directly in the bell; instead, move it further back, and off to the side.
   - Check and adjust levels before recording – play the loudest section and adjust your input gain to achieve a full sound without clipping/distortion while also maintaining a buffer.
   - In my opinion a stereo input will always increase the depth and clarity of the sound over a mono input.
   - When possible try to use WAV files (48k/24bit) vs. compressed MP3s.
   - If recording with a temp or click track, wear good headphones or earbuds and adjust playback volume so you cannot hear the click being picked up on the microphones.

*continued*

## Video Recording

When it comes to video recording, there are two main options: 1. Record live video and audio concurrently 2. Record and edit audio first, and then record a lip-sync video afterwards. Most of the high production value videos produced today do the latter to ensure the highest quality audio product, with the video being an added bonus on top. In these instances, have fun with the video! You can vary dress, background, camera angle, props, expressions, lighting... let your imagination run wild!

1. What do you use?

| | James | Drew |
|---|---|---|
| Camera | Logitech C920 Webcam | GoPro Hero 8 |
| Lighting | LED Ring Light (selfie light) | LED Ring Light (selfie light) |
| Capture program | Windows camera app & Zoom recording function | GoPro Hero 8 imported directly to iPhoto |

2. Technique Tips
   - Record in landscape.
   - The best-looking videos have the best lighting. Avoid just backlighting; instead, try to find a light that illuminates your face and/or body.
   - Place your camera at eye level, but do not look directly into the camera – face slightly to the left or right.
   - Use the lowest ISO (if adjustable) without being too dark.
   - For added post-processing fun, record in front of a green screen.
   - Don't simply mime your playing – play along (don't worry about missed notes since you'll be muting the audio from this track), breathe, move your fingers, and try your best to mimic the audio performance that you are trying to match.
   - Have your pre-recorded audio playing through speakers or headphones while you record the video.
   - If you aren't comfortable recording yourself, feel free to make a video showing the music itself (copyright depending), nature scenes, home videos, etc.

## Editing

Now comes the time to stitch all the elements together and add artistic flair!

1. What do you use? James: Adobe Premiere Pro Drew: iMovie 10.1.14

2. Technique Tips
   - The use of title cards or video introductions serve as nice replacements for physical programs.
   - Use the fade or cross-fade tool to smoothly transition among video selections.
   - Be sure to leave space/time (3-6 seconds) between pieces to allow for rest and the listeners' ears to reset.
   - Consider adding fun/creative elements to break up the program (see Creative Hornist).
   - Export your video at 720p or higher, but...
   - If the export of the final file is too large, experiment with altering the video bitrate or file type.

## Distribution

You can share your digital recital on many platforms! For this particular project, we are going to be uploading our final video to Youtube and using Youtube Premieres, which allows us and our viewers to experience the video together in real time, with a fun and animated countdown feature as well as the ability to text chat. This also allows you to create and send out a link to the event in advance.

**For information on how to creatively approach a digital recital, check out the companion article in this issue's Creative Hornist column!**

*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 spice is cardamom. jamesnaiguscomposer@gmail.com.*

# Creating a Digital Recital: The Creative Side

The Technique Tips and Creative Hornist columns are coordinated in this issue to look at a single topic – creating a digital recital – from two perspectives. In this article, the Creative Hornist discusses programming, how to engage with the audience, and ways to make the experience unique and fun, and Technique Tips discusses elements such as audio recording, video recording, editing, and distribution. The two articles are being written as the Cor Moto Horn Duo prepares a digital recital for a virtual residency at the University of Central Arkansas in March 2021.

## What to play?

When planning any recital, programming is of the utmost importance. Many recital programs have themes or common links between pieces. For us, it's easy: we just play all our own music (or arrangements we've done). The more complicated part is that we like to program new music that no one has heard before, because we both write frequently and are producing new works regularly. And how do we rehearse music that we've never played together before?

All of these considerations were taken into account when planning for this performance. When picking music, we thought "Should we choose literature that requires a lot of communication between the horn player and pianist? Probably not." That guiding force helped us make many of our selections. A consistent tempo and not too many moments of rubato within the music helped to make more accurate recordings when we recorded our individual parts on horn and piano. Part of the fun of playing with another person is the musical communication, but digital recitals are different. We had to not only learn the horn/piano parts to what we were playing, but get comfortable with the accompaniment sent, which didn't always include a click track to stay in time, or a count-in to help with notes entering after fermatas.

As we decided what we would program, we also decided that it would be less exciting to have just horn and piano on its own for the entire recital. So, we also included arrangements and ensemble pieces to offer something unique and different from a solo recital. Sure, many people try to end with chamber music in solo recitals, but when you're the only two people on stage, it's not easy! We included pieces that feature fun projects we've worked on in the past year: two horns and piano, two horns and fixed media, solo horn and horn ensemble, and even a 19-part horn choir piece where we played every part.

That is one of the things that we embrace as making us unique, in that we can create music with horn and piano works, as well as use technology to create even bigger projects. We urge everyone out there to try to become this varied as well; we all have the capability of becoming tech savvy in this time, and digital recitals can be as creative and exciting through programming as you'd like them to be!

## How do we add interest?

After deciding on varied types of works, we thought, "What are some other ways we can make this interesting? Well…how about making it actually interesting *looking*?"

Options for visual aids are present on a digital platform that aren't readily available in a live performance. Visual representations of music, dancers, art, and other mediums in conjunction with performances opens up many possibilities. Camera angles can be different and varied. Who wants to watch the pianist's face? The keys moving is the fun part! So we adjusted camera angles to show just our hands and the keyboard. It was a challenge to set our video capturing devices in a position to film just the keyboard, and then crop to feature just our hands. The result was fascinating, and a much different angle than most people see. Usually you only see the performer's face and the hands moving in a horizontal plane. It's as though the *viewer* is the pianist, and seeing exactly what we see.

Another element was stock footage of landscapes and nature scenes, photoshopped video game images, added effects that we've used before for composition videos but never in live performance. We used different media to enhance the viewing experience, knowing that movement and shifting images that evoke moods are more entertaining than just our faces playing our instruments. We took advantage of movies and files online and in the public domain to create not only a musical experience, but a visual experience as well.

Original "commercials" was another idea; it stems from our podcast, *The Complete Musician Podcast*. To add levity, we brainstorm and create commercials for fake products that reference music in some way for people to find funny. None of these items exist and we added a quickly spoken tagline at the end of each commercial that sounds like the end of a car commercial where the announcer quickly spits out some line about how your rebate will be void after nine months and financing is available over twelve months with no down payment, etc. The first commercial is of a fictional fast-food restaurant named Ein Heldenburger (props if you get the joke!) and the second is of a new taxi service called RIDE (of the Valkyries). Rather than give away too much, we invite you to listen to these commercials on the Cor Moto Horn Duo YouTube page, or watch our recital and see them mid performance.

## How to engage the audience?

Interaction with variety is the name of the game with technology, and we had several ideas that would make it feel less formal and more like a conversation. Every piece is introduced with a short video and notes about how the piece came into being. Program notes are often included as part of the performance in concerts now. We introduce the history, compositional style, and short stories about each work. It gives a more intimate touch of how we conceived the work and created it.

Since an online recital is pre-recorded, the performers are free to interact with viewers as they watch! We decided that as the music was playing and people were listening, we would interact with them via a live chat on YouTube with real time comments. These comments range from "Can anyone guess how many takes it took me to record this cadenza movement?" to "This sounds like it belongs in Disney World…what's your favorite ride at Epcot?" Music listened to simply for the sake of hearing is fine, but we as musicians enjoy being communicative, and conversing in real time about the music offers a unique opportunity for both us, the performers, and you, the listeners. Normally when you listen to recitals, when someone executes a phrase excellently, don't you just want to get out of your chair and yell "That was awesome!"? But we can't do that in formal recitals, because it's distracting. However, we *can* do that in a digital space! We can send emojis of clapping hands and hearts, or answer questions about the pieces as they're being played. It's an entirely different sort of conversation, in which we can hear what people think in the moment they actually hear the notes for the first time.

## We'd love to share the recital with you!

Now that you know more about how we put it together, we'd love to share the recital with you! Find our YouTube page by searching "Cor Moto Horn Duo" and looking for the archived livestream of the video! We tried to create a product that was different from any recital we've done before, and was enjoyable for us to create and for others to watch and listen to. Let us know what you think of this format, and we daresay we'll be doing more of these projects in the future!

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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 watching Japanese reality television shows on Netflix and currently can deadlift almost two times his weight.* aphillips527@gmail.com

# Music, Health, and Science: Being Disabled but Still Able

*by Jessica Miller*

Debilitating seizures have made my life difficult, but have not stopped me. I have learned to overcome them, and playing the horn has been an important part of the process.

At one year of age, I contracted meningitis and nearly died. Fortunately, my doctor prescribed the right antibiotic, and I recovered with no apparent damage. But when I was in fourth grade, I started having seizures. Some of these were petit mals, but sometimes I would black out with partial complex seizures.

Enter my saving grace, the horn, which I began playing at age ten. I had been studying piano since age seven, so I already had music reading skills, and a good ear, which allowed me to easily play in tune. Growing up with several musicians in my family had a positive influence, and my band director also encouraged me.

I auditioned for All-State Band in sixth grade. I was not accepted, but one of the judges approached me afterwards; he told me he saw potential and offered to teach me. That gave me hope! I was also inspired by the example of my uncle, Eric Halfvarson, who played horn, studying under Dale Clevenger, but then changed his major to voice and became a professional opera singer. His success gave me hope that I could achieve at a high level too.

Having seizures during my middle school and high school years was not easy. Any time I felt a seizure coming on, I became afraid, knowing that if I blacked out, I would be shunned and made fun of by classmates. It was uncomfortable, embarrassing, and sad. I felt so alone. But the horn gave me hope.

With lessons from the judge, James Harwell, progress really began. From seventh grade through my senior year of high school, I made it every year into All-State Band. I began to set goals. Also, I attended the Brevard Music Center, in Brevard, North Carolina every summer from eighth grade through high school. The doors to horn playing kept opening and kept me going.

While studying at Brevard College under Kristin Olsen, it became necessary to change my embouchure. This was a challenge, but Professor Olsen offered helpful guidance. In the midst of this change, I transferred to Western Carolina University to study under Paul Basler. He gave me opportunities to perform with him, along with encouragement and support, despite the seizure condition.

The support of teachers has always been of paramount importance to me as a student with a disability. These teachers have backed me up and given me opportunities despite the challenges I faced. I am grateful to all the horn teachers I have studied under (James Harwell, Jack Masarie, Kristin Olsen, Paul Basler, Alan Mattingly, and David Pinkow), each of whom made a difference in their own way.

I cannot emphasize enough how inspiring it was in my developing years to have the horn in my life! Horn playing was my best friend. It gave me purpose and enjoyment, building inner confidence and determination to do what work was needed. Plus, it gave me goals to aim for and achieve.

Many opportunities for playing and teaching came to me during college – Asheville, Greenville, and Spartanburg symphonies, the Boulder Philharmonic and Longmont and Jefferson County symphonies, and summer events such as The Renaissance Festival. I taught at university level while doing my graduate studies. So many opportunities! I did not allow my disability to discourage me from experiencing achievement, and thanks to my teachers, I was able to progress.

I did not realize during those years that the physical tension due to the seizures was contributing to strain that affected my future playing. I will never forget a key point two of my undergraduate professors kept repeating: that I needed to relax while playing. I was focused on accomplishment and too young to pause and think about what they were saying and apply it to my playing.

During graduate school, the seizures increased in strength and frequency. No medications worked. I was blacking out four to eight times a month, with milder seizures almost daily. I was not aware that my negative reactions when I felt seizures coming gave them potential to be stronger and longer, physically and emotionally. Being under pressure to complete the requirements to finish graduate school brought on more stress, which increased the frequency of the seizures.

**"Dedication, determination, discipline, perserverance, and patience: it took all of these to reach acceptance and embrace the condition."**

I completed all the required credits for a master's degree in Horn Performance at the University of Colorado Boulder, but I had a seizure during my final recital and so did not receive the degree. I had the option to return to complete the recital, but was not able to because of trembling side effects from new medications. I was unable to play with stability for the next twelve years, so I did not play at all.

Finally it dawned on me: my negative reaction to a seizure made the seizure worse. At this time, I was taking five different seizure medications. The side effects wore me out and brought on trembling, but it took all of the medications to control the blackouts. The petit mals still occurred, but at a lower frequency. Now, armed with this new realization, I started working on being calmer and more accepting of the seizures when they started. I applied this approach as best I could each time a seizure started. (Seizures had been a fact of my life for just under thirty years by this time.) Dedication, determination, discipline, perseverance, and patience: it took all of these to reach acceptance and embrace the condition. I was embracing and accepting myself, helping myself move forward.

Improvement became noticeable after working in this way for six or seven years. With support from my father and guidance from my doctor, I was able to cut back on medications. In another three years, the medications were reduced enough that the trembling side effects disappeared. By this time, late 2018, I started playing horn again. Over time, I found that cultivating a calmer, more relaxed physical, mental, and emotional state to better cope with my seizures also applied to how I play the horn, playing with less tension and regaining strength, skills, and endurance. I am still not at the highest level I can attain, but I continue to make progress.

The frequent act of horn playing while growing up likely spared me from having even more seizures. Playing music requires many simultaneous activities. In my case, the meningitis had left minor scarred tissue in the temporal lobe in the left side of my brain, verified in an MRI in 2017. My right side had no damage. The right side is related to creativity, emotion, and being artistic. That is my stronger side. I know that, due to no longer being tense and angry about the seizures, I now have the ability to sustain concentration and "live in the moment" with a seizure while it is occurring and still continue a task like horn playing.

Last year, for example, while I was playing in a concert in Estes Park, Colorado, I felt a seizure coming on but stayed relaxed and focused on reading the music, playing, watching the conductor, and blending with the players around me. This led to the seizure fading away while I was playing. The right side of my brain being so active while that seizure was occurring, I believe, compensated for the left side while it was being distracted so that I was still able to complete the task. I had to make the conscious choice in the moment to embrace the uneasiness and not worry. With what I've learned over the last four decades of living with seizures, and from what doctors have said regarding this theory when I've asked for opinions, it makes sense that my conscious intervention can help.

My firsthand experience of dealing with this condition has given me empathy for others who struggle with any kind of disability. A plus side of having such a challenge is that empathy is a blessing that can develop, strengthening my desire and ability to help and relate to others who are challenged.

I have experienced making the transition from being a tense, determined, player who felt she had to prove herself, to becoming a more relaxed person. With continued dedication and self-acceptance, I strive to play the horn the best I can, which allows me to play at a more carefree, fulfilling level. The process to reach this point has reduced the strength and effects of the seizure condition, making it easier to play, able to breathe more deeply with better air support, and to achieve a fuller sound and more joy in playing my horn. With the ability to relax, I have stepped more deeply into the beautiful territory that leaves many of us speechless … the love and joy of being a musician.

My closing thought is directed to other players who may face an uphill climb due to a disability. First, you are not alone. Being disabled but still able, do not allow your challenge, whatever it is, to discourage you from setting goals or from enjoying making music. Allow it to help you to persevere even more and embrace the condition. Then, you are embracing yourself and bringing about opportunities to grow. Accept and embrace the condition, so you can relax and let joy live in you!

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*Jessica Miller grew up primarily in Tryon, North Carolina, and currently resides in Longmont, Colorado. Before Covid-19 prevented many activities from continuing in March of 2020, she was performing in the Longmont Concert Band horn section. Jessica is currently Board Treasurer for the Longmont Performing Arts Initiative, a non-profit organization dedicated to providing a new performance venue for the local area. She enjoys singing, including in her church choir, and being out in nature doing photography along with curating a collection of family photos going back several generations. She also plays piano and composes.*

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# COR Values

*Ellie Jenkins, Column Editor*

## A Profile of Gebr. Alexander

In 1782, as Mozart was writing his horn concertos, Franz Ambros Alexander founded what would become Gebr. Alexander in Mainz, Germany. For seven generations now the family Alexander (Gebrüder Alexander translates to "Brothers Alexander") has devoted themselves to building instruments, and is most famous for building beautiful and sonorous horns. Though today there are no brothers, the company continues innovating under the leadership of Philipp Alexander, who graciously answered questions for this article. Gebr. Alexander employs a total of fifty people, including craftsmen, sales personnel, and administrators, and includes a piano shop, which can be found at pianohaus.musik-alexander.de.

*Franz Ambros Alexander (1753-1802)*

Their reputation built over now more than two centuries, Alexander instruments have long been held in high esteem. A "pilgrimage" to the Gebr. Alexander factory in Mainz has become almost mythological in the horn world. When asked about the ratio of horns sold directly from Mainz versus those sold via worldwide distributors, Philipp Alexander responded:

> This is difficult to say but it could be half and half. Normally (without COVID-19) we have horn players in the house every day to choose their horns. This special service is very important for the player, but now in COVID-times it is almost impossible because of government and travel restrictions. Just next week we can start again to make appointments with horn players who are anxious to choose their new instrument(s).
>
> If a player is able to travel to Mainz to select their instrument, the process is quite detailed and lengthy, allowing the company to best prepare instruments that will meet the needs of that particular player.
>
> The normal process is to contact us first to find out which instrument and which specification is needed. Then the musician receives an order confirmation with the delivery time. Every instrument is specially made to order, so we usually have no stock. The delivery time is around six months, and it depends on if the horn player wants to come to Mainz for a selection or if they want the finished instrument(s) sent to their home.
>
> If they come to Mainz, they can choose between a minimum of three instruments (sometimes even more). The instruments are not polished beforehand, so we can make minor changes that the player may want. After their selection, the instrument will be finished and sent to them around two weeks later. If we have a dealer in the musician's home country, it is much easier (and cheaper) to order directly with the dealer and organize everything with him. Most of the dealers have also instruments to choose from.

*Philipp Alexander*

**"...Alexander instruments have long been held in high esteem."**

James Boldin interviewed one player about his sojourn to Mainz in 2017. You can find that two-part interview at "James Boldin's Horn World," jamesboldin.com.

Gebr. Alexander is guided by attention to the players' wishes. "We always want to listen to the demands of the horn players, their thoughts, impressions, ideas about sound, and then we try to translate this into the instrument." (P. Alexander) In response to the needs of various players, the company currently offers 12 different models of double horn, and an additional 13 varieties of other horns, including singles, natural horns, triples, descants, and Wagner tubas. Their primary double horn is the famous Model 103 that "revolutionized the world of horn playing" (P. A.) when it was patented in 1909, the first patent for a full double horn. Kruspe had created a double horn in 1897, but the Alexander 103 was a completely different design with a special six-way change valve, giving the horn both a beautiful sound and solid intonation that made it welcome in professional orchestras.

Players worldwide wax poetic about the gorgeous sound of the 103, and it is the instrument most associated with the Berlin Philharmonic, among other great orchestras. Philipp Alexander attributes the 103's longterm success to its sound, first and foremost, along with intonation, consis-

tent quality, and continued innovation. "The Model 103 has matured through the years, step by step. Still today we are improving the instrument."

Most of the horn models are listed on the Gebr. Alexander website, though the 1106, which is quickly growing in popularity, is not. It features a design similar to a Geyer, with the four valves in line and a more open wrap than the 103. It is less resistant, which gives it a different but still characteristic Alexander sound. "It is a very interesting alternative to Model 103 and especially for any horn players who have difficulties with the resistance of the 103."

Gebr. Alexander is known for its creation of the Wagner tuba under Richard Wagner's direction. Philipp Alexander related a story that, though it cannot be proven, has been passed down through the generations. When Wagner wrote *Das Rheingold*, he wanted some kind of instrument that would sound lower than a horn, but not as low as a tuba. On a visit to his publisher, Schott Music, also located in Mainz, he stopped in to Gebr. Alexander and described the sound he was seeking, asking if Alexander could create something to produce this sound. As Philipp Alexander learned the story, "Wagner was already known as a little strange in that time (as are many geniuses…) and therefore my great-grandfather 'threw' him out of the company and told him we didn´t have time for his strange ideas." Wagner went on his way, and found another shop that built an instrument to his description. Ultimately, Wagner was dissatisfied with that product:

> He came back to our company again and asked politely if there was not any chance we could make a brass instrument that could produce the sound he wanted. Finally, after some trials, the Wagner tuba in B♭ and F came out, and we were the first company who delivered a complete set (2 x B♭, 2 x F) to the Wagner Festival in Bayreuth.

The company has expanded quite a bit over the years, and has survived in the face of world wars and now a global pandemic. Beyond the "brothers Alexander," the company employs a total of 37 craftsmen, including 7 apprentices, and 15 "Geselle" (journeymen). The rest hold the title "Meister,"

(Master craftsman), the highest official title of craftsman, earned after several years of schooling, exams, and experience. Most at Gebr. Alexander specialize in a certain facet of the horn building process, but all are fully capable of building the complete instrument, and some do rotate between jobs.

Craftsmen working for Gebr. Alexander (and throughout Germany) must complete a rigorous training process. The system is in place for all handwork jobs in Germany, and is administrated and supervised by the government. Normally, people start the three-year apprenticeship stage at about age 16. During this time, they learn all of the basic skills and the theories behind them. Study includes typical subjects like mathematics and German, and more specialized areas including technical drawing, music history, materials science, and acoustics. In addition to their school work, apprentices work in the company every day. Gebr. Alexander has the great benefit of having one master whose job is to supervise and guide the apprentices in all the skills necessary for building an instrument.

After three years of apprenticeship, they build a trumpet by themselves as their final exam. If they successfully complete that exam, they are known as "Geselle" and can officially begin working in a company. When they have several more years of experience, they may apply for the master's degree, which involves another two years of schoolwork in addition to their work for the company. This time, they must build their "masterpiece" for the final examination, a more complex instrument like a tuba or double horn. Having done so successfully, they have earned the title "Meister," and may now run their own shop or company and teach apprentices. The rules are quite strict, and are closely supervised.

Though the company's reputation and instruments are built on longstanding traditions and skills, Gebr. Alexander has embraced new technologies and techniques that allow it to produce instruments that are more consistent from one to another without sacrificing any of the legendary quality. Use of 3D scans and printing helps them to develop better tools and forms that, in turn, improve the instruments. "The steps to perfection get always a little bit smaller and finer, but there is always something to improve so that the horn player gets a nice sounding and secure playing horn." (P.A.)

Like every company and person in the world, Gebr. Alexander has been significantly impacted by the global pandemic. Director Philipp Alexander describes their situation and reaction:

> The pandemic hit us hard in the beginning, but we were able to quickly change our production and adapt ourselves to the needs of the musicians. Still today (end of February 2021) we have been in total lockdown since the middle of December 2020. Of course, orders were reduced, but thanks to our employees and their understanding of the strange situation, we have come through the pandemic quite well. We also have the help of the German government, which pays a certain amount of money to the employees during the times we cannot work.
>
> We think a lot about future developments and how musical life will be after the pandemic. And of course we are concerned for all musicians who are struggling for their livings without concerts and therefore without any earnings.

*Gebr. Alexander 125th Anniversary, 1907*

For a much more detailed account of Gebr. Alexander history, see the *The Horn Call,* October 1982, Gebr. Alexander under People/Past Horn Greats on the IHS website, and the *Brass Bulletin*'s article from 1988, "Gebrüder Alexander: Bicentennial of the Wind Instrument Makers." In addition, the company's website is available in English as well as German, and includes information about the Alexander family, the company's history, and the various models of horns. A video is also available, "Wie man ein Waldhorn baut," for those who are fluent in German.

In closing, Philipp Alexander sends this message to the horn community: "I hope during the next convention we can see all our friends from IHS again and chat about the thing we love most: the horn!"

# Teacher Talk
# A Pedagogical Interview with Ted Thayer, Part 1

*Lauren Hunt, Guest Editor*

Edwin C. "Ted" Thayer (1935-2020) was perhaps best-known for his decades-long career as principal horn of the National Symphony in Washington DC; a less-recognized accomplishment was his success as a private teacher. Ted taught dozens of high school horn players who went on to have successful musical careers. This sets him apart from many well-known horn teachers; instead of recruiting top students from around the country to join his college studio, Ted taught whichever high school horn players from the Northern Virginia/Washington DC area wished to study with him. His track record of success, despite accepting students of any experience level, demonstrates his exceptionalism as a pedagogue.

As one of these former students (I studied with him from 2003 until I graduated high school in 2007), and a college professor interested in pedagogical research, I conducted a series of interviews with Ted in March 2018 for the purpose of eventual publication in *The Horn Call*. At the time of the interviews, Ted had mostly retired from playing and teaching, though he still had four private students. Throughout these interviews, Ted's openness and humbleness was striking; he refused to take any credit for the success of his students. However, there is such a clear pattern of success amongst his students that it is valuable to read between the lines of what he says, to glean what strategies we can to improve as teachers ourselves.

The interview has been edited to make it clear and cohesive, but my goal in this article is to present Ted's philosophy and approach in as close to his own words as possible. I wish this article to serve as a tribute to Ted upon his passing, as a token of gratitude from just one of the multitude of students whose lives he touched. Immense thanks also to Randall Faust for his assistance with editing and providing contextual information for the footnotes.

---

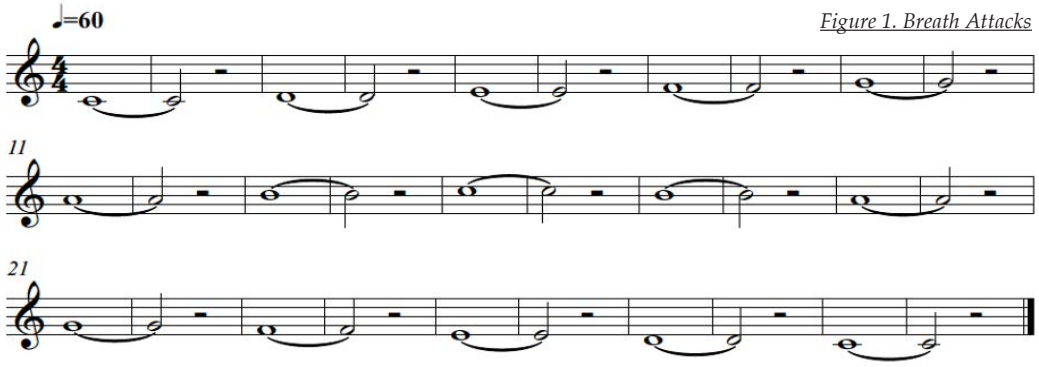
**Lauren Hunt**: Let's start off with the big question: to what do you attribute the success of so many of your students?
**Ted Thayer**: They worked hard. *They* did the work. All I did was make suggestions. It's their dedication and what they want to do. When did I work with Greg [Hustis]? When he was in high school. When did I work with Jennifer [Montone]? In high school. All these kids were in high school. Zach Smith – same thing, he was in high school. To me, the people who have been the most successful are the ones who really buckle down and learn, and progress.

**LH**: Do you identify students with potential for a career in music, and teach them differently, or do they just rise out of the mix on their own?
**TT**: I don't feel like I treat people differently unless they are dedicated, more so than some other people. That's great, it's a lot of fun for me. It makes me work harder, and that's good! But do I differ? I don't feel I handle them any differently from how I handle others, other than maybe how quickly I can pass through repertoire.

**LH**: For your students that have won auditions or otherwise had successful careers, what do you think was the deciding factor?
**TT:** How do auditions go? Why do we have auditions? It's the people – some people can take auditions and do really well with them. Others who can play – you put them in a section and they will match, they will play beautifully. Can they do an audition? No, it's hard for them. So, for these people who have gone on, I think it's a matter of being in the right place at the right time to pass an audition. If they pass the audition and get in, great.

**LH**: So you treat students the same, but what separates those who excel is their own effort. I know in my lessons with you, we spent a lot of time on fundamentals and tone. What kind of warm-ups do you generally have your students do?
**TT**: My warm-up is very basic. I start with breath attacks, starting on middle C, up and down an octave. I hold these for about 6 beats each, at MM=60 or so. [see Figure 1] Then, I do one of three warm-ups. Usually I will do Teuber;[1] my kids are responsible for Teuber #1-6 and 9. I do those myself, especially after I've laid off for a bit. That gets me going. I also like Barry Tuckwell's warm-up, and then, for the heavy-duty warm-up, Farkas. Those are my three favorites, and, for myself, I rotate them around. Yancich does a good job, too. I like Yancich's etudes, and there's a lot in that book, actually. I don't care as much for what he says as what Farkas says. Even though I never studied with Farkas, I like what he says.

*Figure 1. Breath Attacks*



**LH**: Is this the same warm-up you give your students?
**TT**: I choose one each week from Teuber #1-6 or 9 to do in a lesson, and the student has to learn those seven, because I require it. As students get more advanced, I add more Teuber to their routines. Most of my students just stick to Teuber and a little bit of Tuckwell's warm-up. I get my adult students to do a little Farkas. Especially when we get to a problem and need to figure out that problem, I get the Farkas book out. I'm still a big believer in what he says.

**LH:** Other than warming up, what kinds of scales, arpeggios, or other technical exercises do you do with your students?

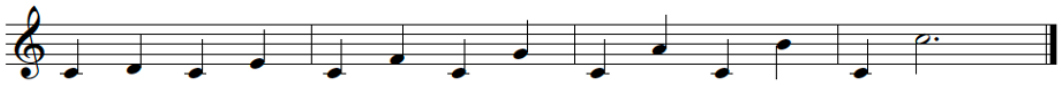
**"One of my major gripes nowadays is that kids are reluctant to learn scales and the fundamentals."**

**TT:** One of my major gripes nowadays is that kids are reluctant to learn scales and the fundamentals. It drives me up the wall. I think it's an absolute necessity. Usually, I assign one scale per week. They have to know that scale before they get to the next one, then we add on. We don't do the new scale *instead*, we add on, since they need to know them all.

I require two octaves minimum. They should be able to start at the bottom or the top, but less-advanced students can start in the middle and go up, then all the way back down, and then back up. They learn majors and all three types of minors. In major and minor scales, they should be able to start on any scale degree. The chromatic scale is the same deal, they need to be able to start on any note. My kids have to know where the half-steps are, and what a half-step is. High school kids need to know it too! One of the scale studies I like is [see Figure 2], and starting at the top also.

One of the things I try to point out to them is to recognize parts of scales within the pieces they are playing; you have to know scales to be able to play a lot of them. In Beethoven's excerpts, he has scales, he has arpeggios, sometimes scales and arpeggios at the same time. One of the piano teachers in Richmond I worked with taught only the scales that were in the pieces. For example, in a Beethoven sonata, they would only learn the scales present in that piece. It's ridiculous. In my piano lessons as a child, though less in my horn lessons, there was always pedagogical stuff like scales, arpeggios, etudes, so I was always doing a lot of that kind of thing. And a lot of that stuff, I found, I could just transfer over to the horn without much work.

*Figure 2. Scale Study*



**LH:** Do you modify your technical expectations for younger or less-advanced students?
**TT:** Not really, what I told you before is pretty much what I try to do. Marvin Howe does all his scales starting from the top. In the second book, and the back of book one,[2] then he does up and down. Starting at the top is easier because it's in the middle range. Those scales are usually one octave, for a beginner. Advanced students should be able to start higher.

If students are really struggling with scales and arpeggios, they just need to learn it. I'll play a scale with them. I like the Parès book because there are so many different rhythms within the scales, and it starts on different notes within the scales, so I use that as an additional crutch, if necessary. Of course, they have to memorize them, but the book is just to get started.

**LH**: What method books do you usually use with your younger students?
**TT**: I mostly use the Marvin Howe method. Getchell and Pottag I use as necessary, supplementary to the Howe method. When a student brings one of these with them when they start lessons with me, we'll continue to use it.

The Franz method – that's what Mr. Valkenier[3] had me on. There's a lot of good stuff in Oscar Franz. At the end of the book are ten grand concert studies that are complete pieces. They're neat, and not easy! Some of those are in the "blue book."[4] I use the Franz method only in addition to other studies; none of my students own that book.

**LH**: What etude books do you typically start with?
**TT**: What to begin with depends on how advanced they are. In Maxime-Alphonse, I will start with either Book 1 or Book 2. Definitely students should learn Book 3. I find a lot of redundancy in Books 1 and 2, but there are a few differences. Generally I'd probably start with Book 2. For college students, I try to do Book 3 if they can. If they can't, okay. I have very few that do Book 6; only a person like Dan Culpepper has gone through Book 6.

**LH**: Do you go through the books in order, or jump around to address the student's specific needs?
**TT**: I do jump around between books, and the order of etudes in each book. It mixes things up, for their interest as well as mine. We don't go in order through the book for most people. I look at what they need and the problems they have, because there are etudes that address most problems. With a more serious student, I go in order because you can.

**LH**: How many etudes do you give students? It can be easy to overload on etudes since there are so many good ones.
**TT**: I typically assign one or two etudes per week from each book. They work on at least three etudes at the same time, and we go through one to three each lesson.

**LH**: What etude books do you work out of most frequently with students?
**TT**: There are so many etudes, and you can just go crazy with etudes! When I worked at Kendall Betts [Horn Camp], it was all Kopprasch. I said to Kendall Betts[5] in conversation, "What do you have against Maxime-Alphonse?"

(KB:) "They're worthless."
(TT:) "Is it okay to disagree with you?"
(KB:) "Yes."
(TT:) "What do you do after Kopprasch?"
(KB:) "Kling."

So you only learn technique, not style, and only keys of F, G, C… However, some Kopprasch – the slow ones in particular – I like, they work.

There's Miersch, and they're okay. It does get into different keys; that's my gripe with some of these books, they just stay in the key of C major and don't go into other keys. And for kids, to transpose into these other keys that Kopprasch wants you to, that's really difficult for them. So, yeah, I like Maxime-Alphonse, I really do.

Barboteau, I really like the Barboteau. I use the *Lecture-Exercises* for sightreading and with advanced students. Gallay I use as needed. Kling, Müller, of course. Verne Reynolds, Schuller, I like their etudes. And Concone, both books – Shoemaker, they're all Concone. The legato ones [Shoemaker] are the more difficult ones that work on crossing registers, compared to the vocalises [Concone]. Concone are more basic even than Maxime-Alphonse, as far as singing through the horn is concerned, and trying to get a good sound.

I swear by Concone and that sort of tune to teach phrasing, with lots of dynamic changes. And sometimes I don't use the dynamics that Concone suggests. I ask the student, "What do you think we should do?" because I want them to make up their mind. I do that most of the time. I tell students to think about colors. Tone colors, nature sounds… go play in the woods, literally! Here's the Short Call, describe that as a color. Beginning of *Ein Heldenleben*, some people have said purple. *Pavane for a Dead Princess*, light blue. I say, "Now try to create that with your playing, or have that color in your mind," and the student's playing seems to go in the right direction. Colors, the students I have questioned about phrasing understand colors. That's why I like Concone so much, the lyrical ones. The legato ones [Shoemaker] also have a lot of crescendos and decrescendos. I compare a musical phrase with a verbal phrase – length and inflection. And sometimes I'll have them play Concone absolutely flat, no crescendo, no decrescendo; then I get them to do more, and they're producing the sound themselves.

**LH**: What about solos? Obviously, it depends on the student's level, but what do you think students should have studied by the time they go to college?
**TT**: I like to look at Virginia Thompson's repertoire list.[6] Level 3 was where to get into college. In lessons, I try to cover the basics: the basic Mozart, the basic Beethoven, and so forth. I try to do those with the college students in particular. With high school students, I have to be more lenient, and frankly I try to stay away from Mozart.

A horn pedagogue said Mozart should be saved for college because intellectually you need to be older to really progress on it, and I'm not against that. One of my students played Mozart in sixth grade, and there's no way! But this other kid, when he was in the eighth grade, he really did a good job with Mozart's 3rd, played it musically. It's all just up to the student. You have to have a Mozart for college auditions, and you have to have a Richard Strauss, probably, or a Franz Strauss.

One of the things is, you get older and you go back to some of your original things. I was delighted that Mr. Valkenier wanted me to learn the Corelli Sonata in F Major. That was one of the first solos I learned with him. I've used it and used it in a lot of recitals; I did it in church, it works well with the organ.

**LH**: Do you work on orchestral excerpts with your high school students?
**TT**: With the advanced students, we get into excerpts right away. High school seniors need them for college auditions, so I want them to have some under their belts. Before that, just if they're doing youth orchestra auditions. Anyone who's in AYP [a youth orchestra in northern Virginia], definitely start then because you've got to have them. But I can't do the tough excerpts with many students.

**LH**: How do you structure the study of excerpts?
**TT**: I give them a choice of Labar or Mel Bay.[7] I generally like the Mel Bay, but there's no Strauss in it, unfortunately – I think that's because of copyright. But he gives hints on how to play the particular solo, it really is helpful, whereas for Labar, it's just the excerpts. I do still stick with the excerpt books instead of printing parts off online. I make sure that they know that they are all available online, but I don't ask anyone to go out and buy David Thompson's book.[8]

Often I start with Beethoven, and move on from there. I jump around. How many people play the Franck D minor Symphony now? You almost never hear it. How many people play that wonderful horn solo in the Overture to *Mignon*? There's a lot of those excerpts, and I like to deal with those. Yes, they aren't played that much nowadays, but one of the first ones I learned a long time ago was from *La Gazza Ladra*. My first teacher was a singer, he was a tenor, so he had me learn some of the solo repertoire that was songs from operas. That was a great way for me to start doing solos, because the Farkas and Jones books didn't exist then.

*Part 2 of the interview will continue in the October 2021 issue of* The Horn Call.

*Lauren Hunt is the Assistant Professor of Horn at Utah State University, where she has taught since August 2019. Contact her at lauren.hunt@usu.edu. See laurenhunthorn.com.*

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[1]For a list of the books Ted references in this interview, consult the bibliography.

[2]Marvin Howe: *The Advancing Hornist,* vol. 1-2. Ted was a pre-publication consultant on these books, and used them frequently in lessons. These books are different from Marvin Howe's Method. See bibliography.

[3]Willem Valkenier was principal horn of the Boston Symphony, and was Ted's private horn teacher when Ted was in high school. Valkenier was elected an Honorary Member of the International Horn Society in 1971. A profile of him appears in the October 1983 issue of *The Horn Call,* a memoriam in the October 1986 issue, and a transcription of an interview with him can be found in the February 1994 issue. Additional photos of the Boston Symphony Orchestra horn section appears in the April 1988 issue of *The Horn Call.* See also Valkenier's biography on the HIS website: https://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/69-willem-valkenier.

[4]"The blue book" refers to the first volume of Pottag's *335 Selected Melodious Progressive Technical Studies for French Horn* (see bibliography).

[5]Kendall Betts, then principal horn of the Minnesota Orchestra, founded the Kendall Betts Horn Camp (KBHC) at Camp Ogontz, New Hampshire, in 1995, with an outstanding faculty of international artists. Ted was a faculty member there for many years. Betts studied at the Curtis Institute of Music, where the use of Kopprasch Etudes was an important part of the pedagogical legacy. Betts continued that legacy at the camp that he founded. Over time, the interest in the use of Kopprasch has varied among the KBHC faculty members, but he certainly will be remembered for his enthusiasm for the Kopprasch etudes, some KBHC faculty members for their variations on Kopprasch's concepts, and others for alternative studies that they use in their pedagogy. The points of emphasis on good fundamentals and tone production that were so important to the late Mr. Betts continue, regardless of the exact study materials used by faculty at KBHC.

[6]Virginia Thompson was a famous pedagogue who taught at West Virginia University for many years and was awarded the IHS Service Medal of Honor posthumously in 2015. You can read more about her at https://www.hornsociety.org/286-people/service-medal-honorees/940-virginia-thompson-1956-2015.

[7]Mel Bay is the publisher; this book is listed under Richard C. Moore and Eugene Ettore in the bibliography.

[8]Reference to *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* by David B. Thompson.


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**Due to the continued effects of COVID-19 on the globe, IHS53 will be held online.**

This provides the IHS with a unique opportunity, as virtual conferences have the ability to remove barriers of distance and nationality, especially ones created by travel/income challenges.

The theme of IHS53, therefore, will be Our ONE Horn Community, focusing on presentations and performances that emphasize and celebrate collaboration between horn players across the world.

From shared/collaborative lectures to performances by a collaboration of artists from across the globe, IHS53 will be dedicated to the unity that we all share as horn players, musicians, and human souls.

**Proposal submission dates and other information will be available on the symposium website, ihs53.com.**

# 2020 Composition Contest Results

*by Randall E. Faust*

In 2020, The International Horn Society celebrated the 41st year since its first Composition Contest. It is one of my long-held beliefs that many of the finest compositions are works where the composer had a specific performer in mind. Hornists have observed, and benefitted from, these relationships dating back to Mozart and Leutgeb, not to mention Beethoven and Punto. Similarly, this year's winning compositions **all** are works where the composer had a specific performer in mind, and were born of the collaboration between them. That they exhibit this trait is remarkable because all of the works were judged with personal information removed from the materials submitted prior to the judging process! The following works emerged as exceptional compositions for the horn, exhibiting all of the best qualities of our instrument! I recommend these as significant new additions to the Horn repertoire! In 2020, we had a record number of 88 compositions submitted from 16 different countries.

## Judges

The judges for the 2020 Competition are distinguished by their compositions for horn: Composer Dr. Margaret Brouwer, Cleveland, Ohio, USA; Dr. Kazimierz Machala, Professor at the Chopin University of Music, Warsaw, Poland; and Ricardo Matosinhos, who is currently teaching at the Academia de Música de Costa Cabral and completing his Doctoral degree at the University of Évora in Portugal.

## Divisions

**Featured Composition Division**: Works of moderate difficulty for Horn Ensemble (two or more players, all horns)

In this Division, the horn parts should be playable by the entire spectrum of hornists within the International Horn Society: students, amateurs, and professionals. Compositions should have musical content with integrity to honor the professional hornists – yet within the pitch and technical range of student and amateur players.

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

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

## Featured Division Results

The winning composition for the Featured Division is ***Invocation for Eight Horns*** by Keaton Marek of Bruceville, Texas.

**Honorable Mentions**

- ***Guiding Light for Horn Quartet or Four-Part Horn Choir*** by Chase Hampton of Hazel Green, Alabama
- ***Pianto for Horn Quartet*** by Håkon Guttormsen of Copenhagen, Denmark

Mr. Marek has provided the following description of his work:

> *Invocation* is a programmatic piece for French horn octet that illustrates and depicts the act of invoking or calling upon a deity or spirit for aid, protection, inspiration, or the like. The work opens with a brief introduction to set the meditative and introspective atmosphere. Following that, the main invocation is heard three times before leading into a section of contrast. This evolves into a passage of inner turmoil, strife, and unrest until the call is finally answered in a climax of affection and uncontrollable emotion. Following the climax, the piece closes with the same meditative and reflective tone that began the work, except this time, the feeling is more reassuring and relieving.

## Commentary

The first horn part goes up to an a" at the high point. However, the composer does not abuse the first hornist. The high register duties are spread quite well between the first, second, third, and fifth horn parts. The seventh and eighth parts employ bass clef throughout and the eighth part starts on a pedal F. However, there is nothing in these parts that would not be playable by a good hornist in any youth orchestra or community symphony.

Along with his composition studies with Dr. Scott McAllister and Dr. Ben Johansen at Baylor University in Waco, Texas USA, Marek detailed in a telephone conversation that the success of this work was also attributable to the collaboration and support of others at the university. His horn professor, Dr. Kristy Morrell, had regular horn ensemble reading sessions so he was able to rehearse multiple times with members of the Baylor Horn Studio before the composition was recorded. Another hornist, graduate conducting student Hannah Morrison, conducted the rehearsals and performance so he was able to listen to the work as they prepared for the recording. In addition, Sean Holmes, another hornist and former student of Powers at Baylor and Morrell at USC, made the recording.

Some of our best compositions are the products of collaborations between hornists and composers. The collaboration of all of the above people with the composer was a notable element of the success of this project. Invocation is an expressive composition and an excellent work for a recital or at an important ceremony; many IHS members will enjoy performing this work.

## Composer Biography

Keaton Marek (b. 1998) is a senior music composition major studying at Baylor University, where he is a member of the Baylor Symphony Orchestra, Baylor Wind Ensemble, and Baylor Horn Studio. Marek is currently studying composition with Dr. Scott McAllister and Dr. Ben Johansen. Along with composition, Marek has also studied horn with Mr. Jeffrey Powers, Mr. Paul Capehart, and Mr. Alton Adkins, and is currently studying horn with Dr. Kristy Morrell. Marek has also studied piano with Dr. Jani Parsons. One of his more recent works, ***Procession to the Skies***, was a winner of the Dallas Winds Brass Fanfare Competition and was performed by the brass and percussion of the Baylor University Wind Ensemble. Along with large ensemble works, he has also written several pieces for smaller chamber groups and for solo instruments, as well as collaborating with film students in creating scores for their films. After his studies at Baylor, Marek plans to earn a master's degree in composition and then pursue a doctorate in composition and music theory. He would love the opportunity to be a professor of music composition or music theory in order to help shape the future generation of great musicians.

## Virtuoso Division Results

The winning composition for **The Virtuoso Composition Division** is ***I Threw a Shoe at a Cat: Variations for Solo Horn*** by Kateryna (Catherine) Likhuta of St. Lucia, Queensland, Australia.

**Honorable Mentions**

- ***Three Pieces for a Newborn for Horn and Vocal Ensemble*** by Álvaro Artuñedo of Giessen, Germany
- ***Legacy Concerto for Horn, Percussion, Timpani, Harp, and Strings*** by Aaron Jay Kernis of New York, New York
- ***Jam and Toast for Solo Horn*** by Aaron Houston of Tallahassee, Florida
- ***Meccanicorno for Horn and Prepared Piano*** by Theo Chandler of Houston, Texas

**Dr. Likhuta has provided the following description of her work:**

> *I Threw a Shoe at a Cat* (2017) is a humorous piece for solo Horn and is my 10th piece featuring this instrument. It was written as a gift for my dear friend and collaborator Peter Luff (Brisbane, Australia) and generously funded by a grant from Australia Council for the Arts. The title refers to the incident that occurred in September 2016 when Peter suffered a shoulder injury after throwing a shoe at a stray cat in an attempt to interrupt a fierce catfight. The injury was so serious that Peter had to go through a surgery and a rather long recovery period. Normally a very active, full-of-life person, he had to tune it down while recovering, and everyone around him could sense that he could not wait to get back to his normal active lifestyle. The piece was written in collaboration with Peter; together we decided that, though the circumstances that inspired it were traumatic, it would be best to make it somewhat humorous (as there was a certain portion of irony in the whole cat situation). The piece is in four parts: Theme, Waltz, Yazz and Finale. The music in Theme mimics the cat's apologetic confession (shouldn't have fought). Waltz is a little dialogue between the cat and its injured human. Yazz (that's how Peter jokingly refers to jazz) has a steady and somewhat lazy ostinato as its base, with short sudden splashes of fast and energetic bits. Those represent the human's attempts to be

active at the early stages of recovery, but he gets constantly reminded that he still needs to take it easy and hold back. In Finale, the human is back to being his witty, fun and energetic self, with a friendly little conversation with the cat towards the end, reflecting on their joint endeavor. P.S. Hearing horn players in the audience giggle at my cheeky homage to Strauss 1 in the opening of Finale is one of my favorite things at recitals.

## Commentary

This set of variations is a significant addition to the literature for solo (unaccompanied) horn. The composer collaborated with hornist Peter Luff on this work, as well as with Adam Unsworth on others works. Consequently, even though she composes with virtuoso hornists in mind, the advanced techniques required are playable and organically built into the fabric of the musical composition. The tech-niques required are stopped horn, half stopping, flutter tongue, and many glissandi that have an important thematic function.

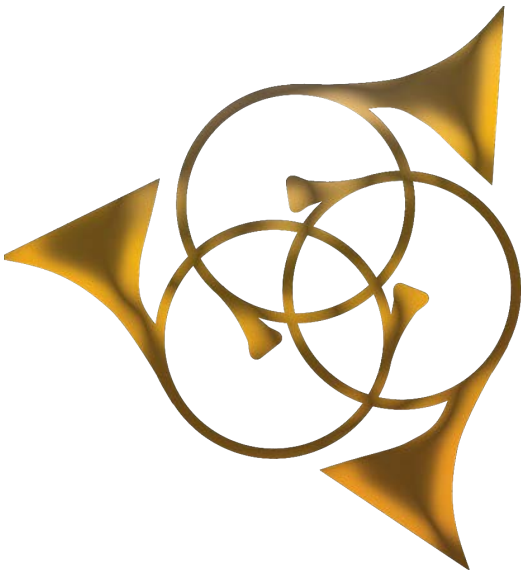
The range is d - b''. However, the composer does not abuse this range. Most importantly, the hornist must have a good ear for the interval of the major seventh, which also has a thematic function throughout the work. This theme and variations is both challenging and engaging for the hornist and the listeners. It has the potential of becoming a new standard in our recital repertoire.

## Composer Biography

Catherine Likhuta is an Australian-based composer whose music exhibits high emotional charge, programmatic nature, and rhythmic complexity. Her works have been played throughout the United States, Europe, and Australia by prominent orchestras (such as Melbourne Symphony Orchestra and the University of Georgia Hodgson Wind Ensemble), chamber groups (such as Atlantic Brass Quintet, NU CORNO, US Army Field Band Horns, and Western Brass Quintet) and soloists (including Peter Luff, Andrew Pelletier, Denise Tryon, and Adam Unsworth). Her pieces have been played at Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums, two World Saxophone Congresses, the Midwest Clinic, and many other festivals and conferences. She was the winner of the 2014 International Horn Society Composition Contest (Virtuoso Division) and the 4MBS Kawai Composition Contest, as well as the recipient of several awards, including two grants from the Australia Council for the Arts for creation of her music for horn.

Catherine holds a Bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year degree in composi-tion from Kyiv Conservatory and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music. She was the soloist on the premiere and the CD recording of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD *Snapshots*. Her music can be heard on Albany, Cala, Equilibrium and Summit Records.

*Additional articles about the 2020 Composition Contest will appear in subsequent issues of* The Horn Call: *the Honorable Mention compositions and a listing of all the works submitted, with composers' names and addresses.*



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# Horn Tunes: Free Music for IHS Members

***Drew Phillips, Editor***

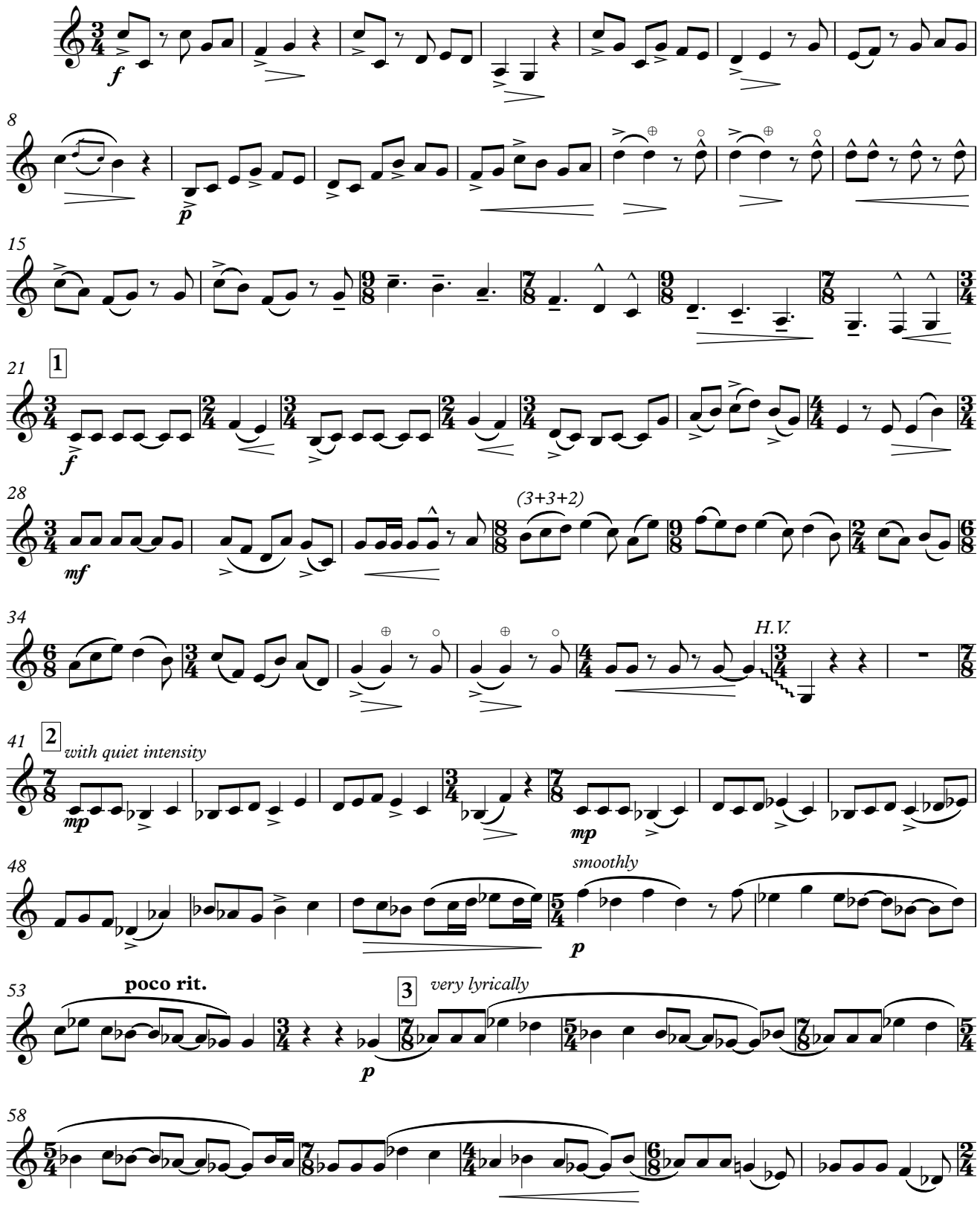
hornsociety.org/publications/horntunes

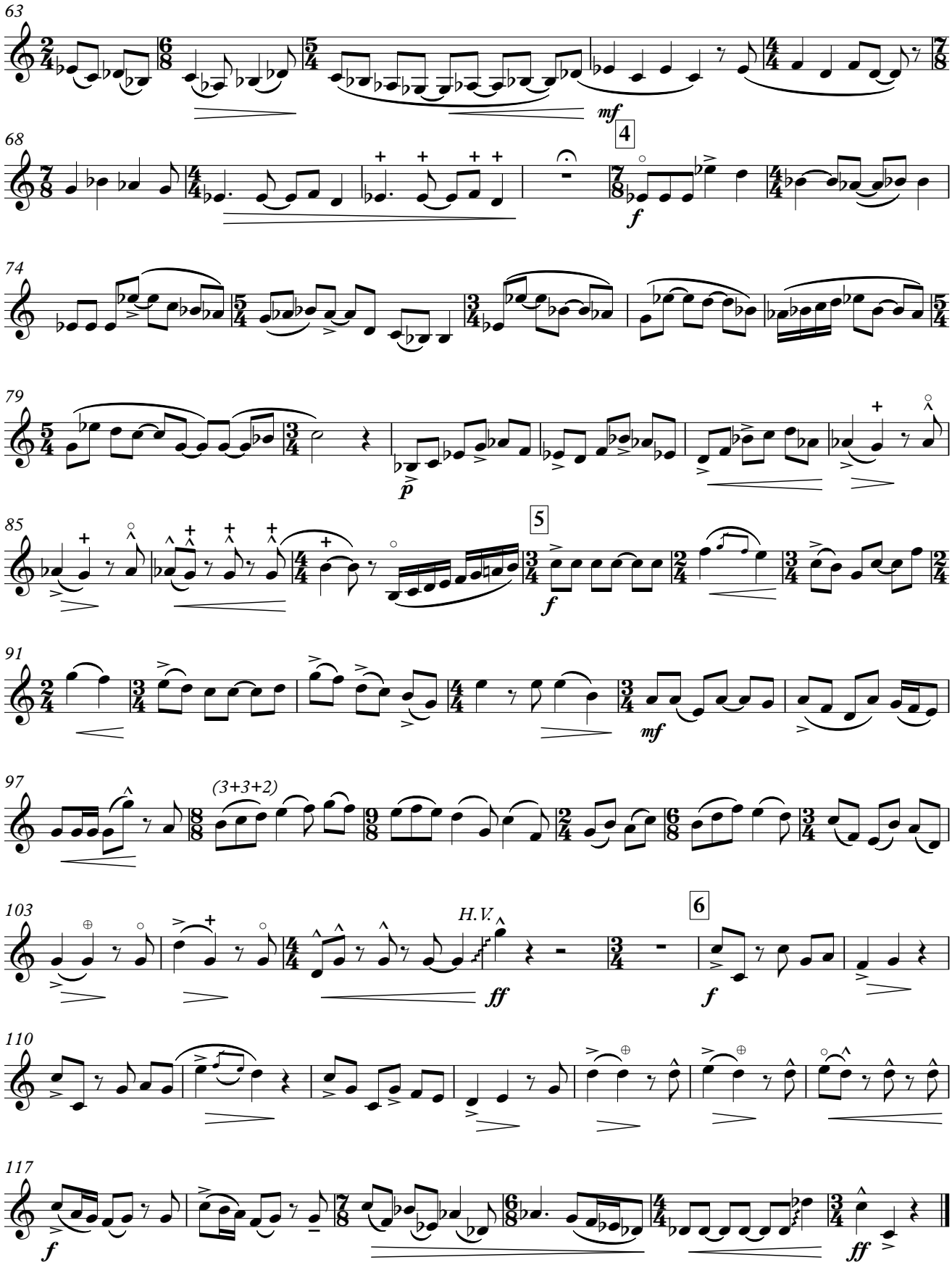
*Dedicated to Illiana Martinez from the Cor Moto Horn Duo*

## Groove

Drew Phillips

**ca. ♩=160 (♪ stays constant)**




63
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# Recording Reviews

## *Lydia Van Dreel, Editor*

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


***Horn & Sound.*** **Sören Hermansson.** Sören Hermansson, horn; Dana Johnson, voice; the composer of each track, electronics. Blue Music Group.

Contents: Marcus Fjellström, *Deanimator;* Leilei Tian, *Om;* Jenny Hetne, *Calls, Undulating;* Per Mårtensson, *Define;* Åke Parmerud, *Dark Harbour;* Joakim Sandgren, *Bifurcations Simples;* Marie Samuelsson, *I Am – Are You?*

Renowned Swedish horn soloist Sören Hermansson has recorded seven pieces for horn and electronics that were written for him. Six of the tracks are world premiere recordings, all exemplary of the genre. Hermansson's performance is soulful and extraordinarily detailed. Each piece requires tremendous skill and flexibility, especially in terms of range, micro-tonality, and extended techniques. All but one of the composers featured on this recording is Swedish.

Marcus Fjellström's *Deanimator* is a phenomenal work that fuses, in the composer's words, "something organic with the mechanical, the natural with the artificial, the metal with the flesh." He further explains, "I have always been fascinated by the relationship between a human performer and electronic music in performances, and I wanted to combine these two in an organic, physical, almost visceral way, as the electronics track evokes physical aspects such as the electric, the mechanical and the metallic, juxtaposed with the organic and warm physicality of the French horn player." Indeed, this piece is fascinating; as one hears the voice of the live performer communicating with, challenging, and contrasting the electronic medium, it evokes a great sense of mystery and an ineffable feeling of unknown spaciousness.

Chinese composer Leilei Tian's *Om* is music meant to express integrated opposites. Titled with the Sanskrit syllable *Om,* the piece reflects the three phonemes that make up this syllable, symbolizing beginning, duration, and dissolution.

Jenny Hetne wrote *Calling, Undulating* in collaboration with Hermansson. The piece is reflective of nature and has an emergent melody, *Vall-låt från Offerdal*, a folk tune used when grazing the cattle in Jämtland, a region in the north of Sweden.

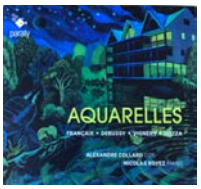
Per Mårtensson's *Define* is, according to the liner notes, the first piece in a trilogy. The composer uses pre-recorded classical music and alters the music and timbres along with the live horn sound in the computer for a transformation of the historical material. Wobbly tone generators, fixed pitch sequences, and looping are used in the live horn part. Toward the end of the piece, the source material is more easily discernable as the Maurice Ravel *Pavane.*

Åke Parmerud,'s *Dark Harbour* is inspired by the sounds of Gothenburg harbor, where the steam pipes from the boats sometimes create powerful harmonies. Parmerud is known not only for his innovative electronic composition, but also for interactive video installations, acoustic space, and stage design.

Joakim Sandgren's *Bifurcations Simples* explores, according to an interview, "the slowest part of my notated tremolo." The live horn contribution to this piece is not horn tone as we typically think of it, rather, sounds made by blowing through the instrument to create new timbres and vibrations.

Marie Samuelsson's *I Am – Are You?* includes a human vocal component, adding a poetic aspect to this collection. This work has a remarkably athletic horn part that Hermansson performs with precision and strength. As the horn part increases in its complexity, the voice, overlayed on itself, starts insisting "I am the one with the horn!" Further lines describe the gift, the struggle, and the whole effect is remarkably perspicacious in terms of the internal chatter that some hornists experience.

This disc showcases Hermansson's incredible horn playing and his collaborative work with composers over the past decades. His contribution to horn repertoire is laudable, and this disc is a must-have for anyone interested in music for horn and electronics. *- LVD*




***Aquarelles.*** **Alexandre Collard, horn;** Nicolas Royez, piano. Label: Paratay 190102.

Contents: Françaix, Divertimento; *Canon à l'octave;* Debussy, *Ariettes Oubliées;* Jane Vignery, Sonate, Op. 7; Bozza, *En forêt; En irlande; Chant Lointain; Sur les cimes; Entretiens.*

Currently solo horn with the Lille National Orchestra, French hornist Alexandre Collard has won numerous competitions in recent years, including First Prize at the Prague Spring International Music Competition, The International Horn Society Prize, and the Radio Free Europa Prize. While he has recorded chamber music previously, *Aquarelles* is his first solo CD, released in Fall 2020.

This recording explores French music of the Twentieth Century for horn. Bookended by two pieces by Françaix for horn and piano, the Divertimento and the *Canon,* this disc includes five pieces by Bozza for horn and piano. Certainly *En forêt* will be familiar to many readers, but to have all five in one collection is an opportunity to explore more fully Bozza's works in this genre. Collard's interpretation of Bozza occasionally reflects the jazz influence that the composer no doubt encountered in Paris.

Jane Vignery's Sonate is a wonderfully heroic and adventurous piece for horn and piano, and one that is getting more

recognition within the last few decades. Vignery a Belgian, was highly influenced by the French composers of her era, and this piece fits perfectly in this collection.

The most unusual selection is the Debussy, originally a song cycle based on poems by Paul Verlaine. The title of the disc, *Aquarelles,* is taken from this song cycle and refers to a style of painting with transparent watercolors. These transcriptions work remarkably well on horn.

Collard plays with great ease and fluidity, and together with pianist Nicolas Royez breathes life into these beautiful works. *- LVD*

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***Fascinating Brass.*** **Denver Brass. Susan McCullough, Lauren Varley, horn;** David Artley, Tim Allums, Cami Kidwell-Dodge, Ryan Spencer, trumpet; Joseph Martin, Jeffrey Craig, trombone and euphonium; Andrew Wolfe, bass trombone; Michael Dunn, Emanuel Jester III, tuba; Joey Glassman, percussion; Warren Deck, Conductor. Label: Denver Brass Publications DB8842

Contents: Gershwin/arr. J. Fredericksen/J. Van Hoy, *Fascinating Rhythm; An American in Paris;* Manning Sherwin/arr. J. Craig, *A Nightingale Sang in Berkeley Square;* Thelonious Monk/arr. J. Fredericksen, *Straight, No Chaser;* Steve Wiest, *New Seasons; George's Dilemma;* Lalo Schifrin/arr. K. McCarthy, *"Mission: Impossible" Theme;* various composers/arr. J. Fredericksen, *A Tribute to Frank Sinatra;* Traditional/arr. J. Fredericksen, *Joshua Fit The Battle of Jericho;* Paul Desmond/arr. J. Craig; *Take Five;* arr. J. Fredericksen, *Glenn Miller Medley;* Irving Berlin/arr. J. Fredericksen, *Puttin' on the Ritz;* Prima & Mundy/arr. J. Fredericksen, *Sing, Sing, Sing!*

Formed in 1981, the Denver Brass has recorded 29 albums. With 13 brass musicians and percussion, the ensemble performs arrangements and original works in many genres, including classical, jazz, Broadway, Latin, and multi-cultural fusions, and explores new sounds such as brass with bagpipes, steel drums, hand-bells, fiddles, and voices. This disc was recorded live at the Newman Center for the Performing Arts right before the pandemic shutdown.

In addition to brass ensemble arrangements of many classic jazz tunes, two new, original works are by Steve Wiest, *New Seasons* and *George's Dilemma.* Wiest is a Grammy-nominated trombonist, composer, author, and cartoonist. For the *New Seasons* commission, Wiest was asked to write a work informed by the Baroque era, and he chose to model the piece after Vivaldi's *Four Seasons,* but to use harmonies more associated with Stravinsky, Copland, and the modern jazz tradition. *George's Dilemma* is a moody tuba solo, inspired by Wiest's childhood and shared birthday with George Washington. According to the press release accompanying the CD, Wiest felt life-long angst at watching Washington and Lincoln's birthday holidays rolled into one "President's Day" holiday.

Listening to a live recording, with audience reaction and applause, brings one back to the memory of what live music felt like and engenders a melancholic yearning for what has been missing during this pandemic. Thankfully, artistic director and founder Kathy Brantigan persevered in producing this disc in spite of the challenges during this time.

With lots of fun, familiar tunes and a few tracks that challenge the listener with their complexity and newness, this is an enjoyable CD and wonderful record of the live concert experience! *- LVD*

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***Sonatas for Horn and Piano.*** **Christopher Leuba, horn;** Kevin Aanerud, piano. Label: Crystal Records CD372

Contents: John Verrall, Sonata for Horn and Piano; Halsey Stevens, Sonata for Horn and Piano; Paul Tufts, Sonata for Horn and Piano.

The works on this CD were originally included on Crystal Records LP S372, released in 1977. The remastering of this disc is timely, as Christopher Leuba passed away in 2019, after a long, illustrious career.

Born in 1929, Christoper Leuba played with the Pittsburgh Symphony at the age of 19. He later was principal horn of the Minneapolis Symphony Orchestra (later named the Minnesota Orchestra) from 1954-1960 before being chosen by Fritz Reiner to succeed Leuba's teacher, Philip Farkas, as principal horn in the Chicago Symphony. Leuba resigned in 1962 to return to the Minneapolis Orchestra. He also played frequently with the Philharmonica Hungarica, and made many recordings with that ensemble. He then taught horn at the University of Washington and played with the Soni Ventorum Wind Quintet. Leuba is well known for many treatises on horn playing and his book, *A Study of Musical Intonation.* [Leuba's obituary appears in the May 2020 issue of *The Horn Call.*]

These horn sonatas are by American composers John Verrall (1908-2001), Halsey Stevens (1908-1989), and Paul Tufts (1924-2004). John Verrall taught composition and music theory at the University of Washington from 1948 until his retirement in 1973. His sonata is dedicated to John Barrows. Halsey Stevens was a composition professor on the faculties of Syracuse University, Dakota Wesleyan University, the University of the Redlands, and then the University of Southern California until his retirement. His sonata is dedicated to George Hyde. Paul Tufts, born in Seattle, served in the US Army from 1943-1946 and attended the Cornish School of the Arts where he was awarded the school's first diploma in music composition. He then attended the University of Washington and played horn in the Seattle Symphony from 1950-1960, after which he joined the faculty of the University of Washington, teaching music theory and composition until 1989.

All three of these works have a similar mid-century American expressionist style, with angular tonality and muscular sense of phrasing and architecture. While the recording quality reflects the limits of technology in 1977, one can still enjoy Chris Leuba's liquid tone and lithe phrasing. *- LVD*


***Eponymous.*** **Fine Arts Brass Quintet. Robert Henderson, horn;** Anthony Plog, Russ Kidd, trumpet; John Daley, trombone; Alan Johnson, bass trombone; Barbara Bing-Storm, soprano. Crystal Records CD205.

Contents: Ingolf Dahl, *Music for Brass Instruments;* Anthony Plog, *Four Sierra Scenes;* Robert Linn, Quintet for Brass Instruments; Donal Michalsky, *Fantasia sopra M.F.V.; Fantasia alla Marcia.*

The Fine Arts Brass Quintet was formed in 1968 by five free-lance brass players in the Los Angeles area. The group was active until 1990, and this recording was originally on Crystal Records LP S205 from 1980. This CD was digitally remastered and released in 2020.

Ingolf Dahl's Music for Brass Instruments is one of the seminal twentieth-century works for brass quintet. With its rich sonorities, expressive melodies, and the virtuosity required of the players, this work delights both performers and audiences. According to the liner notes, the fugue subject of the last movement is numerically based on phone numbers of a close friend of the composer, and the phone number of the Universal Studios music department. Dahl, who fled from Nazi Germany first to Switzerland and then to the US, immediately found employment in the Hollywood film studios as a pianist, arranger, and composer. He served on the faculty of the University of Southern California from 1945 until his death in 1970.

Anthony Plog, trumpet player in the quintet, is also a prolific composer. His *Four Sierra Scenes* features soprano Barbara Bing-Storm. He writes of the work, "My main intent while writing this work was to convey in music the feelings I have experienced many times while camping in the High Sierras. Some of these feelings have been magnificently expressed in the writings of John Muir, and so I have used excerpts from his diary as the text for the work. The form of each movement is free and is completely dictated by the mood of the prose."

Robert Linn's Quintet for Brass Instruments was written at the MacDowell Artists' Colony in New Hampshire in 1963. With its roots in jazz, the first movement is in a true swing style, the second movement hearkens back to a more classical style, and the third movement returns to a syncopated theme.

Donal Michalsky's two works, both fantasias, were written separately in 1964 and 1965 for the Los Angeles Brass Society and premiered at the Rare Music Society in Orange County, California. *Fantasia sopra MFV* is based on the melody of a popular tune that Michalsky couldn't get out of his head. He composed this as an ear-worm exorcism. The pop tune provides both melodic and harmonic structure to the piece, but is obscured by dense dissonances and rhythmic obfuscation. *Fantasia alla Marcia* began as a composition class assignment for students. Michalsky wrote a dozen short motifs on the chalkboard, and assigned students to construct a short musical page out of the fragments. After the class, he realized that these motifs had musical interest, and they became the basis for this work.

This is an excellent collection of great works for brass quintet, expertly performed by the Fine Arts Brass Quintet, and would be a recommended addition to anyone interested in the genre. *- LVD*

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***Müller Woodwind Quintets.*** **Richards Wind Quintet. Douglas Campbell, horn;** Israel Borouchoff, flute; Dan Stolper, oboe; Elsa Ludewig-Verdehr, clarinet; Edgar Kirk, bassoon. Crystal Records CD252.

Contents: Peter Müller, Quintet No. 1 in E♭; Quintet No. 2 in C Minor; Quintet No. 3 in A

This recording was originally released on Crystal Records LP S252 in 1976, remastered and re-released on CD in 2020. The Richards Wind Quintet was one of the first resident wind quintets in the United States. Organized in 1948, the founding members were the faculty at Michigan State University, and the quintet was named for Lewis Richards, the distinguished harpsichordist who founded the MSU Music School in 1926. The group was active until the late 1980s, when retirements brought the group's activities to an end.

This recording explores the wind quintets of Peter Müller (1791-1877). Müller is mentioned only briefly in English-language sources. The most detailed account of his work is found in the *Hessische Biographern* by K. Schmidt, 1919. Müller was born in Kesselstadt near Hanau in 1791 and educated at the University of Heidelberg. While he was a theologian and rector, in 1817 he became the first music teacher in the seminary in Friedberg. Here, he composed choral works, organ preludes, string quintets, and children's songs. In 1839, Müller accepted a pastorship in Staden, but remained active as a composer, writing two operas. It is likely that the three woodwind quintets were written here as well. They were first published by Ruhle in Leipzig in 1874, three years before Müller's death in 1877.

The works were likely performed and enjoyed in the eighteenth and nineteenth centuries, as they were reissued by Prager and Meier in Bremen around 1901, but they gradually disappeared from the repertoire after that. In the twentieth century, British bassoonist William Waterhouse found a set of the Bremen parts in a small Paris music shop, and they were eventually reissued by the London music firm Musica Rara.

Listening to these quintets, it a pleasure to hear Douglas Campbell's deft horn playing as he effortlessly navigates the classical scales and arpeggios in this music. To hear him match the speed and lightness of his woodwind colleagues is a joy. From the hornists' perspective, there are some really fun melodic lines and plenty of acrobatic chal-

lenges in these pieces. This music is definitely worth checking out, and this recording represents some of the finest quintet playing happening in the US during the 1970s.

*- LVD*

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***J.S. Bach – Chorale Preludes.*** **Anneke Scott – Corno da tirarsi;** Benedict Preece – Organ. Plumstead-Peculiars www.plumstead-peculiars.com

Contents: J.S. Bach, "Nun freut euch, lieben Christen g'mein," BWV 734; "Jesus bleibet meine Freude" (Jesu, Joy of Man's Desiring) from *Herz und Mund und Tat und Leben* BWV 147; "Wo soll ich fliehen hin," BWV 646; "Herr Christ, der einge Gottessohn," BWV Anh.55; "Wir Christenleut hab'n jetzund Freud," BWV 710; Fantasia super "Christ lag in Todes Banden", BWV 695; "Meine Seele erhebt den Herren," BWV 648; "Wachet auf, ruft uns die Stimme" (Sleepers Awake), BWV 645; Fantasia super "Valet will ich dir geben," BWV 735.

Among the most interesting projects to emerge from the musically stifling period of the coronavirus pandemic has been this CD by the ever-resourceful and enquiring Anneke Scott. The corno da tirarsi is an instrument that appears in several Bach scores doubling the soprano choral lines, but of which no example survives. The Swiss instrumentmaker Egger has created a conjectural reconstruction which looks rather like an unholy alliance between a helical horn of Bach's time and a soprano trombone.

In this recording, in which the two players perforce worked in different locations, the organist Benedict Preece plays a sampled organ sound from St. Bavo Church, Haarlem. Interesting though the hardware is – as the sleeve note puts it, "matching a 'virtual' instrument with a 'conjectural' one" – this would be of little more than academic interest if the performances weren't of the highest quality. Which they certainly are. The recorded sound is clear and bright with excellent balance between the two instruments and the organ sound is a very good match for the corno. Anneke's playing is a delight, delicately phrased with a warm but projecting tone.

The question of why this early chromatic horn failed to take off is a fascinating one, but Egger and Anneke Scott have certainly made a persuasive case for it in this project, and I recommend this disk highly, not just to anyone with an interest in the early history of the horn, but also to anyone who loves beautiful music beautifully played!

*- Simon de Souza, Royal Birmingham Conservatoire*

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**Supplemental Review:** ***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*.

In the last issue (Vol LI, No. 2), a work was mistakenly omitted from this review, Ian Wiese's *Machinations I* for Clarinet in B♭, Horn in F, Trombone, Piano. This composition, commissioned by Some Assembly Required, fits in well with the album as a whole. Its recurring theme features upwardly propulsive triads, raucous piano writing, generous use of stopped horn, and a reedy clarinet topping, all of which allude nicely to the sound of a Piazzolla tango. The slower, sparser development sections include some satisfying augmented chordal movements as well as great use of silence. Overall, *Machinations I* is a cleverly constructed piece, well-written for this combination of instruments, and technically not for the faint of heart!

*- Leander Star, University of Mississippi*

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**Correction:** ***Through Glass: Works from the Other Side of the Mirror.*** **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*.

The reviewer was in error about the absence of liner notes. Though there were some general comments on the back side, the reviewer didn't observe a link address at the end. Entering that address will give you more information specifically on the works included on the disc. For those interested in more content on the works included, visit navonarecords.com/catalog/nv6289. The reviewer regrets the error.

*- Eldon Matlick, University of Oklahoma*

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# Book and Music Reviews

*Heidi Lucas, Editor*

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

## Books

***Through the Door: A Horn Player's Journey* by David Krehbiel with R.A. Krause.** Paperback ISBN: 978-0-578-73972-4, eBook ISBN: 978-0-578-73973-1, 2020, $16.99 (paperback)/ $14.99 (Kindle).

I tried not to read the buzz, reviews, or comments that have been wide-spread since the release of David Krehbiel's new book, *Through the Door: A Horn Player's Journey*. I hoped to read it with fresh eyes, a mind completely open to whatever might be in the pages, and a neutral baseline. Of course, this was difficult since there were so many passing comments (raves, really) by colleagues who had already read the book and were excited to talk about it.

I finished reading the book in two days, purely because I couldn't wait to see what was next. At times, I feel that mentioning the challenges that face us in 2021 will date a review, so I've tried to steer away from those references. However, I recognize this moment, in this time, and the opportunity to read this book, feels, in many ways, fortuitous. The current world feels simultaneously more distanced and yet more accessible (due to the incessant presence of the synchronous virtual meeting format), so it can be hard to know where authenticity lies.

And yet, here, through Krehbiel's memoires, we get a sense, almost as though we lived it in his shoes. The format of the book is accessible; it is divided into short vignettes, each with its own label, which make it easy to read, put down, and pick up again, without feeling you've missed something or need to re-read a full chapter to get reacquainted. Krehbiel and Krause have clearly planned the structure and flow of the book, and it's well executed. The writing is clear, direct, and oftentimes laden with dry humor, which when coupled with many of the accounts of pranking, can evoke a chuckle or a burst of laughter.

Appendices at the back of the book go into greater detail about Krehbiel's approaches, philosophies, ideas, and tips that he has mentioned throughout the body; it is easy to navigate to those areas for more detail about the intricacies of the concepts that have shaped Krehbiel's life and playing. Like the rest of the prose in the book, these are presented in clear, concise language, making it easy to grasp the concepts and have a plan for how to implement them.

The index also helps facilitate navigating the text. Krehbiel's accounts offer just the right balance of truth, detail, and emotion, so that it's possible to feel as though you lived these moments alongside him (perhaps in one of the many incredible sections in which he's performed), or that he's telling you about them over a coffee during some stolen moment where the rest of the world stops, and you can think about horn-playing and life. He isn't gossipy or salacious; he tells it like he sees it, and that straightforward approach resonates above the noise around us. It doesn't hurt that he's had a fantastic life, met and worked with some of the figures that seem larger than life to us (though admittedly, he might also fall into that category), and he is quick to acknowledge all of this and also to share the experiences, approaches, and advice that have been useful to him in a variety of settings. He also offers his thoughts on many items that fall outside the music world, and this only extends his credibility; what we read is what we get, and that includes a full picture of Krehbiel's life to this point.

In some ways, reading this book might feel like that time when you met someone you had admired from a distance, and you realized not only were they on your pedestal for all of the reasons you already knew, but in real life, they are also a genuine, down to earth, real human being. I've never met Dave Krehbiel; I'm certainly aware of his achievements and have enjoyed his playing for years, but I feel as though this book has introduced him and made him a friend. And that kind of connection is exactly what's needed now. *-HL*

## Horn and Piano

***Snapshots for horn and piano* by Catherine Likhuta.** Available from the composer: www.catherinelikhuta.com, 2012, $20.

*Snapshots* was commissioned by Adam Unsworth as the title track for his 2013 album of new music for horn. The premiere performance was on April 24, 2012, at the University of Michigan. According to the program notes, "Adam requested an *over-the-top*, bright virtuosic piece – a fanfare of sorts." Likhuta also mentions that her concept for the piece was to use "snapshots of her favorite features of Adam's playing combined with similar features of her piano technique and characteristic elements of her compositional style."

This single-movement work is five minutes in length and utilizes a three-octave range for the horn (written d - d'''). The overall feel of the piece is energetic, as notated at the beginning of the piece "with confidence" and an initial tempo marking of 168. The middle section marked "sneaky

and angry" is contrasted by a thinner texture and longer note values to create an impression of a slower tempo. The hornist is required to glissando (slide) and flutter tongue, as well as adequately hand stop in the mid-to-low range (d-a').

This is a fascinating piece of music that is challenging, but it could be achieved by an advanced player. *Snapshots* would work really well at the beginning of a recital or following an intermission.

*-Benjamin Lieser, University of Central Florida*

## Horn Quartet

***Jazztets for 4 Horns Set #3: Moments…, Around…, Blue…, Graduation…*** **arranged by Steve Schaughency.** Phoenix Music Publications; www.phoenixmusicpublications.com. 881042, 2020, €19.95.

In his third set of *Jazztets*, Schaughency features his arrangements of pieces that are diverse in style and character. He notes in his preface, "…I strive to present pieces in diverse styles which can be categorized as jazz by today's somewhat vague definitions." Of the four pieces, "Blue Z4" is the only original Schaughency tune; the rest are borrowed from other composers: "Moments in a Mirror" by Darmon Meador (with whom Schaughency has collaborated before), Peter Eldridge's "Around Us," and "Graduation Waltz" by Tom Kubis. Schaughency further notes that he had planned to publish this set with the subtitle "…with a little help from my friends" in deference to the access each of these composers has given him in order to make publication possible. Schaughency closes the preface with this advice: "…have fun and don't swing too hard!" perhaps alluding to the fact that the range of the styles includes swing moments, but also broadens the scope. A quick glance through the score affirms this, as each movement is visibly different from the next in terms of notation (time signatures, rhythms, tempi, etc.).

The most complex for sight-reading is "Moments in a Mirror," since it is brisk and the introductory section shifts between 7/8 and 6/8 before settling into a more extended 6/8 groove. However, once you've wrapped your head around the rhythm, it's quite catchy and dance-like. In contrast, the second movement is atmospheric and color-oriented; it's stunningly beautiful, and the sonority of the voicing lends itself nicely to the horn quartet.

Schaughency's original "Blue Z4, Way Close (bluesy four-way close)" is marked Medium Swing and includes many articulations, syncopations, tutti rhythms, and voicings that may seem familiar, as they are evocative of a number of "head tunes," yet the movement is still clearly original; it's also fun and really grooves! Schaughency seems to reinforce the pun in the title when he states that this is "an original, driving blues." This whimsy helps reinforce the relaxed mindset that is helpful when approaching styles that are less familiar; nice touch on Schaughency's part. "Graduation Waltz" is a laid-back jazz waltz that features the tight harmonies and tutti rhythms that may be recognizable even to those who are less acquainted with the genre.

None of the parts of any of these movements is particularly inaccessible, though the first horn does have a c''' in the first movement and occasionally sits in the mid-upper register for some passages. The rest of the voicing follows the typical orchestral scoring, with third horn as the other high horn and second and fourth as the low horn voices. Schaughency does include moments of bass clef (new notation) in the fourth horn, but frequently notates the mid-low range in the treble clef. The fourth horn player should have a reliable and agile range from c' down to the notes a fourth or so below C, as it often is given the bass voice and asked to dance around a fairly large span rather quickly, in the manner of a string bass.

Schaughency helpfully includes Tips for Performance at the beginning of the score. In addition to interpretive details and advice, he mentions specific recordings for reference. It is easy these days to access specific recordings, and listening to them aids in approaching these pieces. Schaughency refers to recordings which inspired his arrangements; I also found a recording of his own piece on YouTube, in which he plays all of the parts – and he sounds great!

Overall, I found this piece to be lots of fun to read with my students, and we all enjoyed the variety among the movements. The set works well as is, as a concert piece, and would provide a variety of challenges to a mid-advanced collegiate group. Any of the movements would also add a distinct flavor on their own to other performance opportunities.

*-HL (with thanks to Kirsten Jenkins and Kristina Andrei)*

## Horn Ensemble

***Hard to Argue: Concertino for Horn Choir*** **by Catherine Likhuta.** Available from the composer: www.catherine-likhuta.com, 2014, $45.

Duration: approx. 10 min.

Catherine Likhuta (b. 1981) is an award-winning composer, pianist, and recording artist living in Australia. *Hard to Argue* for five-part horn choir was commissioned by Peter Luff and supported by the Australia Council for the Arts. Likhuta describes this work as an attempt to "musically anticipate, reflect on, and develop the emotions that arise in the heat of an argument."

*Hard to Argue* features many of the traditional elements one expects of horn ensemble literature: extreme registers across the ensemble, interplay or dialogue between the voices, group unisons, and chordal passages. The piece is through-composed and seamlessly transitions among the composer's interpretation of different argument styles. The rhythmic and melodic virtuosity is reflective of a dynamic and passionate spoken dialogue.

Adam Unsworth and the Queensland Symphony horn section premiered this work in 2014. Due to its high level of difficulty, successful performances will require similarly professional performers. A recording by the above-mentioned ensemble and a downloadable score are available at the composer's website.

*-Jena Gardner, Western Illinois University*

## Mixed Ensembles

***Second Suite for Trumpet and Horn: Ethical Duets*, by Rosemary Sugden Waltzer.** New City Music; https://rosemary-waltzer.com/rosemary-waltzer-composer, 2019, $16.=

Rosemary Waltzer is a teacher and composer who lives outside New York City. She has written a number of works that feature the horn in a variety of settings. This collection of duets for horn and trumpet is her second set for this instrumentation; her first was reviewed in the February 2017 issue of *The Horn Call*. The Suite contains five short movements of varying characters, which can be performed independently or in various groupings.

"Opening Day" is an energetic movement comprised of an active melodic line and a slower-moving supporting line that are traded back and forth between the trumpet and horn as the rhythm becomes increasingly more intricate. "September" features long lyrical lines reminiscent of a smooth, dance-like character. Waltzer incorporates a number of unexpected moments with more predictable cadential points.

In "Tease Tag" the horn and trumpet chase each other. The melody itself is quite simple, with several repeated notes, and the overall effect is playful and fun. This movement includes the broadest range of notes for the horn: B-g♯''. Despite this breadth, the more potentially challenging aspect of the movement lies in the rhythm. That said, most all of the movements in this suite are quite accessible to a moderately advanced player (late high school, early collegiate level) on both horn and trumpet. "Waltzer" (note the pun, which undoubtedly refers to both the dance-like, waltz character, as well as the last name of the composer) features both the lilting quality of a familiar waltz melody and a graceful interplay between the voices.

The final movement, "Fanfare and Romp," is the longest. It opens with a stately and sustained open-fifth motive that is offset by a faster-moving triplet, sixteenth, and eighth note figure that sounds quite percussive. The opening fanfare shifts between these two characters before they seem to move together in alignment, which leads to the faster-moving "Romp" section. Although Waltzer marks this section as "Quick" with the half-note designated at 100, the writing is graceful and light, and fairly consonant with regard to the leaps. A moment's respite is designated midway through the movement with a trumpet measure marked "Slow," featuring a downward chromatic line that immediately returns to the "Quick" character. For the most part, the horn and trumpet move in similar or tutti rhythm. This movement calls upon the broadest range in the horn, from A-a''.

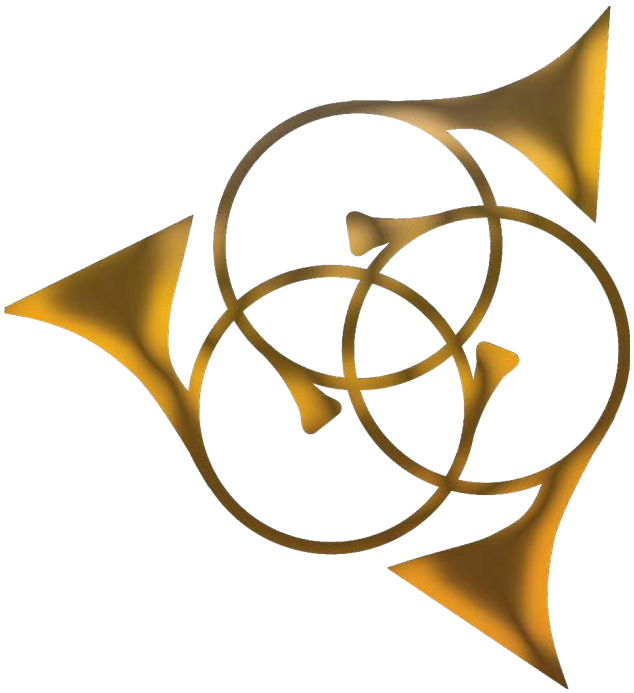
All in all, this piece offers contrasts in character and lots of fun for both the performers and the audience. *-HL*

***Out of the Woods? Toccata for Horn, Violin and Piano* by Catherine Likhuta**. Available from the composer: www.catherinelikhuta.com, 2011, $38.

Duration: approx. 13 min.

*Out of the Woods?* is a toccata for horn, violin, and piano commissioned by Adam Unsworth. Catherine Likhuta describes her efforts to "reflect the spectrum of emotions and actions of a person being chased." With this virtuosic trio, Likhuta departs from the most well-known work for horn trio by Brahms and takes a more contemporary stance, possibly influenced by Ligeti's Horn Trio, *Hommage à Brahms*. Performers encounter expressive markings such as diabolically, agitated, aggressive, ominously, suspicious, etc.

*Out of the Woods?* is a challenging work to master for even the most advanced horn player. Of particular note is the required versatility across the low and middle registers of the horn. Despite a contemporary soundscape, the horn player is asked to extend beyond traditional performance techniques with only the occasional flutter-tongued passage. In addition to the premiere (available on YouTube), Likhuta (on piano) recorded with Adam Unsworth and Gabriel Bolkosky (violin) on the album *Snapshots* (Equilibrium, EQ111, 2012). Another version of *Out of the Woods?* was adapted by Likhuta for horn, flute, and piano in 2012. Reference recordings in addition to the music are available at the composer's website. *-JG*



# Media Reviews

## *Matthew C. Haislip, Editor*

*This 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.*

**Music Video: *Mozart's "Turkish Rondo" // Chris Castellanos – French Horn*; June 6, 2020. Chris Castellanos, horns**. youtu.be/kPViMb4QBEs

Wolfgang Amadeus Mozart: *Turkish Rondo*, arranged for five horns by Chris Castellanos

The well-known "Turkish Rondo," or "Turkish March," as the third movement of Mozart's Piano Sonata K331 is called, was composed around 1783 in Vienna or Salzburg. In a nod to the taste of his contemporaries, this final movement of the sonata, titled *Alla turca*, imitates the style of Turkish Janissary or Ottoman military bands.

In this video, we hear a fantastic arrangement by Boston Brass hornist, arranger, and co-owner Chris Castellanos. This arrangement for five horns does an excellent job of staying true to the lightness and style inherent in the orig-inal piano voicing while restoring the Rondo to its Janissary roots through the brassiness of the horn color and character. We hear this perfectly illustrated in Castellanos's writing for the high and low parts. The upper voices remain light and free flowing in a similar style to the original piano voicing, while the thicker low voicing provides an energized bassline.

While the arrangement may initially trick the listener into underestimating its difficulty, as the piece progresses it becomes clear that it requires a high level of skill. An especially tricky moment can be heard in the D section of the Rondo with two horns passing the melody back and forth, challenging the performers to flawlessly exchange the tune without telegraphing that change to the audience.

Other references to the original composition come in the embellishments in the lower voices to emulate rolled chords in the return of the C section. Castellanos's playing is exemplary, the recording quality is crisp and clear, and this video has the effect of inspiring a longing to perform this challenging and rollicking work with one's own horn ensemble – a sure sign of both an excellent arrangement and performance.

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

**Podcast: *Music on the Rocks*; hosted by Chris Castellanos.** Available at: podcasts.apple.com/us/podcast/music-on-the-rocks/id1525311889, Apple Podcasts, or Spotify Podcasts.

Chris Castellanos has been interviewing musical friends who are mostly, though not exclusively, horn players since July 2020. I have to admit that the podcast revolution has rather passed me by (I'm an old-fashioned BBC radio sort of chap here in the UK), so when Matthew Haislip invited me to review *Music on the Rocks*, my interest was piqued.

The format centres on Chris having a loosely formed chat with friends, with the punning title referring to the drink (not, as Chris is at pains to point out, necessarily alcoholic!) each is refreshing themselves with. Even the most dyed-in-the-wool horn geek might find a full hour or more devoted exclusively to horns to be too much of a good thing, but under Chris's benevolent direction, the conversation is wide ranging and covers the subject's background, their route into music, experiences in the profession and, under pandemic conditions, hobbies, television watching habits, and other interests.

One of the most revealing questions is, "What might you have done if not music?" Who would have expected Michelle Baker of the Metropolitan Opera to confess to having dabbled with being a professional boxer, for instance? In the episodes I've heard, the willingness of the subjects to talk fluently and freely certainly makes for easy listening. Chris keeps only the lightest hand on the direction of the interview, and the sense of eavesdropping on old friends catching up is palpable.

Perhaps inevitably to a listener from this side of the Atlantic, the feel of the whole show is very "American." I had to resort a few times to Google to understand some references, while some of the acronyms defeated even that search engine. Nonetheless, I found many fascinating insights into musical life in America and inspiring tales of musicians overcoming the odds. Dan Grabois's description of his journey into electronic music and how he managed to win a grant of over $100,000 for studio equipment was inspiring!

Inevitably, Chris's choice of interviewee is centred on his home country and friends, but it is to be hoped that as time goes by, he might look further afield. In short, while you may not find many life-changing technical details about horn playing, these podcasts certainly make a relaxing and enjoyable way to spend an hour in the company of musicians of the highest order and with an interesting and well-rounded view of the world.

*-Simon de Souza, freelance horn player and specialist horn tutor at Royal Birmingham Conservatoire and Wells Cathedral School*

**Music Video: *Salonen – Concert Etude/A Hat's Journey*; July 5, 2018. Johanna Lundy, horn**; Shiang Hwang, animated illustration, "A Hat's Journey." youtu.be/7V5p78ojb7Y

Esa-Pekka Salonen: Concert Étude for Solo Horn

Esa-Pekka Salonen, accomplished composer, current San Francisco Symphony music director, and former hornist, wrote his Concert Étude for unaccompanied horn in 2000 as a competition piece for the Lieksa Brass Week, a large brass festival in his native Finland. Fast-forward to 2018, and hornist Johanna Lundy embarked on a mixed media project to commission various artists to create films to accompany several works for unaccompanied horn from her album, *Canyon Songs: Art, Nature, Devotion*, released that year on the MSR Classics record label. Lundy, who is both Assistant Professor of Horn at the Fred Fox School of Music at the University of Arizona and Principal Horn of the Tucson Symphony Orchestra, commissioned artist and animator Shiang Hwang to bring visual art to Lundy's virtuosic recording of the Concert Étude, creating the short film "A Hat's Journey." This project culminated in live performances in tandem with the various films, and audience members found "A Hat's Journey" to be the favorite of the event.

The combination of Lundy's expressive and engaging performance with Hwang's whimsical chiaroscuro-like animation aesthetic is the perfect vehicle for taking the viewer on a journey in pursuit of a hat snatched by the wind. Since the Concert Étude was written as a competition piece, it showcases all that seems impossible on the instrument, though a layperson might not guess the difficulty based on the ease of Lundy's playing. She easily soars with ringing clarity to both the heights and depths of the horn's range, and effortlessly maneuvers through an obstacle course of extended techniques. One wonders if such flawlessly executed polyphonics, bends, and see-saws between open and stopped notes in rapid movement while double-tonguing come as easily to her as playing her B♭ concert scale.

Inspired playing and a charming storyline make this film an excellent candidate for both edification and enjoyment. To view other films from the 2018 project, visit Johanna's website at www.tucsonhorn.com/media/.

*-JMH*

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**Online Course: *Training in Thirds*; 2021. Created, developed, and coached by Jeff Nelsen of Fearless Performance and Katy Webb of Musician's Playbook**. Available for US $295, three payments of US $99, or a limited-time offer of twelve-monthly payments of US $27 ordered from the website. optcollective.com/traininginthirds.

Horn virtuoso and teacher Jeff Nelsen is not content to simply teach students the ins and outs of vibrating air through a brass tube and then send them off to the stage to battle out their nerves. Instead, he has devoted much of his career to helping musicians achieve something more. He possesses a record of successfully coaching numerous musicians to overcome their doubts and learn to tell their story beautifully with his Fearless Performance training and method. Professor Nelsen has teamed up with Katy Webb, one of his doctoral students at Indiana University, and herself similarly driven to inspire and assist musicians through her company, Musician's Playbook, to create a brand-new online interactive course called *Training in Thirds*. Horn players will find this course to be unlike anything ever seen in horn pedagogy. *Training in Thirds* is a beautifully crafted and endlessly useful online training program that will surely prove to be a life-changing resource for many musicians.

The basic idea of *Training in Thirds* is working towards performing more consistently and comfortably by dividing training into three areas: building, sharing, and being. Building involves building one's knowledge and skills using time-proven methods. Sharing is comprised of exploring story-telling strategies by sharing the knowledge and skills that have been built with other people for their creative feedback. Finally, being involves learning to exist in this state of sharpened knowledge and skills so that one can effectively and beautifully communicate their story each time they perform.

The goals of this course are practically worked out through activities that are self-paced, and they consist of small tasks, workbook activities, exercises in self-care, careful planning, work with a supportive online community, and training with the course coaches, Nelsen and Webb. There are over six hours of coaching in the curriculum, and there are numerous course modules within each category of the training. The material is presented alongside a positive and engaging workbook. It is clear that there has been a considerable amount of time, energy, and creative thought put into producing this course.

Our music world can be a lonely and terrifying place where fear-based performance is so often the default mode. This course can help fill a gap in support for many who are struggling. If you find yourself continuously frustrated with a lack of consistency from the practice room to the audition stage, or if your musical growth seems to have hit a wall, you should consider taking this course. You would be hard-pressed to find a more supportive resource that you could take advantage of from the comfort of your home. The coaches are so confident in the process that they offer a full refund within thirty days if you do not feel that the training is helping you. Thank you for your tireless work to inspire and support our community, Katy and Jeff!

*-MCH*

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