

The Horn Call

OCTOBER 2021



Journal of the

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l'Association internationale du cor

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The Horn Call

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

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Hochschule für Musik Detmold, overlooking the Palaisgarten.

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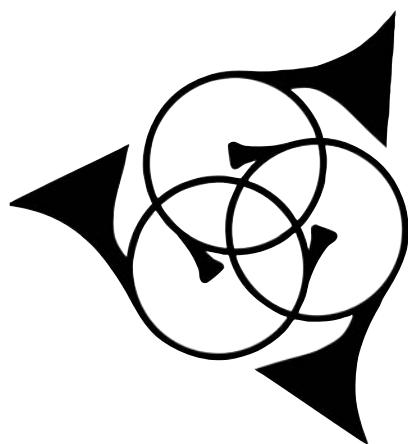
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Sociedad internacional de Trompas

International Horn Society

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October 2021

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From the Editor

James Boldin

Dear Friends:

I hope that you were able to participate in and enjoy the array of performances, presentations, and exhibitors at IHS53. The amount and diversity of content was unprecedented. Please join me in thanking Andrew Pelletier, Julia Burtscher, Dan Phillips, Tawnee Lynn Lillo, and numerous volunteers for their tireless work. If you were unable to attend the symposium, much of the content will be available until November 22, 2021. Don't miss out on this opportunity! If you have not done so already, mark your calendars for IHS 54, August 1-6, 2022, hosted by Jennifer Sholtis at Texas A&M University-Kingsville. The return to an in-person symposium is not to be missed! In addition to the usual columns and variety of articles, this issue of *The Horn Call* is special because we welcome new IHS Officers, Advisory Council Members, and pay tribute to this year's IHS Honorees. Please take the time to read about their many wonderful contributions to our community.

As I reflect on my first year as Publications Editor, it continues to be an honor and privilege to serve the IHS, especially following Bill Scharnberg's long and distinguished tenure. Here is a brief update on developments in the past year. *The Horn Call* has long been available in print and PDF, and is now available as an electronic book (EPUB) file. Perhaps the most significant change in the past year was the hiring of graphic designers to create a new template and to do the layout work for the journal. The overall look remains true to past issues, but with some minor tweaks based on input from various sources. I have been happy with this division of duties, as I feel it makes the most use of my strengths and expertise. Marilyn Bone Kloss has continued to serve as Assistant Editor, and her experience and insight have been invaluable during the past year. Two new columns have been created: "Teacher Talk," which focuses on pedagogical information for horn teachers at all levels, and "Horn Tunes," which provides complimentary copies of original and arranged works for horn to IHS members. Drew Phillips currently serves as Editor of both the print and online versions of "Horn Tunes." Proposals and submissions for articles have been steadily arriving, and there is sustained interest in writing for our journal.

The Horn Call Podcast features interviews with *Horn Call* authors, archived audio from past IHS symposia and other events, and news and updates in the horn world. The online home of the podcast is podcast.hornsociety.org, and it can also be found on Apple Podcasts and other major podcast outlets. Currently, 16 episodes have been published, with over 3000 downloads. Given the niche market for our podcast, I think this is a respectable number. It is my hope that the podcast serves as a bridge between our membership, content creators, and IHS leadership, and it has been a pleasure speaking with every guest.

I look forward to further work with the above projects, and I am always open to suggestions and constructive criticism regarding the design and/or content of *The Horn Call*.

James



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

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home/business address), 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

Radegundis Tavares

IHS for a Diverse World

Dear Horn Friends,

First, I hope you are all healthy and well as we continue to face the pandemic in different stages around the world. I'm very honored and happy to be writing this message as your new IHS President. I would like to thank the Advisory Council and everyone who has supported me. I look forward to serving you for the next three years. I also would like to say a big thank you to our former President, Andrew Pelletier. Besides the presidency, which is by itself a highly demanding position, to organize the first fully online symposium, IHS53, demanded a lot of work and enthusiasm, especially in these difficult times. All this dedication has been inspiring!

Speaking of inspiration, I also want to highlight the wonderful work of our Executive Director Julia Burtscher, former Vice-President Kristina Mascher-Turner, and former Secretary-Treasurer Annie Bosler. Thank you, and I will try to continue, together with our horn community, all the wonderful initiatives that have started or increased in the last three years. I'm very excited to work with our new officers: Bernardo Silva, Vice-President, Johanna Lundy, Treasurer, and Allison DeMeulle, Secretary.

IHS53 was a wonderful online event. I would like to highlight the contributions of people from many different countries and the diversity of presentations offered. It is always extraordinary to see how many wonderful cultures we have in our world. Congratulations to all the staff who worked hard to make it possible! Next year, we are all very excited about getting together in person at IHS54, hosted by Jennifer Sholtis at Texas A&M University, in Kingsville, Texas, from August 1 to 6.



Photo by Luana Tayze

I began to understand the importance of the Horn Society when I attended my first Symposium as a participant. Sometime later I started to get involved with the IHS as the planning for IHS49 began. In addition, founding the Brazilian Horn Association allowed me to go deeper and experience many things that my father, a famous Brazilian trombonist, spent a good part of his life saying to me and his students. He said that by contributing to an association we can do a lot of good things for our community, and all that inspires us to feel better, to work better, to practice better, and, consequently, to live better.

The pandemic has brought many challenges. To "mind our mind" became

even more important than before. Working and being together as a horn community in events, competitions, concerts, or just hanging out, even online, is something that can inspire us to face all life's challenges with an open heart. We have been reminded of that by the many initiatives during these difficult times: IHS53, Horn Hangouts, Latino America Horns, and many others around the world. These are just a few of the things that make us a Society.

I believe the decision to join the IHS should be guided by the following question: What can I do with my horn community? Whether you are in Brazil or in the US, in Australia or in Japan, in Germany or South Africa, or in any other country, you can change our horn community. I invite you to reflect about it and I'm sure you will have wonderful ideas. Invite your friends who are not members yet to join the IHS, and let's do wonderful things together!

– Radegundis

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A full-page photograph of a man in a black tuxedo with a white shirt and a dark bow tie. He is standing in a dark, industrial workshop, looking upwards with an expression of awe or aspiration. Above him, a large, polished brass French horn hangs from the ceiling. To his left is a blue and orange forklift. To his right is a large industrial fan. The background is filled with various workshop equipment, including a welding machine and shelves with tools. A blue diagonal graphic element is overlaid on the left side of the image, containing the text 'Dieter Otto' in white script.

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IHS News and Reports

Brenda Luchsinger, Editor

From the Office

I hope you enjoyed our IHS53 online symposium, Our ONE Horn Community. I believe this experience has been just that – bringing together our global horn community in a way we – as an organization – have never done before. I'd like to thank all of our amazing presenters who provided content on a vast array of topics, a big thank you to our exhibitors whose support is invaluable, and an enthusiastic thanks to all technicians in the background who made it work!

Looking ahead to 2022, I am so excited to head to Texas to enjoy IHS54 at Texas A&M University – Kingsville School of Music August 1-6, 2022: "UNTAMED HORN," hosted by Professor Jennifer Sholtis. Please consider attending – IN PERSON!

Have you ordered your copy of the *International Horn Society: The First 50 Years*? This gorgeous coffee table book celebrates all aspects of the IHS from the beginning, including a look at the people that make up the IHS community, workshops and symposia, commissioning programs and projects, scholarships, and more. This book has something for everyone! Visit ihs53.com and click on "50th Anniversary Book" for more information and an order form.

Have you moved? You can update your mailing address online at hornsociety.org. And as always, if there is anything I can do to help you, please reach out to me at exec-director@hornsociety.org.

– *Julia Burtscher, Executive Director*

New Advisory Council Members

In April 2021, Johanna Lundy and Margaret Tung were elected to a first three-year term and Michelle Stebleton was re-elected for a second three-year term by the general membership to the Advisory Council (AC). The AC elected Peter Luff, Allison DeMeulle, and Lucca Zambonini to their first three-year terms to complete the Advisory Council.

Call for Nominations to the IHS Advisory Council

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Nine of the fifteen AC members are elected by the IHS membership; the AC elects the others. As you nominate and elect new AC members, remember that these individuals should represent a broad spectrum of international horn-related activities.

Nominations for election to the Advisory Council three-year term of office, beginning after the 2022 Symposium and ending after the 2025 Symposium, must be received by the Executive Director before December 1, 2021. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include

the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by mail, fax, and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2022: **Andrew Bain**, **Randy Gardner**, and **Bernardo Silva** are completing their first terms and are eligible for nomination. **Amy Thakurdas** is completing her second consecutive term and is not eligible for nomination at this time.

Send nominations to Julia Burtscher, IHS Executive Director, PO Box 5486, Toledo, Ohio 43613 USA; telephone: 1-419-279-5768 / fax 1-419-214-7562; email exec-director@hornsociety.org

News Deadline

The next deadline for news submissions is December 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 (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 (exactly what should appear) 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 Rimón (1946-1991) was Principal Horn of the Israel Philharmonic Orchestra and served three terms as Vice-President of the IHS. In memory of our esteemed colleague who had a positive effect on many performers, composers, and audiences around the world, the fund was renamed in his honor in 1992.

The Meir Rimón Commissioning Assistance Fund has assisted in the composition of numerous new works for the

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

Applications for funding will be accepted electronically at the website portal hornsociety.org/about-the-ihs/composition-projects/commissions from January 1, 2022 to May 15, 2022.

Membership

Each year prior to the Symposium, the Advisory Council meets to consider the work of the various programs within the Society through their reports to Council. My report contains information about Membership such as how many members we have, what type of memberships they are, and if any changes need to be made to our Membership Program. When I submitted my report in May, we had about 2,800 members. I say *about* because the number changes daily! In all, 50 countries are represented in our membership and there is an ever-increasing number of electronic members.

To review, there are eight types of membership to the horn society ranging from a One Year Student Electronic

Membership at \$25US to a full Life Membership at \$1000US. We have not changed our dues structure since 2017, and we are using the United Nations Economic Index of nations to pro-rate our dues so that everyone has the opportunity to be a member regardless of what their country's relationship is to the US Dollar. We now have a system of emails that are sent to Electronic Members when it is time for them to renew, but we still send out renewal cards as further reminders. Please notice when it is time for you to renew! Thank you to all those members who regularly renew their memberships.

– Elaine Braun, Membership Coordinator

Job Information

Hornists with information about professional jobs should send the information to James Boldin at boldin@ulm.edu. James 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 Representative News

The following United States IHS Area Representative positions are open: Alaska, Arizona, Hawaii, Texas, Vermont, Virginia, and Wyoming. The application for the position can be found at hornsociety.org/ihs-people/area-reps-us. The 2021 annual reports from Region, Country, and US Area Representatives are available for download by logged in members at <https://www.hornsociety.org/home/downloads/representative-reports>.

– Jennifer Sholtis, US Area Representative Coordinator

Coming Events

The **Northwest Horn Society** announces the first-ever Northwest Horn Society Commissioning Consortium, which will fund an original work for horn sextet. This inaugural commission will support the creation of new music by composer Aliyah Danielle. Aliyah intends to write in a jazz-influenced R&B style that utilizes optional fixed media accompaniment. The work will be playable by advanced high school and college groups, will be five

minutes in length, and is intended to enhance the repertoire available for high school and college groups who want to play engaging new music. Any and all are welcome to join the consortium at one of two levels: Student (\$30) or Professional/Enthusiast (\$60). Visit nwhornsociety.org/consortium2021. Open from August 1, 2021 – January 1, 2022.

Member News

Charles Mayhood reports that the Green Mountain Horn Club performed a concert in July at the ECHO Leahy Center for Lake Champlain on the Burlington, Vermont waterfront. This concert, delayed a year by the pandemic, included James Naigus's *Lionheart's Call*, in honor of the frontline workers, and arrangements by Karen Swanson: an Orff medley, *Carmina Burana: Profane Songs for Horns*, and a Copland arrangement *Fanfare for the Common Horn Player*, all enhanced by our percussion section, plus works by Janequin, Sousa, Gershwin, Lowell Shaw, and others. Lake Champlain and the distant mountains of New York provided the perfect backdrop for our celebratory return to performing.



Green Mountain Horn Club (l-r): Caitlin Long, Carole Furr, Mia Fritze, Luther Leake, Mary Micklas, Kelly Daige, Jan Little, Cynthia Smith, Thea Calitri-Martin, Bill Harwood – horns. Howie Kalfus, Kristian Labrie, Jim Heininger – percussion.

Steve Eddins (Milford MA) has joined the board of the Kendall Betts Horn Camp, managing behind-the-scenes technology, especially critical support in this time of remote events.

Annie Chapman Brewer (Iowa City, IA) served as an Artist in Residence for the AgArts non-profit organization, founded by Iowa's former poet laureate, Mary Swander. Swander founded the organization when she explored the Whiterock Conservancy in western Iowa and conversed with local farmers about their issues and processes in maintaining prairie lands and nutritious soil. After being inspired by nature and agricultural strategies, Annie composed a solo for horn accompanied by wildlife and landscape sounds that she captured during wilderness hikes. The solo features various motifs based on the red-winged blackbird, spring peepers, burr oak savannas, prairie fire, spring rain, and her encounter with a barred owl in the middle of the night. The project is set to be finished and published by the end of 2021 as a sound journal, *River House on the Prairie*.



Annie Chapman Brewer

See anniechapmanbrewer.com

Jena Gardner received a summer study grant from Western Illinois University for work on the project "Overuse Injury Prevention and Rehabilitation in Brass Pedagogy." The resulting presentation can be viewed at IHS 53 along with a new website, BrassInjury.com. The website is a directory of books, articles, videos, and practitioners available to support injured brass players.

William VerMeulen has come out of the COVID crisis with performances of Mozart's Concerto No. 3 with the Symphony of Southeast Texas, Mozart's Sinfonia Concertante with the Houston Symphony, and performances as first horn with the Houston Symphony. In addition to live lessons with protocols all year at Rice University, he has taught Skype lessons to students all over the world in response to those who needed training but were prevented from live help during COVID. Over the summer he has taught at the National Orchestral Institute in Maryland, the National Youth Orchestra in New York, and the Sun Valley Music Festival in Idaho.



William VerMeulen with students

Javier Bonet's latest recording, *New Paths*, is a commission of seven Spanish composers for seven new works for horn and piano. The composers are Salvador Brotons, Francisco Zacarés, Jaun José Colomer, Miguel Bustamante, Miguel Ángel Tallante, César Cano, and Jose Luis Turina. The recording is on the Spanish label IBS Classical.



New Paths, by Javier Bonet

Haley Hoops, second horn of the Dallas Symphony and adjunct professor at Southern Methodist University, started the YouTube channel "Haley Hoops" in 2020. She has recorded all 24 of the *Legato Etudes* by Shoemaker from her home in Dallas, Texas. These etudes are based on the vocalizes by the 19th-century Italian master of singing and the pianoforte, Giuseppe Concone. Haley also shares tips on different horn techniques and equipment choices.



Haley Hoops

Ellen LaBarre and **Michelle Stebleton** instituted Tuesday Night with Tallahassee Horns, a weekly virtual horn practice session, which celebrated its one-year anniversary in July. The hornists meet weekly for fundamentals, followed by play-along ensemble music provided by **David Goldberg**.



Sarah Ross

Sarah Ross won second prize in the brass division of the national round of the Music Teachers National Association Senior Performance Competition. Sarah is a freshman horn student of **Matthew Haislip** at Mississippi State University. He is immensely proud of her hard work in preparation for this competition.

Lin Foulk Baird (Western Michigan University) encourages everyone to program more pieces by female composers. If you are interested in diversifying your repertoire, the catalog at linfoulkbaird.org is a good place to start your research. The catalog includes solo and chamber music with horn (up to 12 instruments) by female composers from around the world. The catalog has doubled in size in the past year and now features links to available recordings and scores. The site includes a lot of great listening.

Jonas Thoms and the West Virginia University Horn Studio hosted masterclasses in the fall of 2020 featuring members of military bands, including **MSG Shawn Hagen** from The United States Army Band "Pershing's Own," **SFC J.G. Miller** from The United States Army Field Band, **SS Brigitte Knox** and **SS Cecilia Buettgen** from The "President's Own" Marine Band, and **MUC Jason Ayoub** from The United States Navy Band. In spring 2021, they hosted **Kiirsi Maunula Johnson** from the University of Akron and **Lucy Smith**.

Amy Jo Rhine, **Adam Unsworth**, **Lydia Van Dreel**, and **Daniel Wood** (Quadre) spent time with their local community partners, a highlight of their work. They performed again with Dan and Sharon at Martha's Kitchen, long-time volunteers at the San Jose soup kitchen in California, USA. They played classic tunes such as *Sweet Caroline* and *Johnny B Goode*, as well as fulfilling a special request for *The Wheels on the Bus* from the youngest audience members! Connecting through music with audiences who do not have the means or access to traditional concerts is a driving force behind their Music with a Message project. Quadre is grateful to their host partners in the unhoused community for giving them the chance to be a part of their work. See quadre.org.



Quadre performing with Dan and Sharon

Fernando Chiappero, **Luis Ariel Martino**, **Gustavo Ibacache**, and **Christian Morabito** (Bayres Horns) is a horn quartet whose main objective is to promote new repertoire, specifically Argentine and Latin American music. The group's members are all members of the Philharmonic Orchestra and the House Orchestra of the

Colón Theater in Buenos Aires. Their new album, *Bayres Horns Plays Piazzolla*, is dedicated to the Argentine composer Astor Piazzolla for the 100th anniversary of his birth. In the album, the horn quartet is fused with instruments associated with the music of Piazzolla, such as the bandoneón, piano, violin, double bass, drums, and voice. It also features an unedited version of *Tangazo*, arranged for eight horns and orchestra.



Bayres Horns

Randall Faust composed *Scherzo for Solo Horn* for **Andrew Bain**, who premiered it at the 2021 Western Horn Festival. In November, **Andrew Pelletier** and the Bowling Green State University Horn Club will be performing the world premiere of Randall Faust's *A rainBow of orange above the Green! – Rhapsodic Variations for Triple Horn Choir*. Randall clarifies that you do not need to have a triple horn to play the piece, which is composed for three horn choirs!

Janis Lieberman (horn), **Matthew Vincent** (violin), and **Marc Steiner** (piano) – Sierra Ensemble – is an innovative trio based in Richmond, California. Performing worldwide and throughout the United States since 1998, Sierra Ensemble has expanded repertoire through composer commissions and education projects. The ensemble was recently sponsored to perform a free livestream concert to East Bay schools in April 2021. Sierra Ensemble is a recipient of a grant from InterMusicSF's Musical Grant Program, which will fund the commission and world premiere of a trio by Bay Area composer Richard Aldag. This new work, along with the West Coast premiere of *Chiapolis*, a trio



Sierra Ensemble: Matthew Vincent, Janis Lieberman, Marc Steiner

by Turkish composer Tolga Zafer Ozdemir, will be featured at a concert on February 6, 2022 at Old First Church in San Francisco. The ensemble is currently recording the Brahms Horn Trio, set to be released in early 2022.

Kathleen Nagy retired from orchestral performance and began to study the healing power of sound almost thirty years ago. She has written two books about what she has learned regarding the power of the horn as a music therapy instrument. *Horn Harmonics for Health – A Horn Player's Handbook for Physical and Emotional Balance* and *Humming for Health – Sound Tools for Physical and Emotional Balance* both explore the hidden superpower of the horn. Visit thesoundlady.com. The books are also available on Amazon.

Obituaries

Clarendon Van Norman (1930-2021)



Clarendon Van Norman was an active professional horn player, principally with the Metropolitan Opera Orchestra in New York City, but also in Buffalo and Chicago.

Born in Galesburg, Illinois, Clarendon studied horn with Max Pottag in Chicago during high school, also attending music camps in Gunnison, Colorado and Interlochen, Michigan. In 1949 he began studies at The Juilliard School with James Chambers (New York Philharmonic), following one year at Eastman School of Music with Arkadia Yegudkin. He served in the Air Force during the Korean War, playing horn in the Air Force Band "Airmen of Note" (1950-1954). During that time, he also studied horn with Mason Jones (Philadelphia Orchestra). He graduated from Juilliard in 1957 and obtained his Doctorate in Education from Columbia University in 1965. The title of his dissertation was *The French Horn: Its Use and Development in Musical Literature* [from the 18th century to the 1960s].

Clarendon served as principal horn of the Buffalo Philharmonic under Josef Krips for two seasons (1958-1960). He then joined the Metropolitan Opera Orchestra, where he played third and principal. In 1963 he won the position of principal horn with Chicago Symphony Orchestra, playing for two seasons under Jean Martinon, before returning to the Metropolitan Opera as co-principal in 1965. He led the section for 20 years, also chairing the Orchestra Committee for several years, one of two Met Orchestra members to attend the first International Conference of Symphony and Opera Musicians (ICSOM) conference. Clarendon went on to play third horn for his final eight seasons at the Met, retiring in 1990 as a devoted Conn 8D player. He was a member of the horn faculty at Manhattan School of Music.

In addition to playing horn, Clarendon was an antiquarian book dealer specializing in western Americana and materials related to Abraham Lincoln and a member of the Long Island Antiquarian Book Dealers Association and Rotary International.

– May Van Norman, daughter

Mike Mikuski (1956-2021)

Mike Mikuski was felled by the Corona virus in April 2021. A native of Rhode Island, Mike spent a good portion of his adult life in New Hampshire. At one time or another, he was a member of the Merrimack Valley Philharmonic Orchestra, the New Hampshire Philharmonic Orchestra, the Carter Mountain Brass Band on horn and cornet and then conductor, New England Productions Marching Band based in Rhode Island, the 12th NH Regiment Serenade Band on cornet, and the Wakondah Pond Horn Club. He subbed in numerous other groups, free-lanced on horn and trumpet, and taught at the School of Music and Arts in Manchester. He studied at the Boston Conservatory. Amiable in nature, Mike had many friends and will be greatly missed.

– Robin Jackman, Guilford New Hampshire

Yvonne Coles Brain (1926-2021)



Dennis and Yvonne Brain at their wedding in 1945 (photo courtesy of Stephen Gamble)

Yvonne Coles Brain, widow of hornist Dennis Brain, was a pianist. She studied with Harold Craxton at the Royal Academy of Music, where she met Dennis in 1944 (he was in the RAF from 1939-1946), and performed the Brahms Piano Concerto No. 2 with the Academy Orchestra. She continued teaching piano after her marriage in 1945. She was active in the British Horn Society from the time it was founded, attended the BHS festivals every year, and was Honorary Vice President at the time of her death. She was a courteous but private person.

Reports

Audition Mode 2021, reported by Maddy Tarantelli

Audition Mode Horn Seminar 2021 took place online in June. Denise Tryon and Karl Pituch have organized and taught the seminar since 2009 and are assisted by Maddy Tarantelli. Participants attended from all over the United States, Canada, and Scandinavia. Everyone prepared high and low excerpts, as well as concerti commonly found on orchestral auditions. The seminar was shortened from six days to three to allow for breaks from being online. Each day consisted of masterclasses, discussions, mini mock auditions, and some incredible (and hilarious!) stories from Denise and Karl's experiences. A trivia event was won by participant Mark Morris. Audition Mode 2022 dates will be announced by the end of the year.



Audition Mode 2021: L to R, top row: Karl Pituch, Denise Tryon, Maddy Tarantelli, Ashley Beyer. Second row: Charlotte Povey, Mark Morris, Emily Whittaker, Trevor Healy. Third row: Samuel Sidorowicz, Anna Dorey, Lizzie Cooksey, Kyle Olsen. Bottom row: Tasha Schapiro, Aurora Sæterhaug Bye, Bella Redd.

Northwest Horn Symposium, reported by Danielle Kuhlmann

The Seattle Symphony Horns (SSO Horns) and Horn Hippy Media hosted the 2021 Northwest Horn Symposium in April in a virtual setting. Horn players tuned in from all over the world for a series of presentations, recitals, competitions, and masterclasses. Featured Artists **David Byrd-Marrow** and **David Cooper** each presented a pre-recorded recital and gave a live masterclass to the winners of the solo competitions, while the Seattle Symphony Horns presented a masterclass featuring the winners of the low and high horn excerpt competitions. The SSO Horns presented a pre-recorded recital of arrangements ranging from Florence Price's organ work *Adoration* to the Finale of Dvořák Symphony No. 8 (complete with mellophone fanfare!) to pop star Robyn's *Indestructible* with electronic drum track.

The SSO Horns performed Schumann's *Konzertstück* with the Seattle Symphony, which was live-streamed. Horn/media legend **Sarah Willis** joined in with a special episode of *Horn Hangouts* with the SSO Horns, and podcaster **Adam Wolf** presented a special live episode of

Pathways featuring the pop horn quartet **Genghis Barbie**. Select presentations and masterclasses are available to view at youtube.com/HornHippyMedia, and you can check in with the Seattle Symphony Horns on their Facebook and Instagram pages!



L to R, top row: Jeff Fair, Sarah Willis, middle row: Mark Robbins, Jenna Breen, bottom row: Danielle Kuhlmann, John Turman

Northeast Horn Symposium, reported by Jonas Thoms

Jonas Thoms, Albert Houde, and the **West Virginia University Horn Studio** hosted the 2021 Northeast Horn Workshop in March. The workshop was held virtually and had 16 featured guest artists, including the **American Horn Quartet**, **Chris Castellanos**, **Richard Deane**, **Elizabeth Freimuth**, **Randy Gardner**, **Noa Kageyama**, **Peter Kurau**, **Julie Landsman**, **Frank Lloyd**, **Kristina Mascher-Turner**, **Jeff Scott**, **Denise Tryon**, **Catherine Turner**, **Kerry Turn-**

er, **William VerMeulen**, **Geoffrey Winter**, and **Michael Winter**, along with over 50 contributing artists participating in 14 concerts of over 100 works, 8 masterclasses, 32 presentations, 9 competitions, and 3 live podcasts. There were 637 individuals registered for the workshop, representing 22 different countries and 43 states, plus the District of Columbia.

Adelaide Horn Day Festival, reported by Emma Gregan

The Adelaide Horn Day Festival took place in June at the Elder Conservatorium in Adelaide, South Australia. Hosted by the Adelaide Horn Jam, a local community horn ensemble, and with the support of Hans Hoyer (Buffet Crampon) and the University of Adelaide, the event attracted over fifty enthusiastic horn players of all ages who participated in warm-up sessions, ensembles, and classes. The day concluded with an inspiring performance by the Adelaide Symphony Orchestra's principal horn, **Adrian Uren**, alongside Cameron Hill (violin), and Konstantin Shamray (piano) of the Brahms Horn Trio, Vinter Hunter's *Moon*, and the Australian premiere of Richard Bissill's Horn Trio. The AHJ hopes to continue promoting horn playing and music education in the community through this annual event.



Enthusiastic horn players at the Adelaide Horn Day Festival

Western Horn Festival, reported by Jena Gardner

The 25th annual Western Horn Festival was held in April. This year's guest artists were **Andrew Bain** (LA Philharmonic) and the **Rona Quartet**. All sessions were held online and included a live warm-up, masterclasses, and other topical presentations. Pre-recorded recitals by the guest artists and the host, **Jena Gardner**, were premiered and are available on YouTube by searching for the WIU Horn Studio.

Correspondence

Tributes to Ted Thayer (1935-2020)

Classy. Elegant. Strong. Stunningly beautiful. Known and loved by audiences, colleagues, and students alike for his consummate musicianship and incredible musical intelligence, Ted's playing just sang, bloomed, and soared. He taught his students how to phrase, shape, sculpt, and truly interpret the music they play: to study the score, analyze the structure and harmony, and make informed decisions about their artistry. And then he showed us, as all of that knowledge came out of his bell with that warm, golden, shimmering sound of his! It was a magic combination to behold, as is evidenced by the adoration he inspired in all who heard him.

As a teacher, he was kind, good humored, and absolutely honest. He knew when to push, when to encourage, or when to ask leading questions until you found the answer to your own problem, for which you were rewarded by a simple "How about that?" from him, with that wonderful twinkle in his eye. He showed me the Bugs Bunny cartoons to help me understand the first few orchestral excerpts he taught me. And he sat there compassionately as I cried at every lesson out of nervousness and frustration for my entire first year studying with him. Never giving up, never losing his patience. Just being there. He was one of the most beautiful humans I will ever know. His teaching was well thought out, and his little book of notes on every lesson of every student (some of us for many years!), was a mysterious tome from which he seemed to always glean what your next step should be and how to help you get there.

Admired and respected by so many, Ted was also a true believer, who seemed to appreciate every moment he spent surrounded by or creating music. His love of our art form was palpable onstage and off. When he had a student attend a concert or rehearsal, he'd offer a copy of his marked part to follow along with, or decide that today is the day you, a 15-year-old child, get to meet Mstislav Rostropovich ("And no," with that same twinkle in his eye, "please don't call him Slava. 'Maestro' is better."). Also a pianist, he taught his students ear training, ensemble skills,

and how to play with a pianist, accompanying them at solo competitions and auditions, thereby being the most unconditionally supportive teacher one could ever ask for. The strong and loving relationships he shared with his wife, Joan, and his children, were amazing to witness as well.

Ted was an inspiring example of commitment and grace as a professional musician. A warm, supportive colleague and leader of his section, he never viewed going to his National Symphony Orchestra rehearsals or shows as going to "work"; it was always "the orchestra," and he always strived to (and therefore truly did) do justice to his important chair, year after year, concert after concert.

One could attribute some of that to his remarkable work ethic, concentration, high standards, and professionalism. I heard a glorious Mahler 5 of his when I was in high school, where his playing blew me away with its power and exhilaration; he told me afterwards that he was sorry, that it hadn't been up to his standard. I was so confused. "What?! That was so awesome!" I stuttered, to which he just said, "No. I can do better. I will do better tomorrow. I know what to do differently, and I will." What a gift he gave me that night. I try every day to live by those words and the calm determination behind them.

Every day I gratefully hold this principal horn chair of mine, I am more impressed by the ease, dignity, artistry, and sheer beauty with which he occupied his. Every day I teach my own talented students, I am reminded of how committed he was to shaping each and every student's development, and encouraging us, in words and by example, to work harder, reach higher, to attain our dreams, whatever they may be.

It's hard to express how unbelievably important he was to so many of us who were lucky enough to know and hear him. I am forever grateful to him for all that he was, and all that he inspired each of us to be, and I know I am in good company in that feeling. You are so very missed, Mr. Thayer!

– Jen Montone, Principal Horn, Philadelphia Orchestra

For most horn players, the first 50 seconds of the second movement of Tchaikovsky 5 are the longest in the history of music. What always came forth from Ted's bell at that moment was a feeling of hope and peace in the form of liquid gold that was his tone. It was effortless, seemingly and impossibly perfect, and unbothered every time. How did he do that? The same could be said for the Shostakovich 5 solo. I was always in awe of that amazing consistency, as

though one day he just figured it out and then uploaded it forever in that big heart and brain of his! We were a team from day one and that is how he treated me, as an equal partner. I will forever be grateful for the privilege of having him as a friend, hearing his beautiful tone day after day, and for what he has passed on to many generations of fine hornists.

– Sylvia Alimena, former Second Horn, National Symphony Orchestra



<https://www.facebook.com/International-Horn-Society-45360062965>



https://www.youtube.com/channel/UCFqyMb5Mbzn17grF2HEIb_g



<https://www.instagram.com/hornsocietyIHS/>



<https://twitter.com/hornsocietyIHS>

Obituaries

Christopher Larkin (1947-2021)

Christopher Michael Larkin was fourth horn in the BBC Symphony Orchestra (1979-2015), had special interest in historical brass instruments and period playing, was Chairman of the British Horn Society (2011-2014), and was also a writer and a conductor. He is warmly remembered by his friends and colleagues.

Chris was born in Wigan, Lancashire, England. He attended Thornleigh Salasian College and sang in the school choir. He started playing cornet, then changed to a piston-valve French horn, teaching himself from a tutorial before beginning lessons at the Northern School of Music with Peter Rider, then with Julian Baker. He played on a school-owned Italian compensating horn, and then a Lidl double horn, later a Paxman double and an Alexander 103 full double horn. He played in the Lancashire Youth Orchestra and the British Students Symphony Orchestra before studying at the Royal Academy of Music in London with James Brown, playing an Alexander 90 single B-flat horn. He later favored a Kruspe yellow-brass double horn for its extra weight on fourth horn.

After playing second horn in *Jesus Christ Superstar* and in Kent Opera, Chris was invited by Alan Civil to play fourth horn in the BBC Symphony Orchestra. Over the next 36 years, he sometimes moved up to second, playing next to Alan, and liked to play the fourth horn solos in Beethoven's Symphony No. 9 and fourth horn with the section in the Schumann *Konzertstück* and Mark-Anthony Turnage's *Four-Horned Fandango*. He chose Strauss's *Alpine Symphony* as his final concert with the orchestra.

Chris was in great demand as a freelancer on both period and modern horn. He was a member since 1973 and co-director since 1975 of the London Gabrielli Brass Ensemble, and had a passion for unearthing original music for brass. He conducted many brass and wind programs and recorded them for various radio stations around the world.

Chris researched and recorded CDs of French music for organ and brass, 19th-century brass music for the Hyperion label, and 20th-century American music (including music of Charles Ives). For the 1996 BBC Ives Festival, he created an open-air reenactment of a George Ives brass band collision in London's Leadenhall Market. He had an encyclopedic knowledge of brass instruments and often gave lecture-demonstrations entitled *Around the Horn* about instruments through the ages.

Chris owned an extensive collection of historical horns, including two hand horns,



two Kruspe crooked rotary valve horns, a Vienna horn, a Raoux piston valve horn, four trompes d'Orléans, a trompe Dauphine, a trompe Dufouilloux, three cow horns, and an althorn.

Chris was honored with the IHS Punto Award in 2014 at the IHS Symposium in London, where he performed with the Trompes-de-Chasse and Baroque Horns. In addition to serving as Chair of the British Horn Society, Chris was an Honorary Member, now In Memoriam, and a member of the Royal Society of Musicians since 1995.

"In the orchestra, Chris was my rock. Mr. Dependable. Unflappable, unfussy – he just got on with whatever

was thrown at him by modern composers and would dispatch everything with aplomb. He provided such a solid foundation for the section from his chair. There was much humour with him also."

– Mike Murray, colleague in the BBCSO for 26 years

"I really got to know Chris when we were both involved in the BHS committee; I was very privileged indeed to be part of a horn ensemble which he organized to play an arrangement of 'Siegfried's Funeral Music' in memory of Alan Civil. His approach was always calm and thoughtful with a constant touch of humour. This approach continued when he became Chair. In the great tradition of all BHS Chairs, there was no sense of hierarchy. His help and advice given to me as Editor of the magazine was invaluable – no inelegant phrase or incorrect fact escaped his eagle eye. Thank you, Chris, for so many wonderful memories."

– Paul Kampen, BHS Secretary

"The thing that has struck me since we lost Chris is just how many things crop up on a day-to-day basis to which one of my first reactions would be, 'Oh, I must ask Chris about that' or 'I must tell Chris about this.' I found he was always the best person to ask for another perspective on all sorts of things. Whilst our own interests in the history of the horn very much overlapped, it was only in the last ten years that Chris and I got to know one another, and I felt really privileged to have had the benefit of playing alongside him. He had a light touch, an ability to talk profoundly on all sorts of weighty subjects, but also that mischievous twinkle in his eye when not taking himself or those around him too seriously. But I think his greatest gift to so very many people was that he made us all feel valued and encouraged. He will be sorely missed."

– Anneke Scott, soloist and chamber musician on historical horns



Thanks to Tony Catterick, BHS Historian, and Richard Steggall of the British Horn Society journal, *The Horn Player*, for permission to reprint material from Summer 2021 issue of the journal.

2021 IHS HONOREES

IHS Honorary Members, Punto Award recipients, and Service Medal of Honor recipients are voted on by the Advisory Council at each International Horn Symposium. See the IHS website (hornsociety.org) for biographies of past honorees.

Honorary Members

Honorary Membership in the International Horn Society recognizes living hornists (or a hornist who passed away within the year) who have made a major contribution at the international level to the art of horn playing. This contribution must extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS. Any IHS member can submit a nomination (with documentation); a nominating committee presents a slate of recommendations to the Advisory Council.

William Scharnberg

William (Bill) Scharnberg, distinguished performer and teacher, began attending International Horn Workshops in 1973, becoming a life member in 1975 and serving in many capacities over the years. He has inspired students and added to the horn literature with commissions.

Bill earned BM, MA, MFA, and DMA degrees from the University of Iowa. He studied with Paul Anderson at the University of Iowa, with summer lessons from Louis Stout and Philip Farkas. He joined the faculty of the University of North Texas in 1983 and retired in 2018 as a Regents Professor with a horn class of fifty students. Previously he had taught at Central Missouri State University (1973-74), Pacific Lutheran University (1975-77), the University of Oklahoma (1977-83), and the Royal Academy of Music Stockholm (fall of 1987). At each of these institutions he was also a member of faculty woodwind and brass ensembles.

Fourteen students were mentored through the DMA degree, all of whom are either teaching at a university and/or performing in an orchestra, with two recently retired from universities. Over thirty students who did not pursue or finish the DMA degree won jobs in orchestras or at universities. Many more have become successful public-school teachers or pursued careers outside music. "I am honored



to have had the privilege of working with so many talented students," he says, "and I am proud of their individual achievements."

Bill performed as principal horn of the Tri-City (now Quad-City) Orchestra, Tacoma Symphony, Flathead Festival Orchestra, Royal Opera Orchestra (Stockholm), Dallas Symphony, Dallas Ballet, Dallas Chamber Orchestra, Breckenridge Music Festival, Big Sky Orchestra, Intermountain Opera, and Dallas Opera (1984-2016), and has been principal horn of the Wichita Falls Symphony Orchestra since 2007. He has performed

at international and regional horn conventions, in recital at universities, concerti with regional ensembles, as a chamber musician at festivals, and recorded on Crystal, EcoClassics, Centaur, and Klavier labels.

He commissioned and premiered works by Paul Chihara, David Maslanka, Cindy McTee, Anthony Plog, and Kim Scharnberg. His editions of 18th and 19th-century horn works were published by McCoy's Horn Library.

Bill served the IHS as an Advisory Council member (1986-1992, 1999-2003), Workshop Coordinator (1981-1998), President (1990-1992), Music Review Editor (1981-2003), Editor of *The Horn Call* (2003-2020), and host of two IHS Horn Symposiums (1991, 2012). He was awarded the IHS Service Medal of Honor in 2017.

Nozomu Segawa

Nozomu Segawa's service to the IHS has been significant in bridging gaps, especially language, with Japan and Asia in general during his two terms on the IHS Advisory Council (2006-2012) and since. He has participated in 16 IHS symposiums, often directing the Japan Horn Society horn ensemble, including in 2019 in Ghent. He has been executive director of the society for more than two decades.

Nozomu is a freelance horn player in Japan and professor at the Nippon Sport Science University. He teaches rhythm for athletes, including Olympic medalists. His dissertation "Effects of horn performance during outdoor education toward campers"



(2013) was written from alphorn, conch, and hunting horn experience at the university's annual summer camp and skiing camp. He also conducted research on the relationship between Intra-Oral Pressure and Flow-Velocity in Horn Playing (2003).

His compositions include *Tekona Fanfare* for three alphorns (2001), *Fusehime* for conch and alphorn (2006), *A Girl and a Cross* for horn and organ with choreography of an Okinawa folk dance (2007), and works for oboe and alphorn, horn and alphorn, and conch and alphorn.

Nozomu earned diplomas in horn with Kozo Moriyama at the University of Fine Arts and Music in Tokyo and with Otto

Schmitz at the Hochschule für Musik in Munich. He was a contract member of the Orchestra of the Beethovenhalle and a member of the Classical Philharmonic, both in Bonn. He has translated (German to Japanese) masterclasses by teachers such as Peter Damm, Frøydís Ree

Wekre, and Radovan Vlatković. He conducts junior, university, and city orchestras, represents the ensemble Chocolat Virtuoso Japan, and is a member of the horn/alphorn quartet Ensemble Forest.

Sarah Willis

Sarah Willis is an internationally renowned horn player. She has been a member of the Berlin Philharmonic Orchestra since 2001 and is also an acclaimed TV and digital presenter. Travelling the world with her horn, she brings the best of classical music to a global audience.

Sarah was born in Maryland, USA and holds dual British and American citizenship. Her father's work as a foreign correspondent took her family around the world and they lived in the US, Tokyo, and Moscow before moving to England when Sarah was 13. She began playing the horn in school at the age of 14, and attended the Royal College of Music Junior Department. She went on to study full-time at the Guildhall School of Music and Drama, where her teachers included Anthony Halstead and Jeff Bryant.

Sarah later studied with Fergus McWilliam in Berlin, where she became second Horn in the Berlin State Opera under Daniel Barenboim in 1991. During this time, Sarah played as a guest with many top orchestras such as the Chicago Symphony, London Symphony, and the Sydney Symphony and performed worldwide as a soloist and in various chamber music ensembles.



Photo by Sebastian Haenel, 2018

In 2001, Sarah Willis joined the Berlin Philharmonic, becoming the first female member of the brass section. As well as her work with the orchestra, she has recorded the Brahms Horn Trio, the Rosetti Double Horn Concerto, and the albums *Opera!* and *Four Corners!* with the Berlin Philharmonic Horns. Her solo album, *Horn Discoveries*, was released in 2014.

Sarah is involved in many of the Berlin Philharmonic's education projects and especially enjoys creating and presenting their Family Concerts. She interviews conductors and soloists for the Digital Concert Hall, and in 2011 she presented live to 33 million viewers during the Final Concert of the YouTube Symphony Orchestra. Sarah is passionate about music education and makes full use of digital technology and social media to reach audiences worldwide. She was chosen to be one of the first testers of Google Glass and used this experience to see how new technology could be used in classical music.

She runs a successful series of online interviews known as *Horn Hangouts* and is also a regular broadcaster and interviewer on TV and online and fronts the classical music program *Sarah's Music* for Deutsche Welle TV.

Punto Award

Individuals selected for the Punto Award (named for Giovanni Punto, who lived from 1746-1803) have made a major contribution at the regional or national level in areas such as performance, teaching, research, or service to the IHS. The international workshop host or any Advisory Council member can nominate individuals for this honor, and selection will be by majority vote of the Advisory Council.

Israel Oliveira

Israel Oliveira has been first horn of the Orquestra Sinfônica de Porto Alegre (OSPA) in Brazil since 2004. He was a student of Ozéas Arantes at the Municipal School of Music in São Paulo. In 1991, he won the Young Soloists contest at the Universidade Livre de Música and soloed in front of the São Paulo Youth Symphonic Band. He has been a member of the São Paulo Symphony, the São Paulo Symphonic Band, the Experimental de Repertório, the Santo André, Ribeirão Preto, Santos and USP Symphonics, the São Bernardo do Campo Philharmonic, and the USP Chamber Orchestra. He has participated in festivals in Poços de Caldas, Itu, Campos do Jordão, and Pelotas,



Photo by Leandro Rodrigues

and taught classes in Itanhaém, Belém do Pará, Montevideo, UFRN (Federal University of Rio Grande do Norte).

He is an active chamber musician, performing with the Quinteto Metal Mania, Quinteto Porto Alegre, and the faculty wind quintet at the OSPA Conservatory. A passionate organizer of horn-related groups, Israel founded the Confrasesulhorns (Confraria de Horn players of Rio Grande do Sul), which encourages and mentors young horn players throughout the state of Rio Grande do Sul. He is also the founder and general coordinator of LatinoAmericaHorns, a group of Latin American horn players united by their love of the horn.

Christoph Ess

Christoph Ess has established himself as one of the leading horn players of his generation. He has been a prizewinner at several international music competitions and has appeared as a soloist and chamber musician all over the world. Christoph began his training at the Musikschule Tübingen with Peter Hoefs, with further study in Basel and Stuttgart with Christian Lampert and Wolfgang Wipfler. Prior to joining the Bamberg Symphony Orchestra as Principal Horn in 2007, he held positions as Third Horn with the Bavarian Radio Symphony and Principal Horn with the Essen Philharmonic. From 2017-2020 he served as Professor of Horn at the Musikhochschule Lübeck.



Photo by Hendrik Steffens

He has won top prizes at national and international competitions, including the European Classic Festival Ruhr, the Concorso Internazionale per Corno di Sannicandro di Bari, the International ARD Music Competition in Munich, and the Richard Strauss Competition. In 2007 he was awarded first prize at the prestigious Prague Spring International Music Competition. In 2008, he won the Soloist Prize at the Festspiele Mecklenburg-Vorpommern, followed by a scholarship award at the German Music Competition in Berlin in 2009.

As a soloist he has performed with many of Europe's leading orchestras, including the Bavarian Radio Sym-

phony, the Bamberg Symphony, the Berlin Radio Symphony, the Prague Philharmonia, and the chamber orchestras of Munich, Stuttgart, and Salzburg. In April 2007, he gave his debut at the Berlin Philharmonic Hall with the Deutsche Symphonie Orchester Berlin. During the 2017-2018 season he was Artist in Residence with the Philharmonie Neubrandenburg and performed and recorded all the Mozart concertos with the Folkwang Chamber Orchestra in Essen. Further highlights include concerts with the Bamberg Symphony Orchestra, the Staatsphilharmonie Rheinland-Pfalz, and the Sinfonieorchester Wuppertal. He has worked with conductors Paavo Järvi, Jonathan Nott,

Michael Sanderling, Yakov Kreizberg, and Rafael Frübeck de Burgos, among others. He has recorded frequently for the GENUINclassics and PragaDigitals labels, as well as Bavarian Radio, Radio DRS, Deutschlandradio Kultur, and Czech Radio.

In high demand as a chamber musician, Christoph has collaborated with Christian Zacharias, Andreas Scholl, the Fauré Quartett, the Zemlinsky Quartett, Quatour Ebène, Boris Kusnezow, and Viviane Hagner. He is the founder of the renowned horn quartet German Hornsound, and is the IHS Country Representative for Germany.

Service Medal of Honor

This honor is for individuals who have made a major contribution in service to the International Horn Society. Any IHS member can submit a nomination; nominations are considered at the next Advisory Council meeting.

Daniel Phillips

The IHS has depended on Dan since 2007 for the ever-more-important website management. The term "master" appropriately applies to Dan. He also operates The Jury-System™, a web application for administering college music juries. He was host of the 2013 International Horn Symposium in Memphis.

Dan is Professor Emeritus of Horn at the Rudi E. Scheidt School of Music of The University of Memphis, having retired in 2019. Before arriving at Memphis in 1999, he taught at Southern Illinois University and Iowa State University. He holds degrees in horn performance from Michigan State University and the University of Notre Dame and has done additional graduate study at Indiana University.

In addition to his teaching duties, Dan played in the



Memphis Brass Quintet, the Memphis Woodwind Quintet, and the university's faculty Birth of the Cool Ensemble. Outside of the university, he played in the PRIZM Ensemble, a mixed instrument chamber music group, the Eroica Ensemble, and frequently as substitute or extra with the Memphis Symphony.

Dan's background as a hornist includes extensive experience in solo, chamber ensemble, symphonic, studio, and operatic idioms throughout the US and in Europe, Brazil, and Japan. He has a broad background as a conductor, arranger, and teacher. He served three terms as Visiting Professor at Southern Illinois University's campus in Nakajo, Japan; and in the spring of 1992 he was an Artist-in-Residence at the Latvian Music Academy in Riga.

Louis Savart, the Singing Horn Player, Part 2

by Tom Reicher

This article is the second in a three-part series. Part 1 was published in the May 2021 issue of The Horn Call.

Savart the Horn Player

Having studied horn with Julius Behr at the Prague Conservatory starting in 1885, Savart began his career as a horn soloist in Karlsbad (Karlovy Vary), a Prague newspaper reporting that on August 4, 1890 he played a concerto by Karl Matys (1835-1908) (most likely the Concertpiece No. 2, Op. 24) and *Abendlied* by Schumann "in an artistic way" accompanied by pianist Wilma Czermak.¹ On November 15, 1890, at the 21st anniversary celebration of a book dealers' club in Vienna, Savart presented a program that was warmly received:

Leading off the program was horn virtuoso Louis Savart accompanied on the piano by Mr. Jeremias, with the Josef Strauss Concerto [presumably, the Concerto Op. 8 by Franz Josef Strauss, father of Richard Strauss]. Tumultuous applause after every movement rewarded the young artist, who in the further course of the evening also brought Schubert's *Mädchen's Klage*, Schumann's *Abendlied* and Nessler's *Trompeterlied* to our ears. Mr. Savart's performances were absolutely masterful; with wonderfully clean attacks, he elicited glorious tones from his beautiful instrument that at times exultantly, at times plaintively pervaded the room and filled each listener's breast with delight. We call out a hearty "Good Luck" to the young artist – son of a late colleague – and believe we can predict a glowing future for him.²

That Savart's father was a book dealer and a member of an association of Austro-Hungarian book dealers based in Vienna suggests that his son's path from his birth in 1871 in Olomouc to Vienna might have been paved by connections nurtured by his father's book business.

A concert at the Bösendorfer Saal on April 14, 1891 presented a mixed program of works for voice, violin, cello, horn, and piano. Savart played what was listed as a "Concert" for horn, first and second movements by Matys (which probably was the Concertpiece No. 2, Op. 24 by Karl Matys, which Savart had performed at his concert in Karlsbad) and a Canzone by Heinrich Molbe. ("Heinrich Molbe" was a pseudonym for Heinrich Freiherr von Bach, a practicing lawyer in Vienna who also composed songs and chamber works. His *Air arabe* for oboe, horn, and piano is a charming little period piece.) The advertisement for this concert is interesting in identifying Savart as "Herr Prof. Savart (Horn-Virtuos aus Paris)." How and why Savart changed his name from Ludvik Wewerka to Louis Savart remains a mystery, but this advertisement

suggests that Savart (or perhaps the concert's promoter) may have thought that a French-sounding name would enhance his popularity. Regarding such an implied French connection, it is interesting to find that in the introduction to the first edition of the posthumous Romance by Scriabin for horn and piano (discussed below), the Russian editors appear to have accepted Savart's adoption of a French lineage and describe the piece as having been written "for the famous horn player Louis Savart from France."³

SAAL BÖSENDORFER.
Wien, I., Herrengasse 6.

Dienstag, den 14. April 1891,
Abends 1/8 Uhr,

CONCERT

zum Besten der „Österreichischen Musik- und Theaterzeitung“
veranstaltet von
Gustav Kühle
(Director des Magdeburger Conservatoriums von 1878 bis 1883)

unter freundlicher Mitwirkung von Frau von S. Marini (Sopran), Frä. Natalie Plesnilla (Clavier-Virtuosin aus Bukarest), Frä. Josefina Prager (Pianistin), Frä. Minna Huber (Deklamation), Herrn Opernsänger Felix Forstner (Bariton), Herrn Concertsänger Julius Chmel (Tenor), Herrn Concertmeister August Duesberg (Violine), Herrn Prof. Rudolf Glikh (Cello), Herrn Prof. Savart (Horn-Virtuos aus Paris), Herrn Willibald Schram (Cello) u. A. mehr.

PROGRAMM:

1. Reissiger Trio in D-moll, 1. und 2. Satz. — Frä. Josefina Prager und die Herren G. Kühle und W. Schram.
2. a) Rossini „Innamatus“, Sopran-Arie aus „Stabat mater“ { Solo: Frau von S. Marini.
b) Baroin E. de Bauduin „Ave Maria“, für Sopran, Violine und Clavier
3. a) Chopin-Liszt Chant polonaise { Frä. Natalie Plesnilla.
b) Chopin Präludium
c) Moszkowski Valse Op. 34
4. Hans Schmitt Arie des Lorenzo aus der Oper „Brama“. — Solo: Herr Felix Forstner, Begleitung: der Componist.
5. a) Wagner-Wilhelmy „Meistersingerparaphrase“ { Herr August Duesberg.
b) Henri Wieniawski Duetzlar
6. Baumbach Gedichte. — Frä. Minna Huber (Schule Frau Prof. P. Loewke).
7. a) Handel Arie aus „Jona“
b) Jenö Hubay „Zigeunerlied“ (auf Verlangen) { Herr Julius Chmel.
c) Wilh. Jahn „Frühlingslied“
8. a) Weber Berceuse { Solo: Herr Rudolf Glikh.
b) Popper Gavotte
9. a) Schubert „Frühlingsglaube“ { Frau von S. Marini.
b) Venzano Valse brillante
10. a) Matys Concert für Waldhorn, 1. und 2. Satz { Solo: Herr Savart.
b) H. Molbe Canzone
11. a) Spohr Arie des „Tristan“ aus „Jesonda“ { Solo: Herr Felix Forstner, Begleitung: der Componist.
b) G. Kühle „Der Wirth an der Mahr“, Ballade Op. 35
12. Mendelssohn Ouverture zu „Ruy-Blas“, Schändig. Frä. Johanne von Stourzh, Frä. Mizi Fischer, Herr Julius Jarmuth und Herr Robert Kronfeld. (Schule Prof. Th. Plowitz.)

Die Clavier-Begleitung der Soli haben die Herren Prof. Heinrich Wottawa, Prof. Emil Weeber und Prof. Jos. Hofmann gütigst übernommen.

Sitze: Cercle 3 fl., Parterre 2 fl. und 1 fl., Entrées à 50 kr.

Karten sind zu haben: In der k. u. k. Hof-Musikalienhandlung des Herrn Albert J. Gutmann im Hof-Opernhaus und in den Musikalienhandlungen der Herren: Haslinger, Tuchlauben 11, Spina (A. Graf), Kohlmarkt 16, Rohrich, Kohlmarkt 11, Lacom, Tuchlauben 7, Wetzlar, Kärntnering 11 und Jol. Chmel, Mariahilferstrasse 86, sowie Abends an der Cass.

Beilage zu Nr. 11 der „Österreichischen Musik- und Theaterzeitung“.
Herausgeber: G. Kühle, in Wien, V., Högelmüllergasse Nr. 7.

druckt von A. B. Wallfischner, Wien.

Österreichische Musik- und Theaterzeitung,
Vol. 3 No. 11 [April 1891], p. [10]

The Horn Trio of Brahms was a regular part of Savart's concert programs, performed with a variety of violinists and pianists (including the violinists Julius Winkler, Alfred Finger, Oskar Adler, and Rudolf Fitzner and the pianists Hugo Reinhold, Marie Baumayer, Heinrich Wottawa, Oscar Posa, Beatrice Goldhar, and Ernst von Dohnányi). On January 15, 1892 in Vienna, Savart performed the Horn Trio as part of a series of three concerts by the Winkler Quartet, with the pianist/composer Hugo Reinhold. This

may have been his first public performance of the Horn Trio.⁴ We learn more about this performance and another with Brahms himself at the piano from a later reminiscence of the violinist Julius Winkler (1855-1938) reported both in 1933 in a Dutch newspaper and in a letter of July 31, 1924 from Alexander Wunderer, oboist in the Vienna Philharmonic, to Helene Pessl, a cosmetician, who ran one of Vienna's most exclusive and successful beauty institutes, as well as a talented, though not professional, pianist whose daughter, Yella Pessl, became a well-known harpsichordist.⁵

In the 1933 newspaper article "Brahms' Hoorntrio," Winkler recalls that the Horn Trio was a flop in an earlier performance with the violinist Joseph Hellmesberger; he does not name either the horn player or the pianist (however, the letter identifies Josef Schantl (1841-1902) as the horn player). Winkler attributes the failure to the absence of a suitable horn player: "Vienna did not have many good chamber music wind players at the time." Subsequently, Richard (Fritz) Wahle told Winkler of an excellent horn player, Louis Savart who, unfortunately, was nearly blind. In a very short time, however, Savart succeeded in learning the difficult horn part by heart with the help of Hugo Reinhold. Winkler, Savart, and Reinhold then performed the Horn Trio on January 15, 1892 with great success. The piece quickly became fashionable, and they performed it over and over again.

The letter from Wunderer to Pessl provides a somewhat different account, brings Brahms the pianist into the picture, and is based on what Winkler recounted to Wunderer. There is repeated the story of an unsuccessful performance ("head-shaking overall but no applause") by Hellmesberger and Schantl (no mention of the pianist) at the Bösendorfer-saal. That experience seems to have motivated Helene (Nelly) Chrobak (1847-1900), singer and friend of Brahms from his earliest days in Vienna, to approach Winkler and suggest that

he and Reinhold should find a fine horn player who plays chamber music to study the Trio. She offered to have a performance at her house because Hanslick and Billroth have not heard it before, "and we all would like to hear it again, because I know for sure that we have not understood it so far." Reinhold and Winkler "looked for an appropriate horn player and found Louis Savart, who later became a singer. You did know him; he died a year ago. Savart was nearly blind, and we had to teach him the Trio by rote with many rehearsals." When the concert date arrived and Winkler, Savart, and Reinhold arrived at the Chrobak house, it quickly became clear that Brahms wished to play the piano part. Winkler passed this request along to Reinhold, with the comment that the composer and elder should have the privilege, and Reinhold agreed at once. However, the results were not what one might have hoped: "Soon we realized that Brahms treated his own composition wretchedly, misjudged the tempo, made a mess of passages, and drowned out the other two instruments. If Savart and I had not known the piece from memory, we would have stayed

together not more than ten measures. It took great effort to make it to the end."

It is difficult to say whether the "performance" with Brahms preceded or followed the successful public performance on January 15, 1892. The two sources both establish that Savart's eyesight, at least for reading music, was poor from a relatively early age (barely in his 20s), perhaps the result of the diabetes that led to his early death, and that he had to learn the Trio's horn part with assistance and commit it to memory. My guess is that Fritz Wahle recommended Savart to Winkler and that Savart, with the help of Reinhold, first learned the Trio for the private performance at the house of Nelly Chrobak and soon thereafter performed it on January 15, 1892 with Winkler and Reinhold. Wunderer's letter makes no mention of this public performance, which Winkler may not have recounted to him. In fact, Wunderer says, "Indeed, this piece was considered a failure and only much later recognized as a real pearl of chamber music." Such a comment would have been at odds with Winkler's 1933 assessment of the January 15, 1892 performance. Why Winkler did not relate to the writer of the newspaper article the private house concert we will never know. Perhaps he thought that the story would debase unnecessarily the "pearl of chamber music" and its composer.

On February 10, 1892, Savart, accompanied on piano by Heinrich Schenker, gave what may have been the first performance in Vienna of the Horn Concerto, Op. 11 by Richard Strauss.⁶ Strauss contemplated that his *Konzert für Waldhorn mit Orchester oder Klavierbegleitung* might have piano rather than orchestra accompaniment, and, in fact, the Concerto was premiered with piano accompani-

ment shortly after its completion and before the orchestra version was premiered on March 4, 1885. Savart and Schenker also premiered Schenker's *Serenade for Horn and Piano*, which was dedi-

cated to Savart, on November 5, 1893 at the Saal der Börse and performed it again on March 5, 1894 at the Bösendorfersaal in Vienna.⁷ The second performance included on the program the Horn Sonata of Beethoven and the Horn Trio of Brahms.⁸

To judge from newspaper notices and reviews, Savart was quite active as a horn player in solo and chamber performances throughout the 1890s, with a noticeable decline in reported engagements as that decade progressed and with his horn playing career apparently at an end by 1907. The years 1892 and 1893 each had approximately 20 noticed/reviewed concerts and appear to have been the peak of his horn playing years.

It is interesting to consider the compositions that made up his concert repertoire over his years as a horn player. They give us an insight into the repertoire of a non-orchestral player at the end of the 19th century. The following is a list of compositions, arranged chronologically according to year of first appearance on Savart's programs (based on newspaper reports, which may not have covered a performance in a year earlier than what is indicated).

How and why Savart changed his name from Ludvik Wewerka to Louis Savart remains a mystery...

| Year | Composers | Works |
|------|---|---|
| 1890 | Karl Matys (1835-1908) Schumann [Franz?] Josef Strauss Schubert Viktor Nessler (1841-1890) | Concertpiece No. 2, Op. 24 Abendlied Concerto [Op. 8?] Mädchens Klage Trompeterlied |
| 1891 | Mozart Heinrich Molbe (1835-1915) Heinrich Wottawa (1867-1912) Louis Savart Händel | Horn Concerto [No. ?], 1st movement Canzone Concertino Song (baritone and horn) Concerto (?) |
| 1892 | Brahms Richard Strauss Beethoven Schubert Laurenz Weiss (1810-1888) Mozart Beethoven | Horn Trio, Op. 40 Horn Concerto, Op. 11 Horn Sonata, Op. 17 Du bist die Ruh Offertorium Horn Concerto, K.V. 417 Septet, Op. 20 |
| 1893 | Carl Reinecke (1824-1910) Mendelssohn Mozart Weber Eduard Seuffert (1850-1908) Eugen Thomas (1863-1922) Hugo Reinitz (??) Schumann Schenker Eugen Thomas | Notturmo transcriptions Horn Concerto, K.V. 495 Concertino, Op. 45 (with Savart's own cadenzas) Rondino Horn Sonata No. 2 Romanze In meiner Brust, da sitzt ein Weh Serenade Concertpiece |
| 1894 | Josef Richter (not the Josef Richter (1880-1933) whose Lied ohne Worte was published in 1897; likely Josef Richter Junior, who was reported to have published a Lied Ohne Worte for horn and piano in 1877) | Lied ohne Worte |
| 1895 | Carl Hermann Kuhn Karl Matys Franz Strauss | Meditation, Op. 10 Concertpiece No. 4, Op. 44 Nocturno, Op. 7 |
| 1896 | Reinhold Hermann (??) Reinhold Hermann | Am Waldbach Ballade |
| 1897 | Händel Laurenz Weiss | Andante Psalm 31 |
| 1898 | Josef Lamberger (1852-?) | Horn Sonata in C |
| 1899 | Heinrich Wottawa | Nocturne |
| 1900 | Schubert | Ave Maria |
| 1903 | Scriabin Karl Matys Julius Röntgen Leone Sinigaglia Julius Röntgen | Romance Andante <i>Aus Jotunheim</i> Romance Variations and Finale on Saint Nepomuk |
| 1904 | Leone Sinigaglia Rudolf Braun (1869-1925) | Humoreske Horn Sonata in C major |

The Romance for horn and piano by Alexander Scriabin (1872-1915), which likely was written in the period 1894-1897 for Savart, may have been motivated by one of Savart's concert tours in Russia, according to the preface to the posthumous first edition of the work. The preface to the Henle edition of the Romance mentions an October 23, 1897 concert in Odessa at which Scriabin gave the world premiere of his Piano Concerto and Savart performed a horn concerto by Mozart: "Scriabin subsequently travelled via Vienna to Paris. The possibility cannot be excluded that he became better acquainted with Savart in Odessa or Vienna and took the opportunity either to compose the Romance for him or to write out a fair copy of the already-composed piece for him."⁹

Alma Mahler's diary entry of February 19, 1898 records her "[piano] lesson in Frau Radnitzky's studio in the presence of all her students – ugh" and that tomorrow "Savart is playing [the horn] with us, so the grand piano was moved into the studio."¹⁰ Alma's diary does not mention what Savart played the next day. However, we do know that Savart and Adele Radnitzky-Mandlick (1864-1932), on March 10, 1905 at a concert of the Vienna Tonkünstlerverein, performed a Sonata for horn and piano by Rudolf Braun (1869-1925), which they had premiered on December 14, 1904.¹¹ Rudolf Braun had been blind from birth, and there may well have been a special affinity between him and Savart, whose eyesight, as we have noted, was extremely limited. It is worth mentioning that Braun was one of the composers, in addition to Ravel, whom Paul Wittgenstein, who lost his right arm in World War I, commissioned to compose a piano concerto for the left hand.

In 1898, 40 *Studies for Horn in F in a Progressive Series Accompanied by Piano* by Louis Savart and Heinrich Wottawa was published. The Studies start at a very basic level, with a limited range and simple rhythms. By study 40, we are still at an intermediate level in terms of range and rhythm. What appears to be novel about the Studies is their piano accompaniment. I am not aware of other horn etude collections that are accompanied. It seems consistent with Savart's broad musical experience that the Studies would be accompanied.¹² Compared with unaccompanied etudes, the beginning student is encouraged to have a more musical concept of even the simplest etudes, not to mention a pitch reference.

Heinrich Wottawa (1867-1912) was a pianist, teacher, and composer. As early as 1891, Wottawa accompanied Savart in concerts in Vienna. We know that in 1895, Savart was president of the newly founded Vienna Horn Club and that Wottawa from time to time provided artistic leadership for the Club and wrote a number of pieces for horn ensemble and, apparently for Savart, Five Horn Pieces. Thus, it is difficult to say how the authorship of the Studies was divided. Savart certainly had a hand in the melodies, while Wottawa likely was responsible for the piano accompaniment. It is tempting to say that study 10, which has

the note “nach Schubert,” would have been Savart’s work, given his performances of Schubert’s songs; however, the melody turns out to be based on a piece by Schubert for piano four-hands, and not one of Schubert’s songs that Savart might have sung.¹³

A directory of music publications from 1899 indicates that the *Studies* may have been volume 1 of a three-volume series, with *Studies for Rhythm and Performance* as volume 2, and *Characteristic Pieces* as volume 3.¹⁴ This may indicate that the complete series brings the horn player to a more advanced level.

Savart also appears to have published in 1894 *54 Modern Etudes for Horn*. Their publication by Rättig in Vienna was reported in a directory of music publications from 1894.¹⁵ However, I have been unable to locate a copy of the *54 Modern Etudes* and so cannot comment on them. From the title, they likely were at a more advanced level than the *40 Studies*.

As noted above, Savart entered the recording studio of The Gramophone Company in June of 1899. There he recorded a transcription for horn and piano of *Du bist die Ruh’* by Schubert. A copy of that record is in the *Discography of American Historical Recordings* at the library of the University of California, Santa Barbara. With the generous assistance of David Seubert, its Project Director, I have obtained a digital transfer of the record. Though not as life-like as Savart’s vocal recordings, Savart’s playing is musically expressive, with a tone that seems to contain just the slightest hint of vibrato. Vincent Andrieux has characterized the style of horn playing in France at the beginning of the 20th century as having a clear, rather thin sound, an absence of vibrato, and an absence of a glissando type of slur.¹⁶ By contrast, from what one can tell from the transfer from a rather primitive recording, Savart played with a full sound, just a hint of vibrato on sustained notes, and an occasional glissando-type slur containing some harmonics between notes. These characteristics would seem to emulate a style of singing, perhaps Savart’s own singing style.

Lied and Humoreske for horn and piano by Leone Sinigaglia (1868-1944) was dedicated to Savart and published in 1905, although it appears that Savart played the *Humoreske* at concerts in Turin and Rome in 1904, along with Sinigaglia’s *Romance* for horn and string quartet.¹⁷ Sinigaglia and Savart may have crossed paths earlier when Sinigaglia was living in Vienna starting in 1894 or in Prague in the early 1900s. Sinigaglia returned permanently to Turin, his birthplace, in 1901 and presumably heard Savart’s performance there in 1904.

Savart also participated in the Vienna social scene. He was a guest, along with the pianists Alfred Grünfeld and Theodor Leschetitzky, at the Concordia Ball in February of 1893. These balls, held annually by the Concordia Press Club, were the high point of upper-class Carnival celebrations in Vienna. He attended that ball again in 1894 along with Johann Strauss, and was seen at later Concordia

Balls in 1907, 1908, 1910, 1911, and 1914. For a costume ball at the Artists’ House during Carnival, Savart wore an outfit that was “covered all over with musical examples.” For a charity ball in March 1894 to benefit the Austrian pharmacists’ pension fund, Savart, dressed as a Bedouin, played a horn solo in a festival play, along with Georges Enescu, Josef Hellmesberger, and several well-known actors. The Erster Wiener Hornistenclub, with special mention of “their soloist Mr. Louis Savart,” provided music. For the Artists’ Club “Alte Welt” in May of 1895, Savart was joined by numerous other musicians, actors, writers, and other artists and not only played horn but also appeared as part of a humorous “Deputation of Viennese Virgins” in drag. Again, Savart must have been quite an entertainer.

To be continued...



Tom Reicher, though formally trained as a 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 recordings with Concerto Amsterdam. His teachers include Gene Coghill, Ralph Pottle, Adriaan van Woudenberg, David Jolley, Paul Ingraham, and Tony Halstead (natural horn)

¹³See note 9; Prager Tagblatt, August 6, 1890, Vol. 14, No. 214, pp. 3-4

¹⁴Oesterreichische-ungarische Buchhändler-Correspondenz, November 2, 1890, No. 22, pp. 536-537

¹⁵Österreichische Musik- und Theaterzeitung, April 1981, Vol. 3, No. 11, p. 10

¹⁶Neue Freie Presse, January 10, 1892, No. 9833, p. 4

¹⁷“Brahms’ Hoorntrio,” Het Vaderland, February 28, 1933 (Avondblad C), p. 2; letter from Alexander Wunderer to Helene Pessl, July 31, 1924, reprinted in Pizka, Hans, Hornisten Lexicon (1986), pp. 38-39

¹⁸Wiener Zeitung, February 13, 1892, No. 35, pp. 13-14

¹⁹Federhofer, Hellmut, Heinrich Schenker (1985), p. 18

²⁰Neues Wiener Tagblatt, March 9, 1894, Vol. 28, No. 66, p. 6

²¹Rahmer, Dominik, Preface to Henle edition of Scriabin Romance (2013)

²²Mahler-Werfel, Alma, Diaries 1898-1902, selected and translated by Anthony Beaumont (1999), p. 7

²³Welt-Neuigkeits-Blatt (December 30, 1904), Vol. 12, No. 3992, p. 12; Harrell, Andrea, “The 1896 Vienna Tonkünstler-Verein Competition” (2014, DMA dissertation, University of North Texas), p. 46

²⁴A recent exception to this statement is *Accompanied Kopprasch* (2019) by Jeffrey Agrell that takes the canonical 19th-century Kopprasch etudes and provides piano accompaniment

²⁵Schubert, Ländler D. 814 No. 2

²⁶Hofmeister Monatsberichte (August 1899), p. 343

²⁷Hofmeister Monatsberichte (October 1894), p. 430

²⁸Andrieux Vincent, “The French Horn School during the Belle Époque: Investigation into ‘Prehistoric’ Recordings,” *The Horn Call*, Vol. L, No. 2 (February 2020), pp. 32-41

²⁹Neues Wiener Tagblatt, February 18, 1904, Vol. 38, No. 49, p. 9 and March 12, 1904, Vol. 38, No. 72, p. 10

Robert Watt Remembers, Part 3

by Mary Ritch

This is the third in a three-part interview. Parts 1 and 2 were published in the February and May 2021 issues 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 hornsociety.org/publications/horn-call/extras.

In Part 1, Mr. Watt reminisced about his early years, first musical experiences, first successes in music competitions, and leaving Asbury Park, New Jersey for the New England Conservatory. In Part 2 he talked about music school, his early career, auditioning for the Los Angeles Philharmonic and the Chicago Symphony, playing in the LA Philharmonic, soloing in Europe, playing chamber music, and studio playing.

Being a Black Hornist



Robert in an undated photo from Asbury Park High School Distinguished Alumni Hall of Fame, ca. 1987

I think that, in this society, one thing we're not honest enough about is – we tell young people "You can do anything you want – just put your mind to it!" But that lofty paradigm defaults to "You can do anything – if we're comfortable with it." In my neighborhood, people would say things like, "You want to play French horn. Have you seen anyone else doing it?" After I said "No," they said, "There's your answer."

That was the mentality around

me growing up – if it's different, right away you're going to get resistance. I became a young adult in a turbulent cultural environment and gained a sense of creative maturity in a world that had been stretched and changed by passionate people. Muhammad Ali was a huge influence on my life – at that time, no one was speaking like that, no one was commenting on things the way he did and it made me think, "Well, if this guy can come out and talk like this, I could probably do anything." Some of my favorite quotes of his were: "If my mind can conceive it, and my heart can believe it – then I can achieve it"; and "Impossible is just a big word thrown around by small men who find it easier to live in the world they've been given than to explore the power they have to change it. Impossible is not a fact. It's an opinion. Impossible is not a declaration. It's a dare. Impossible is potential. Impossible is temporary. Impossible is nothing"; and "Champions aren't made in gyms. Champions are made from something they have deep inside them – a desire, a dream, a vision. They have to have the skill, and the will. But the will must be stronger than the skill."

There weren't any blind auditions in my day...

When I was studying at Tanglewood in 1969, I had a rehearsal with Michael Tilson Thomas. The music was a modern work with a very difficult and flashy horn part. I was so wrapped up in the music that I never noticed that Leonard Bernstein sat through the entire rehearsal. After Tanglewood, I returned to Boston for my third year at the New England Conservatory. The Conservatory's president, Gunther Schuller, summoned me into his office and told me that Bernstein really liked my playing and wanted me as

a player in the New York Philharmonic. The Philharmonic had recently been sued for not inviting qualified Black classical musicians to auditions.¹ Schuller said they would probably be contacting me soon about an upcoming fourth horn audition, since they were in such a desperate rush to find qualified Black classical musicians. He was concerned that the audition committee would then perhaps try and spoon me into the position, for the sake of argument in their lawsuit or, at the very least say they did know a Black classical musician who was qualified. They did in fact invite me to audition, but I declined the invitation. Years later, when I was working for the LA Philharmonic, I auditioned for them; my good friend Jerome Ashby later told me he remembers seeing me audition at Lincoln Center.



Letter from Gunther Schuller responding to Carlos Moseley, Managing Director of NY Philharmonic

There weren't any blind auditions in my day (early 1970s). My LA Philharmonic audition did not use a screen, and at my Chicago Symphony audition the curtain was not tall enough to hide me (I'm 6'4"). In fact, during that audition, I heard someone on the committee saying how stupid that whole arrangement was, "You can see he's colored – what good is this curtain?" I was also asked, out of the blue, "Play any jazz?" I was a little surprised and responded, "Not yet, why?" The response was, "Well I thought surely

being Negro you played jazz?" When I auditioned in 1970 for the LA Philharmonic, as there was no screen, they knew when I walked out on stage that I was going to be a different kind of French horn player. They wouldn't have seen many Black classical musicians at auditions, especially on French horn. I asked my teacher, Harry [Shapiro], about that. I said, "Do you really think I have a chance?" And he said "It's like a transition; where things change. Go to these auditions, play the best you can, knock them dead. And you cross that bridge when you come to it." What else could he say? There was no other precedent; I set the precedent.

When I first got the job in the LA Philharmonic, I felt a little bit like Jackie Robinson, like a new guard. I was the youngest guy in the orchestra, playing an elite brass instrument. It was March, and Los Angeles looked like Shangri-La. And I was getting paid \$300 a week (a lot for 1970). I couldn't ask for more. I didn't realize right away that I was making history – actually, I was feeling that the LA Philharmonic was just showcasing me. You know, "Hey, look, we have a Black person in our orchestra! Aren't we open-minded and liberal?" I felt that way because I was the only Black person in that entire organization and they did a lot of showcasing of me. My first season with the LA Philharmonic, they taped a television show on which I played principal horn on the Bartók Concerto for Orchestra (winter season 1970-71). Zubin Mehta would

put the spotlight on me during television broadcasts, which caused some resentment among my peers. I always thought he was showcasing me as a Black man, which he was. He was from Bombay, ushering in a new era of people of color himself. Basically, he said, 'Get out there and play!' I got so sick of token concerts (the kind where they played compositions by William Grant Still and other Black composers at concerts in the Black areas of town) that I even boycotted one of them once. Zubin and I never saw eye to eye on those concerts. When he asked me for advice, I would tell him we shouldn't be worried about playing the "right" music, but play what we would normally play and not be so phony in our attempts to reach out to the Black audience.

Eventually, I came to realize how many people would see me on TV broadcasts, so I came to my senses, and thought of all the young future Black horn players and other up-and-coming young classical musicians of all instruments and all colors. I suddenly felt very honored to be in such a position. That television exposure paid off. Years later, I heard from Jerome Ashby and Jeff Scott that they had excitedly jumped up and down when they saw me on those early TV broadcasts, and were both inspired by me to seek careers in music performance. Jeff Scott is now teaching horn at Oberlin, and in addition to being a great horn player, is a wonderful composer.

Jerome Ashby

The saddest and most difficult time in my musical career was losing my dear friend Jerome Ashby to cancer in 2007. He was indeed my only true peer. I have many great memories of him, but most enjoyable was performing Bach's Brandenburg Concerto No. 1 with him at Gateways Music Festival, and about 16 local horn students and players came to hear us and cheered the performance. We also played Vivaldi's Concerto in C together at Gateways on September 7, 1997. Another time we played Beethoven's Ninth Symphony, also to great acclaim. [In 1995, during the Gateway Music Festival's infancy, Eastman School of Music Director Robert Freeman called for a commission of a new work for two horns and orchestra "to be premiered by two of the festival's top hornists: New York Philharmonic's Jerome Ashby and the Los Angeles Philharmonic's Robert Watt."]²

I had initially met Jerome after he joined the New York Philharmonic. There was a tour coming up that took the Los Angeles Philharmonic to New York for three days in January 1984. I called him and arranged to meet for dinner at the Carnegie Tavern. We were two Black men playing in major symphony orchestras in the United States and we had things to talk about. After dinner, we went to the basement of Lincoln Center and played duets until 2:00 a.m. and became fast friends. We spent a lot of time during those three days talking and playing. From that day on, whenever I was in New York, Jerome was the person I most looked forward to seeing and hanging out with. I learned that I had been Jerome's idol when he saw me playing on TV when he was in high school. At the time, I was the only Black horn player – and one of the very few Black musicians – in any major orchestra.

Unfortunately, at the time of Jerome's death and my retirement in 2008, the only Black horn player that I knew of in any professional orchestra was Nicole Cash in Dallas, Texas, who later became associate principal of the San Francisco Symphony in 2009. And Black players on any instrument were (and still are) few and far between. In 2008, regarding my retirement from the LA Philharmonic, *LA Times* writer Erin Aubrey Kaplan said: "According to the League of American Orchestras, Blacks account for about 1.6% of instrumentalists playing in the country's top 27 orchestras. The only other African-American players in the Philharmonic now [2008] are violinist Dale Breidenthal, percussionist Raynor Carroll, and bassist Frederick Tinsley, who's on sabbatical." And, in his 2014 review of my book *The Black Horn*, Taylor Gordon said: "As of 2013, only four percent of orchestra players in the US were Black or Latino, according to Aaron Dworkin, the president and founder of the Detroit-based nonprofit Sphinx Organization, which works to 'create positive change in the arts field and in communities across the country' by improving education and access to the arts."

Jerome had a hard time believing some of the difficulties I endured when I showed up in a city like Los Angeles in 1970, as a Black horn player in a major orchestra. He couldn't understand because his experience was totally different. He would not have had the same experience because he came on the scene at a much later time. I had already "broken the ice," so to speak, for Black horn players in symphony orchestras. I was glad that it was different for him. Jerome was a fantastic player, a caring teacher, and a wonderful friend. I'm devastated at his death and will miss him.

Racism

I did experience racism over the years. When I first met my future horn teacher, David Crites, he was playing in the summer band at Asbury Park's boardwalk. A Juilliard student and gifted horn player, he offered me a free horn lesson at the hotel where he was staying. When I went to the hotel, the assistant manager gave me a hard time, asking where I was going and what I was doing with a French horn, and told Crites he didn't want a Black "boy" wandering around the hotel ("boy" was used derogatorily to describe Black males up until the mid-1970s). Crites was furious and put the man in his place, asking him if he stopped everyone he saw, or just Black people.

Another time, my high school band director invited me to meet Bill Bell, who taught tuba at Indiana University. I was to go to a fancy restaurant to meet them. When I got there (wearing my concert tux), the maître d' denied me entrance, calling me "boy" and asking what I was doing there. Right then, my teacher came to get me and took me back to where Bill was sitting. I'm sure Bill didn't mean to be condescending, but he said something like "we have a 'boy' at Indiana who plays baritone horn." My band director actually whispered in my ear that "boy" meant "black"!

Racism comes out of the blue when you're least expecting it, and catches you completely off guard. And it happens to you whether you're young or old. Just within the last four years, I was at an upscale burger joint in West LA (the kind that serves quinoa burgers), and a waitress saw me at my table putting my things down and taking my iPhone wallet up to place my order. She accused me of stealing my own wallet! Another time, when I was much younger, as I was leaving my riding club in Malibu, I got pulled over for DWB (driving while Black). I merely looked like a guy who had an all-points bulletin out on him – a Black guy wearing a plaid shirt. The cops told me if I didn't want to get pulled over again, to take my shirt off. So, I drove home shirtless. I've also been asked point blank by a complete stranger why I was walking in a certain part of town (Pacific Palisades, where my friend's son had bought a house).

One time I tried to correct an extra player on his transposition. The extra was very politically connected in town. He told me in no uncertain terms that "if I'm wrong, I don't want to hear it from you!" He later asked me out for a drink (which he was put up to by other members of the horn section) with the intention of "setting me straight." He flat-out asked me, "why can't you act like the other colored fella³ – he's a nice guy!"

Most people were fine with me being in the LA Philharmonic. People would

say things that James Baldwin would call "ignorant and innocent at the same time" – people wanting to say something nice, but it would also be very racially awkward. Somebody came up to me and said, "You know, I just love Black music. It goes all the way back to slavery – slaves produced such beautiful music, and that's why you people have musical ability." He meant no harm; he was a very nice man, but there was a lot of that type of thing. I do remember meeting a concert pianist, and he said he almost fainted when he saw me sitting there, and said, "You were so starkly black, there in the LA Philharmonic." There were

also some freelancers in town who called me "Boston Blackie." No one ever called me that personally, but many people told me that that's how I was referred to behind my back.

Major orchestras aren't much better now about hiring Black musicians, but there are more Black players in conservatories that will eventually be in these orchestras. I do get excited seeing all the Black French horn players now on social media. Not that long ago, it was just me and Jerome. I didn't think about that when I started playing the French horn – I wasn't there to make a political statement; I just wanted to play. Then I looked around and realized my father was right: Black men didn't play the French horn. That's not the case now. It feels good to look around and see all of these young Black faces. Being a Black horn player is no longer the lonely vigil I endured when I was a teenager.

When I was at Gateways Music Festival (a biennial all-Black classical music festival hosted by the Eastman School of Music), they all knew about me, calling me "an icon." It was quite a special experience attending the festival three times during the 27 years of its existence. There were concerts by Black classical musicians held all over the city during the week-long festival, and I played horn quartets with other Black horn players at a tony yacht club on the water, where we were treated to dinner afterwards. Everyone knew me – if you're a Black musician in a major symphony orchestra, they know all about you. I was invited to be the keynote speaker at the 2019 festival, when we initially recorded "Lift Every Voice and Sing," the Black national anthem. It was later used to put together a Zoom video of us reprising our parts in May and June of 2020 (during the early days of the COVID-19 pandemic and the worldwide mass protests against police brutality, racial inequality, and social injustice sparked by the killing of African-American George Floyd Jr. by police in Minneapolis, Minnesota). The project sought to "share [a] message of hope and healing to inspire communities throughout the world and affirm our unity."⁴

The saddest and most difficult time in my musical career was losing my dear friend Jerome Ashby to cancer in 2007.



Robert limbering up before a concert at Royce Hall, UCLA

The Gateways Festival is so important to the Black community. I think their website says it best:

For 27 years Gateways Music Festival's mission has been to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance... In a society still clinging to ideas and practices that disadvantage the many and privilege the few, where images of Black people have been distorted and debased – while our culture has been both appropriated and dismissed – Gateways Music Festival is proud to provide audiences with a more complete and accurate picture of classical music in and beyond the United States. In this way, we are able to change the perceptions of audience members, especially those who believe that a lack of racial diversity is evidence of an absence of talent, interest or inclination, and those who, for the first time, can imagine them-

selves occupying a music-making space once thought to be restricted, exclusive or out of reach.

Watching this orchestra grow over the past 27 years has been truly special. The fact that I lived to see this is amazing, and now that I've seen it, I can die a happy man.



Horn section of the Gateways Music Festival's virtual orchestra's performance of "Lift Every Voice and Sing" in June 2020.
Top to bottom, L-R: Larry Williams, Priscilla Rinehart, Deryck Clarke, Robert Watt, Roger Whitworth, and Marshall Sealy

Other Black Horn Players: A Partial List

During my conversations with Jerome, we tallied up just how many Black French horn players actually existed in the world at the time:

Linda Blacken, orchestral and freelance horn player in New York City, student of Jerome Ashby
Donna Blaninger, New York City
Emily Booth, Los Angeles freelance professional and 25-year veteran of The Southeast Symphony, historically black community orchestra of musicians who live in the area southeast of L.A.'s downtown sector, and currently the longest continuously-performing African-American orchestra in the world (72 seasons)
Crystal Swepson Britton
David Byrd-Marrow, freelance horn player in New York City [now University of Denver faculty]
Vincent Chancey, jazz hornist and freelance player in New York City
Deryck Clarke, jazz hornist, Maryland Symphony Orchestra (appointed by Barry Tuckwell)
David Dickerson, San Francisco Conservatory and a member in The Chineke! Orchestra⁵
Fundis Legohn, jazz hornist, member of The Pan African Peoples Arkestra, and Grammy Signature School Award-winning Performing Arts Director at Oxnard High School
Johnny Malone, freelance Los Angeles horn player and songwriter
Sidney "Sid" Muldrow, Los Angeles freelance hornist from South Central Los Angeles
Usamah Mustafa, composer/performer/horn maker in St. Louis, Missouri and later Washington, DC
Robert Northern "Brother Ah" (1934-2020), jazz hornist in Washington, DC
Adedeji Ogunfolu, former member of the Chineke! Orchestra, guest principal of the Los Angeles Chamber Orches-

tra and currently in California's Pacific Symphony
James Rose, Jr. (Jim), now Director of Deloitte in New York City
Willie Ruff, jazz hornist, orchestral hornist, and professor emeritus at Yale University, member of Mitchell-Ruff Duo
Nicole Cash Saks, Associate Principal, San Francisco Symphony
Jeff Scott, freelance hornist, Imani Winds, New York City [now Oberlin Conservatory faculty]
Deborah Sandoval-Thurlow, freelance horn player, composer, and teacher in New York City and New Jersey
W. Marshall Sealy, "Marshall", freelance player and master repairman in New York City
Ursula D. Stewart, Grants Manager at New York State Health Foundation
Mark Taylor, jazz hornist
Chester Brooks, "Brooks" Tillotson, Jerome's first teacher, New York City freelancer, and his son Christopher Tillotson
Julius Watkins, celebrated Broadway player and fabulous jazz musician who was totally qualified to play in any symphony orchestra but was never allowed to audition in his day because of his race – now deceased
Roger Whitworth, Music Director of the European Orchestra of Washington, DC
Greg Williams, freelance player on Broadway
Larry Williams, Baltimore, Maryland Peabody Institute of The Johns Hopkins University faculty member
Mark Williams, Cleveland Orchestra's Director of Artistic Planning

Of course, there are many more now, and there is now a Black French Horn Players page on Facebook.

Black Conductors

I also had the pleasure of working with three major African-American maestros over the years: James DePreist, Henry Lewis,⁶ and Michael Morgan. I played under DePreist several times. He had such passion in his heart when he conducted, and I felt connected to him instantly. He actually did land a post with an American symphony orchestra in Portland, Oregon. He brought the orchestra to prominence, really making a name for himself there as well as abroad. Then there was Henry Lewis, who was from Los Angeles and whom I knew well, having done a concerto with him when he was music director of the New Jersey Symphony (which he transformed from a community orchestra to a major symphony). The maestro and I dis-

cussed the fact that if American orchestras don't perceive a white American conductor as European enough for their music director – then sadly it would follow that an African-American maestro would be perceived as even less culturally viable. There's your answer to why so few African-American maestros are conducting *any* orchestra in the United States, much less a major orchestra. I worked with Michael Morgan (Music Director and Conductor of the Oakland Symphony) when I played the Strauss 2nd Concerto. He's also the Music Director of Gateways Music Festival. I remember one time I told him the strings there sounded different than I was used to – they had a fuller, darker, stronger sound. He jokingly responded "that's because it's colored!"

The New Brass Ensemble

In 1985, I got a call from Montreal from my old college roommate, trumpeter James Tinsley. All he said was that he knew five Black men who played brass instruments. I said "Fine" and hung up on him. A couple of hours later, I realized what he was suggesting so I called him back and said, "What did you say?"⁷ We all lived in different cities (in different states and even countries) but managed to meet in the most strategic one to rehearse. It worked. The brass quintet idea was a perfect supplement for the dangerously small amount of playing I was doing in the Philharmonic. It was also a project I could be absorbed in throughout the year until I could get back to Europe, which I had done for the past few years.

After the first rehearsal in Dallas in 1986, The New Brass Ensemble⁸ became a major item in my life. James and I handled the group's bookings and business affairs, and we came together regularly for three-month spurts of touring separated by month-long intervals in which we pursued other interests.⁹ I remember once hosting the group at my home in West Los Angeles, and we rehearsed for days straight, only taking breaks to sleep on couches and in sleeping bags on the floor. The Philharmonic quickly slid into the background of my musical world. In fact, it was difficult to concentrate on the

Philharmonic while the quintet was in town.

At the time we formed the quintet, there were fewer than 70 Black classical musicians making a living in the United States and Canada (and of those, only about 15 were brass instrumentalists), and we thought young Black musicians didn't see classical music as a viable career choice. We wanted to give them positive role models. When you think of Black people playing music, you think of them playing jazz or pop, which is fine, but people are always curious to see Black people who play classical music. Although at the time the Los Angeles Philharmonic had four Black musicians, other orchestras lagged behind. I couldn't think of any other major orchestra that had more than one. We hoped that as more and more people saw and heard us, what was regarded as unusual would become more accepted. A chamber ensemble such as ours was unique in the classical music world and something whose time had come.¹⁰

We played everything from Bach fugues, chorales, and preludes right on up to Duke Ellington and Fats Waller.¹¹ Newspaper columnist Jeffrey Borak called our March 3, 1989 benefit concert program for the West Side Early Development and Childhood Center and the Greylock ABC (A Better Chance) Program (in Pittsfield, Massachusetts) "typical of the diversity that is the New Brass Ensemble.



L-R: Marshall Sealy, Jeff Scott, and Bob performing Georg Philip Telemann's Concerto in Re Maggiore with The Baroque Orchestra of New Jersey, June 17, 2016



New Brass Ensemble, to perform at Pomona College, is made up of trumpeters James Tinsley, left, and Leonard Foy; Gordon Simms, trombone, Bob Watt, French horn, and Tony Underwood, tuba. STEVE DYKES / Los Angeles Times

The New Brass Ensemble in early February, 1989; clipping from The Los Angeles Times, Feb. 17, 1989, p. 100

It begins with le Jeune, Handel and Gesualdo and runs through Bach and Mozart on into Debussy, Bartok, Scott Joplin, Fats Waller and Duke Ellington."¹²

In 1988, we were invited for a residency in Lieksa, a small Finnish city nearly 300 miles northeast of Helsinki. Each July the city holds a festival called Lieksa Brass Week. Since the Finns are indoors all winter, they go crazy in the summertime. The whole city showed up for our concerts. The Lieksa Brass Week had arranged for the quintet to play in several towns on our way up to Lieksa. One of the first towns was Kuusankoski. We spent several days there rehearsing, played one concert, and went to Lappeenranta for another few days, played a rehearsal and concert, and

finally arriving in Lieksa where we stayed for about ten days. Our group played well and I felt proud to be on stage with them.

During our group's five years of existence, our tours took us to venues like the Terrace Theater in the John F. Kennedy Center for the Performing Arts in Washington DC, Severance Hall in Cleveland, the Harlem School of the Arts' Carnegie Hall Neighborhood Concert Series, and we were invited back to Finland for the Lieksa Brass Week in 1989. That summer we toured Finland for three weeks and gave a weeklong series of performances at Denmark's Tivoli Festival Hall, and were featured on a TV program about Lieksa Brass Week that was broadcast in Finland and Sweden.¹³

Teaching

One of my favorite teaching experiences was during the five years I was a member of the New Brass Quintet. We toured extensively in schools and our message was: "If you want to do something – dance as a ballerina, serve in the Senate, or play classical music – you can do it, if you apply yourself. Here we are – we're playing classical music; we're an organization, a Black institution." And that goes a long way in certain parts of America.¹⁴

My first new engagement after retiring from the LA Philharmonic was a teaching job at the University of California at Berkeley in Oakland, California. I used to fly up every Saturday to teach my students, which was very gratifying, because the students were very fast learners with first-rate minds. It was 130 kids and it was the Young Musicians Choral Orchestra. It is the number one choral/orchestral program in the San Francisco Bay Area, and a nationally-recognized, no-cost program for low-income, underprivileged students, with a robust combination of musical training, academic reinforcement, and personal development, providing an educational foundation in orchestral, jazz, and choral music to students who matriculate into and excel at premiere conservatories and universities.¹⁵ If you got in as an instrumentalist, you had to sing in the chorus too. They would start the concert as a chorus and then go and pick up their respective instruments. I had never seen anything like that in my life – it's a great effect – the audiences just go wild! I had four Black boys from the Oakland inner city and they all had high GPAs – that's a requirement for the program.¹⁶ I liked to drop big words on purpose to see what they knew about them – and they'd scramble to get their smartphones to see what the words meant. I loved teaching the Black kids, because there was an extra sense of savvy and a sense of the world. They could be so quick. Remember the student from Oakland who scored a 2100 out of 2400 on his SAT¹⁷ and got into *eight* Ivy League schools¹⁸ and ended up going to Yale on scholarship? That was *my* student, Tunde



Akintunde "Tunde" Ahmad at his home in Oakland, CA, June 6, 2014. Photo by Ray Chavez/Bay Area News Group.

Ahmad. He had a 5.0 GPA and he was always ready to start. He played the trumpet, French horn, and the West African drum, the djembe. He'd tell the kids who weren't as quick to shut up, because he was so ready to learn.

I know beyond a doubt that my calling in life is to initiate, open doors, and engage the impossible. I also work with kids at Crenshaw High School, teaching French horn and encouraging young Black musicians to attend college as music majors. A lot of the kids won't ask for help when they need it; they feel they don't deserve it. I've known kids who missed college deadlines simply because they didn't have the money to pay an application fee. I try to correct that kind of situation when I see it. I remember when my horn teachers gave me things like a new horn to play, mon-

ey for food, and money to join the musician's union; those small gestures meant a lot to me and kept me going when things got rough. So, I try to pay it forward. I've donated mouthpieces and equipment to horn students in Nigeria, where they can't get such things easily, and have given them horn lessons via Facebook Messenger at 1:30 a.m. I've helped young Black horn players get into music school and helped them acquire horns to play.

One of my goals with students of color (as well as the Black audience) is to take the mystique out of classical music, a world too many regard as cloistered and culturally irrelevant. I want to meet more Black people who grew up like I did – ghetto kids, ghetto adults, people who know what it's like to grow up with nothing but dope and hope. I want to play for people who have seen others killed in the streets, for people whose mothers were chamber maids, like mine. I want to break African-Americans of the habit of thinking of themselves in what I call the "negative diminutive." They've got to conceive of the biggest aspect of themselves, not the smallest. My students have come to the Dorothy Chandler Pavilion and gotten totally overwhelmed by the big chandeliers and high ceilings, and

then I walk onstage and they say, "Oh, hi, Mr. Watt." I tell kids, "Be who you are and choose something to do that you like. Otherwise the world will choose for you."

After my retirement from the Philharmonic, I also had the time to publish a horn-playing instruction manual in 2014, *French Horn Tips and Tricks*. One of the things addressed in my book was a method for helping students with big lips play the horn. When I was in the LA Philharmonic, Sinclair Lott gave me some Black horn students because "they couldn't fit their lips in the mouthpiece." My band director in high school initially tried to dissuade me from playing the horn because of my big lips. And, my father always thought playing the horn would be impossible for Black kids. This is a misconception. The only part of the lips that go inside of the mouthpiece is the very small vibrating portion – the rest of the lips, if too large, can be "rolled back" into the mouth. In my book, I say "for players with full lips, roll excess lip flesh back into mouth, bringing together only the very edge of the upper and lower rim of both lips. Form the lips as if you are going to blow bubbles through a plastic bubble ring." One of my best friends, who is a very successful horn player and teacher now, was encouraged to quit during his school days because of his large lips. It's a shame that people thought this way (and still think this way); I wrote this part of my book to address that problem. There are also sections on good practice habits, warm-ups, long tones, high/low register, single/double/triple tonguing, scales, transposing, music, concerti, tension, push-ups to train for stage fright, endurance, and audition preparation.

As a tall horn player, I found that I had to make playing adjustments to compensate for my height. Eventually, I invented a device called The Watt Lifter to help tall horn players with proper placement of their instruments, save their backs, sit up straight, and play in comfort. I have found this very helpful to my taller horn students.

As a teacher, I try to instill in my students a well-rounded approach. I want my students to have more than they need when they audition, and also when they ultimately

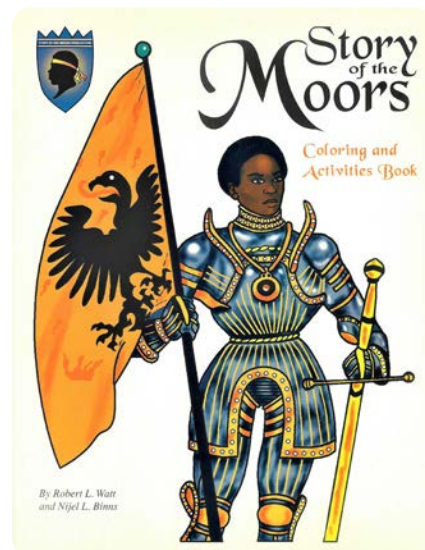


Robert using "The Watt Lifter"; photo from African-American Music Project Facebook page

obtain a playing job. I've had bad experiences performing with professional symphony hornists who have had superior playing abilities when young and were always the big fish in their respective ponds. For example, they may be able to play super loud, super fast, and super high. These three technical attributes happen to be all they have or will ever have as players. They get over because when a player is young the expectation is that they will someday develop into well-rounded musicians. However, many of them never develop beyond loud, fast, and high. They often move on into higher and higher playing positions because of their raw techniques. When they attend institutes of higher learning, their technique still helps them get over, even though they are seldom interested in learning any advanced musical knowledge and are therefore very poor and undeveloped musicians, but still manage to get all the playing opportunities. In fact, many of them lose interest in music altogether. Music to them becomes a series of political/power moves.

Writing

In November 1991, I decided to write an article, "Solitude of a Role Model," which was first published in a small newspaper, *Accent/L.A.*, published in the Black community. I wrote it for the Black people who thought it was so great that I was playing in the Philharmonic but never came to hear me play. It was also a way to test the waters to see if people were interested in what I had to say. The LA Philharmonic was first to reprint it in their concert program in 1992 as "Come Hear Me Play," and the article got published and reprinted almost ten more times. I was also inspired to write a children's coloring and activities book in 1995 to introduce children to the remarkable legacy of the African Moors in Spain from 711 AD to the year 1492.¹⁹ Called *The Story of the Moors*, it was illustrated by my friend, artist and sculptor Nijel Binns.



Front cover of *Story of the Moors Coloring and Activities Book* (1995)

Over the years, I have also written several articles on classical and jazz musicians and was a staff writer for *Brass Bulletin*, a brass trade magazine published in Switzerland. After I retired from the Philharmonic in 2008, I had

time to write my memoirs. With help from close friends, I started to write my book, *The Black Horn*, which was published in 2014.

Friendship with Miles Davis

In 1991, I got to meet and become good friends with Grammy-award-winning, legendary jazz trumpet player Miles Davis. My Dutch Warmblood dressage horse, Mandela, was boarded at the Malibu Riding and Tennis Club just one mile south of Miles Davis's palatial residence on the Pacific Coast. A mutual friend wanted us to get together because she thought we would get along well. Our mutual friend cooked "soul food" – collard greens and smoked turkey wings – and I brought it to him one day after working out my horse. While we were in his kitchen finishing cooking the greens (which had gone into the pot – string and all), he decided it was missing some special ingredient, so he had me call my mother in New Jersey for her recipe for greens. She advised him what ingredients she used and couldn't believe she was actually talking to Miles Davis on the phone about her greens recipe! After we ate greens with hot sauce, beer, and glazed donuts, Miles was curious about my horse and wanted to see it. He looked at me before I was about to start my car and he offered to drive us there in his sleek grey Ferrari. He owned horses himself, and was very impressed by Mandela. After we had seen my horse and returned to Miles's home, he ordered me to bring in my horn and play it for him. I played the solo from the final

movement of Stravinsky's *Firebird Suite* for him while he enjoyed another helping of greens. It was the beginning of a wonderful but brief friendship, as he died later that year at the age of 65. In 2005, I produced a short documentary called *Missing Miles* in honor of my friend, for which I commissioned composer Todd Cochran to write the music. The short film was chosen by the Pan African Film Festival and the Garden State Film Festival.



Robert and Todd Cochran in a still from the short film *Missing Miles*

I Play French Horn

My relationship with Todd would later lead to his writing a whole album of new music for horn. Todd's writing is challenging for the horn – it includes notes at the top and bottom of the range, as well as extended techniques, unusual harmonic writing, and improvisation for the hornist. The horn I used for the recording was my favorite Elkhart M series Conn 8D (Serial No. M56598, made in 1969), which I bought from one of my students), and it really played great and has an amazing high and low register. It really made those high A-concerts sing! I played it through most of my career with the LA Philharmonic, and recently sold it to the second horn of the Minnesota Orchestra, Brian Jensen.

While the French horn traditionally points towards the classical music world, I have been able to maintain and differentiate between the music that exists for my particular instrument and music that hails from my personal ancestral background – The Gullah culture of the southern United States. As a descendent of this group of Africans, I was compelled to seek out the "Work Song" which, for me, embodies aspects of the cultural experience in musical expression. Hence the *Gullah Novella* on this album was a sweet discovery, along with the jazz standard *Blue Rondo a la Turk* and a few other departures from the purely classical vein. Upon completing the recording, I shared it with my friend, writer and cultural historian, Paul Robeson Jr. – son of the great baritone and actor Paul Robeson. His words so graciously encapsulated much of what I was feeling in my musical intention, that they are in the liner notes of *I Play French Horn*.

My collaboration with Todd on the music for my album had many dimensions to it, all of them very person-

I'm just a guy who followed his heart and his dreams...

al and close to me. When choosing music for an album, it can't help but come from your life experiences – for example, *Amazing Grace* was my mother's favorite hymn, and *Gullah Novella*, mentioned above, is also my connection to west Africa through my grandmother. I was inspired to arrange *Amazing Grace* because of my mother, and also because of a book I read by John Newton, who was a slave trader back in the 1700s, had a change of heart, and became a pastor. He wrote the hymn. In

the old days, it was sung in three parts – descant, main voice, and bass voice. Some of the voices would cadence and then go back to the beginning (like in a round), while the other voices went on, resulting in a delightful cacophony. *Gullah Novella* is based on a work song by R. Mac Gimsey, "In That Old Field," which would have been sung by the Gullah people while cultivating rice in South Carolina and other coastal southern states. Another important piece on the album (and also in the film) is called *Missing Miles*. I'd asked Todd to write something for me in remembrance of my mother's passing, and I also wanted to include my feelings about my friendship with Miles Davis. I had a sister, my mother, and Miles Davis all pass away, and I wanted to do a recital in memory of those great people, so I thought I'd have Todd do a piece. He came up with *Ode to a Painter of Sound* (in memory of Miles Davis), which was amazing; and I thought "Okay, I got the right person." He did one movement which I did on my recital. I couldn't wait to hear the rest of the composition.

Some of the pieces on my album blur the line between classical and jazz. I often wish it could blur more, because there's always such a stigma when people talk about one

or the other. I always wished that I could have been present if Mozart had heard the blues, to see what effect it would have on him and Beethoven, because they were both improvisers, and to see what they would actually do if they heard the blues and someone said, "Here's a tonality, how about this?" Where they would take it – because they wouldn't judge it, they would just jump on the

piano and go "Wow, what a great concept!" That "blurred line" is really not that at all, but it's more like a relevant depiction of today's complexities. It's a shame that we even need the blurring. When I felt music as a young man, I didn't divide it, I was ready to play anything. I thought, "I'm gonna play this instrument and wherever it takes me, I'm gonna go."

Conclusion

When asked if my life was a single story, or a combination of stories, I've said that it's probably what you'd call the "never-ending story" – where you continue from where you started – as a child who wonders. The challenge is to be able to hang in there to complete all the chapters, and keep the wonder, keep it fresh. Keeping that freshness, that excitement of awe – where you are just taken to the point where you can be completely in the present and just absorb all that's there and participate at the same time – that would describe the experience of playing in a major orchestra with all the sounds around you. It's one thing to sit in an audience and listen to an orchestra, but quite another to be in the middle of it, part of it, listening to the music – and then all of a sudden, your part comes up and you have to join in. I think that's that whole concept of the musical body – it becomes an organism – it becomes this thing that is so highly functional that you can't really even distinguish the

parts. Music is a definite universal force that (with or without knowing) people feel. I think that's what keeps a lot of people in music – they can't live without music and feeling all those amazing amounts of universal forces that are happening in the musical structure.

I'm just a guy who followed his heart and his dreams and didn't get sidetracked by conventional ideas or the beaten path, and who realized early on that whatever I'm hearing, that's where I'm going. I always felt that there was a distinct honor in getting paid to play music. Being in good health, I'm still looking forward to new adventures. I still wonder sometimes how I was able to endure all the strife and stress of playing in a symphony orchestra for so many years. But strife and stress are part of the yin and yang of life. One could never have a rich life such as I've had without the ingredients of both the positive and the negative.



Mary Ritch earned a BM at UMKC and MM and DMA degrees at USC. An Illinois native, she began studying the horn with William Scharnberg, but then pursued a career in law. She resumed playing at age 27, completing her degrees in music performance. Her horn teachers include Nancy Cochran, A. David Krehbiel, and James Decker. She thanks Mr. Watt for his assistance with this article.

¹At the height of the civil rights movement, two Black musicians, a double bassist and a cellist, accused the New York Philharmonic of racial discrimination. It was July 1969, and soon the case, which had been brought before the New York City Commission on Human Rights, was making headlines. The National Urban League called on the orchestra to put affirmative action in place. The orchestra at the time had a lone Black member, one of just a handful in the nation's five biggest orchestras. In the next months, the Philharmonic contacted music schools, the Ford Foundation and people in the music industry in an almost frantic search for Black candidates. It compiled a seven-page list of "Negro Musicians" and summoned several in for special auditions...The panel ruled in November 1970 that the orchestra was not guilty of racial discrimination but said it had "engaged in a pattern and practice of discrimination" regarding the hiring of substitute and extra musicians: an old-boy system that usually relied on the students of players. Forty years later, there are no Blacks in the Philharmonic, and their numbers remain small in other major orchestras. -- from Daniel J. Wakin's February 3, 2011 New York Times article "Mahler Said What to Whom?" (See sources page)

²Sharon McDaniel. "Gateways fest will return every other year" (see sources page)

³A substitute bass player in the orchestra.

⁴Gateways Music Festival YouTube video from June 2020 (see sources page).

⁵The Chineke! Orchestra was founded in 2015 to provide career opportunities for young Black, Asian, and ethnically diverse classical musicians in the UK and Europe. From their website (see sources page)

⁶Henry Jay Lewis (1932-1996) was the first Black musician hired by a major symphony in the United States, entering the LA Philharmonic's double bass section in 1951 when he was eighteen years old. He became Zubin Mehta's assistant conductor in 1961 (thus becoming the first Black symphony conductor in the United States). By the mid-1960s was conducting major U.S. orchestras as well as opera companies worldwide, including *La Scala Milano*. He became associate conductor of the LA Philharmonic and from 1968-76 was the music director of the New Jersey Symphony, which he transformed from part-time community group to a major professional orchestra. He was married to mezzo-soprano Marilyn Horne from 1960-79 (one of the few interracial marriages of the early 1960s). -- from Wikipedia and Marilyn Horne (see sources page)

⁷Borak, Jeffrey. "Brass Quintet is a band on the run." The Berkshire Eagle [Pittsfield, MA], 2 Mar. 1989, pp. 25, 28.

⁸On February 24, 1989, The New Brass Ensemble consisted of founder and principal trumpet James Tinsley of Canada, classical soloist at age 22 with The Boston Pops and The Philadelphia Orchestra and jazz performing and recording artist; second trumpet Robert Howard, assistant professor at Penn State and soloist with the Detroit Symphony; trombonist Gordon Simms of Halifax, Nova Scotia, recitalist in Canada and Finland; and classical and jazz tubist Jonathan McClain Sass, member of Vienna Art Orchestra and Vienna Philharmonic (who once spent 17 hours in flight to get from his home in Vienna to a quintet concert booking in the United States). Also in the group were second trumpet Leonard Foy, teacher at Middle Tennessee State University and jazz/pop performing and recording artist; and Yale-educated tubist Antonio "Tony" Underwood of New Jersey.

⁹Borak, Jeffrey. "Brass Quintet is a band on the run." *Supra*.

¹⁰McQuilkin, Terry. "New Brass Ensemble a Role Model for Blacks." The Los Angeles Times, 17 Feb. 1989, p. 100.

¹¹Henderson, Marguerite. "Hometown boy will blow his own horn on Sunday." *Asbury Park Press*, 3 Mar. 1989, p. 24.

¹²Borak, Jeffrey. "Brass Quintet is a band on the run." *Supra*.

¹³McQuilkin, Terry. "New Brass Ensemble a Role Model for Blacks." *Supra*.

¹⁴McQuilkin, Terry. "New Brass Ensemble a Role Model for Blacks." *Supra*.

¹⁵From the Young Musicians Choral Orchestra's website (see sources page)

¹⁶In 2018, 43% of total YMCO students have achieved and maintained a 4.0-grade point average throughout the entire academic year. *Ibid*.

¹⁷Samantha Clark. "Yale-bound Oakland Tech student graduates Wednesday" (see sources page)

¹⁸Akintunde Ahmad was accepted to Yale, Columbia, Brown, Northwestern, UCLA, USC, Howard, Cal Poly, Chapman, and Cal State East Bay, and waitlisted by UC Berkeley and Georgetown University. -- From Johnson, Chip. "Oakland senior's mark of success: top college admissions" (see sources page)

¹⁹From bio of Nijel Binns on enacademic.com (see sources page)

Michael Hatfield: A Tribute and Discography

by John C. Dressler

Michael Hatfield (1936-2020) is revered as an inspiring performer, valued colleague, and influential teacher, and also as a patient, kind, and warm person. Tributes appear in the obituary in the October 2020 issue of *The Horn Call*. Here is an additional tribute to my teacher along with an exhaustive discography.

Mike was born in Evansville, Indiana and took all of his musical training in Indiana. After his 23-year tenure with the Cincinnati Symphony Orchestra he returned to Indiana for another 23 years as Professor of Horn at Indiana University. Most of the biographical details below come from his obituary [printed by Allen Funeral Home and Crematory, Bloomington and reprinted in the 8 July 2020 issue of the *Bloomington Herald-Times*], which was written by Lenore Hatfield, his former wife, plus correspondence with Dr. Edwin Lacy, Robert Danforth, and Rick Seraphinoff. Their details led me to other resources, including the Media Center Director and Band Director at Bosse High School (Evansville) who guided me to yearbooks with photos of Mike both as a trumpeter and hornist, archivists at the Aspen Music Festival, and the librarian/archivists at the Cincinnati Symphony Orchestra. Dr. Lacy recalls Joe Hatfield, Mike's father, who practiced law in Evansville, and was also on the Board of Directors of the Evansville Philharmonic Orchestra.



In Performance at the
Aspen Music Festival, 1988,
Photo by Charles Abbott

While at Bosse High School, Mike studied with Charles Letsinger, then fourth horn with the Evansville Philharmonic Orchestra and a band director in the public school system. After graduation in 1954, he spent the 1954-55 academic year at Purdue University as an Engineering major; he transferred the next year to Indiana University Bloomington (IUB) as a Music/Radio and Television double major. At IUB he was a pupil of Verne Reynolds and was the first recipient of a Performer's Certificate there (following a stunning performance of the concerto by Gordon Jacob as part of his senior recital with pianist John Egan, who went on to teach piano at St. Joseph's College [Rensselaer, Indiana] for 50 years; in 1958 that work was only seven years old!). Upon graduation with the Bachelor of Science degree, Mike played in the Indianapolis Symphony Orchestra as assistant principal (1958-59 season) and the next two seasons as third horn. During this time, he was mentored by Philip Farkas when Farkas retired from the Chicago Symphony Orchestra and moved to Bloomington to teach at IUB. From 1961 until 1984, he was principal horn with the Cincinnati Symphony Orchestra.

While with the Cincinnati Symphony Orchestra, he also played in the CSO's woodwind quintet and served as adjunct professor and chair of the Brass, Woodwind, and Percussion Division of the Cincinnati-Conservatory of Music. One would think June, July, and half of August



From the 1954 Bosse High School Spirit. L to R: Richard Happe,
Mike Hatfield, Bruce Blackburn, Joyce Reed.

would be spent in a lower gear; however, his summers were nearly as busy. Mike played 9 years (1960-68) as second horn (to Philip Farkas) and then 17 years (1972-88) as co-principal horn of the Aspen Festival Orchestra and faculty member at its Institute. Other summer engagements as principal horn include: Santa Fe Opera, Chautauqua Festival, and Grand Teton Festival along with a faculty position at that Institute. According to the Minutes of the IU Board of Trustees, Mike began as a Visiting Professor of Horn in 1982, was granted a continuing contract in 1984 replacing Farkas upon his retirement, and in 1988 was granted tenure. He also served as chair of the Brass Department from 1999 until his own retirement in 2007; at that time, he became Professor Emeritus of Brass. His students continue to perform in orchestras and to teach at colleges and universities across the nation. The 2008 Western Illinois University Horn Festival featured Mike as lecturer, masterclass guide, and conductor of the mass horn ensemble at the festival's concluding concert. Participants included several former pupils and colleagues from throughout the region.

Mike and his wife, Lenore, commissioned Dan Welcher in 1979 for a new piece to open a recital featuring the Brahms Horn Trio, Op. 40. The result was *Partita*, which they premiered at the Taft Museum in Cincinnati on June 1, 1980 with pianist Robert Stillman. The three of them would perform the work again at the Aspen Festival twice, in 1980 and 1990. The work won the IHS Composition Award in 1982. Dr. Gayle Chesebro provided an analysis of the work in the October 1983 issue of *The Horn Call*, and a review of the 1985 performance (this time with pianist Daniel Culnan) at the Towson State University horn workshop appears in the October 1985 *Horn Call*. Mike compiled and edited *Don Juan: Horn Parts* (annotated in score form) for Manduca Music Publications in 1997.

Mike's connections with IHS workshops were varied and many. He served as co-host, panelist, mock audition adjudicator, masterclass commentator, and mass ensemble conductor. He was probably most visible in his role as an Advisory Council member (1999-2005). Mike was honored with the Punto Award in 2003 and elected an Honorary Member in 2006.

Discography

Commercial Recordings

This list includes all known commercial recordings of the Cincinnati Symphony Orchestra and Cincinnati Pops Orchestra with Michael Hatfield as Principal horn. The years given indicate year of release. Recordings are listed by label and then by catalog number. [NB: MMG = Moss Music Group; Klassic Haus is at www.klassichaus.us and is based in Cincinnati, Curt Timmons founder and restorer.]

By Composer

| | | | | | |
|--------------|-----------------------------------|-------------|-------------------------|--------------|-------------------------|
| Beethoven | D10, D22, D26, D46, D49, D54, D62 | Gershwin | D45, D48, D79 | Rossini | D58, D73, D78 |
| Berg | D42, D53, D65 | Haydn | D4, D14, D23 | Saint-Saens | D3, D34 |
| Berlioz | D16, D32, D33 | Lutoslawski | D38, D53 | Schubert | D55, D57, D59, D75 |
| Berwald | D9, D20 | Mahler | D55, D60 | Schuman | D13, D28 |
| Bizet | D11, D25 | Mendelssohn | D9, D20, D55, D59, D68 | Schumann | D68 |
| Brahms | D6 | Meyerbeer | D61 | Shostakovich | D56, D71 |
| Brubeck | D1, D17, D18 | Mozart | D7, D27 | Strauss, J. | D10, D22, D26 |
| Bruckner | D8, D24 | Mussorgsky | D16, D32, D33 | Strauss, R. | D38, D53, D57, D74 |
| Busoni | D40, D54, D69 | Nielsen | D5, D21 | Tchaikovsky | D12, D44, D47, D56, D72 |
| Dallapiccola | D13, D28 | Offenbach | D19, D41, D52, D61, D66 | Wagner | D80 |
| Elgar | D19 | Paganini | D3, D34 | Waldteufel | D43, D51, D63 |
| Ellington | D15 | Prokofiev | D2, D35 | Webern | D13, D28 |
| | | Rodgers | D19 | | |

By Label

- | | |
|---|---|
| <p>D1 Atlantic SD-1606 (1972) Brubeck: <i>Truth is Fallen</i>; New Heavenly Blue, rock group; Charlene Peterson, soprano; Dave Brubeck, piano; St John's Assembly Chorus; CSO; Erich Kunzel, conductor. [LP]</p> <p>D2 Caedmon TC-1623 (1978) Prokofiev: <i>Peter and the Wolf</i>; Tripp and Kleinsinger: <i>Tubby the Tuba</i>; Carol Channing, narrator; CPO; Erich Kunzel, conductor. [LP]</p> <p>D3 Decca DL-10106 (1965) Paganini: Violin Concerto No. 2; Saint-Saëns: Violin Concerto No. 1; Ruggiero Ricci, violin; CSO; Max Rudolf, conductor. [LP]</p> <p>D4 Decca DL-10107 (1965) Haydn: Symphony No. 57 in D Major; Haydn: Symphony No. 86 in D Major; CSO; Max Rudolf, conductor. [LP]</p> <p>D5 Decca DL-710127 (1966) Nielsen: Overture to <i>Masquerade</i>; Nielsen: Symphony No. 4; CSO; Max Rudolf, conductor. [LP]</p> <p>D6 Decca DL-710128 (1966) Brahms: Symphony No. 4; CSO; Max Rudolf, conductor. [LP]</p> <p>D7 Decca DL-710129 (1966) Mozart: Serenade No. 9 in D Major, "Posthorn"; Mozart: Symphony No. 28 in C Major; George Hambrecht, recorder; Eugene Blee, posthorn; CSO; Max Rudolf, conductor. [LP]</p> <p>D8 Decca DL-710139 (1967) Bruckner: Symphony No. 7; CSO; Max Rudolf, conductor. [LP]</p> <p>D9 Decca DL-710144 (1967) Berwald: Symphony [No. 5] in C Major; Mendelssohn: Symphony No. 5, "Reformation"; CSO; Max Rudolf, conductor. [LP]</p> <p>D10 Decca DL-710158 (1968) Beethoven: Symphony No. 3, "Eroica"; Strauss: <i>Der Rosenkavalier</i> Suite; Strauss: Overture to <i>Die Fledermaus</i>; Strauss: <i>Wein, Weib und Gesang</i> (Wine, Women and Song); Strauss: <i>Unter Donner und Blitz</i> (Thunder and Lightning) Polka; CSO; Max Rudolf, conductor. [LP]</p> <p>D11 Decca DL-710162 (1969) Bizet: Symphony in C Major; Roussel: Suite in F Major; d'Indy: <i>Istar</i>, Symphonic Variations; CSO; Max Rudolf, conductor. [LP]</p> <p>D12 Decca DL-710166 (1969) Tchaikovsky: Symphony No. 6, "Pathétique"; CSO; Max Rudolf, conductor. [LP]</p> | <p>D13 Decca DL-710168 (1969) Schuman: <i>New England Triptych</i>; Mennin: Canto for Orchestra; Webern: Passacaglia; Dallapiccola: <i>Variazioni per Orchestra</i>; CSO; Max Rudolf, conductor. [LP]</p> <p>D14 Decca DL-710173 (1970) Haydn: Symphony No. 91 in E-flat Major; Haydn: Symphony No. 102 in B-flat Major; CSO; Max Rudolf, conductor. [LP]</p> <p>D15 Decca DL-710176 (1970) Ellington: <i>Harlem; New World A-Comin'</i>; CSO; Duke Ellington, piano; Erich Kunzel, conductor. [LP]</p> <p>D16 Decca DL-710178 (1970) Mussorgsky (orch. Ravel): <i>Pictures at an Exhibition</i>; Berlioz: <i>Roman Carnival Overture</i>; CSO; Erich Kunzel, conductor. [LP]</p> <p>D17 Decca DL-710181 (1970) Brubeck: <i>Happy Anniversary</i>; Brubeck (arr. Proto) The Duke; Brubeck: <i>Blessed are the Poor</i>; Brubeck: <i>Forty Days</i>; Brubeck: <i>Elementals</i>; Gerry Mulligan, baritone saxophone; Dave Brubeck, piano; Jack Six, bass; Alan Dawson, drum set; Brubeck Trio; CSO; Erich Kunzel, conductor. [LP]</p> <p>D18 Decca DSXA-7202 (1968) Brubeck: <i>The Light in the Wilderness</i> (oratorio); William Justus, baritone; Miami University A Cappella Singers; Dave Brubeck, piano; Frank Proto, contrabass; David Frerich, drum set; Gerre Hancock, organ; CSO; Erich Kunzel, conductor. [LP]</p> <p>D19 First National Bank 001 (1981) Smith (arr. Stokowski): <i>The Star-Spangled Banner</i>; Elgar: <i>Pomp and Circumstance</i> March No. 1, Op. 39; Offenbach: Overture to <i>Orpheus in the Underworld</i>; Rodgers (arr. Bennett): <i>Slaughter on Tenth Avenue</i>; Gershwin: Overture to <i>Girl Crazy</i>; Rodgers: The Carousel Waltz; various (arr. Hayman): <i>Pops Hoe-Down</i>; Sousa (arr. Kunzel): <i>The Stars and Stripes Forever</i>; CSO; Erich Kunzel, conductor. [LP reissue of previously recorded material on First National Bank label; used as a promotional item]</p> <p>D20 Klassic Haus KHCD-2010-001 (2010) see D9</p> <p>D21 Klassic Haus KHCD-2010-002 (2010) see D5</p> <p>D22 Klassic Haus KHCD-2010-044 (2010) see D10</p> <p>D23 Klassic Haus KHCD-2011-001 (2011) see D4 and D14</p> |
|---|---|

- D24 Klassic Haus KHCD-2011-046 (2011) see D8 and D14
- D25 Klassic Haus KHCD-2011-050 (2011) see D11
- D26 Klassic Haus KHCD-2011-052 (2011) see D10
- D27 Klassic Haus KHCD-2012-030 (2012) see D7
- D28 Klassic Haus KHCD-2012-042 (2012) see D13
- D29 Klassic Haus KHCD-2013-036 (2013) see D16
- D30 Klassic Haus KHCD-2013-038 (2013) see D6 and D14
- D31 Landmark Records (no catalog number) (1972) Sounds of Christmas '71; members of the CSO with Mac Frampton. [LP]
- D32 MCA Classics MCAD-42318 see D16
- D33 MCA Classics MCAD-42347 see D16
- D34 MCA Classics MCAD-80122 see D3
- D35 MMG 1126. (1981) Prokofiev: *Peter and the Wolf*; Prokofiev: *The Ugly Duckling*; Don Harron, narrator; June Anderson, solo voice; CPO; Erich Kunzel, conductor. [LP]
- D36 MMG 1127. (1980) *Casey at the Bat*; Johnny Bench, narrator; Tom Seaver, narrator; CPO; Erich Kunzel, conductor. [LP]
- D37 MMG MWCD-7125 see D76
- D38 MMG/Vox Cum Laude 10006. (1984) Strauss: Concerto for Oboe and Small Orchestra in D Major; Lutoslawski: Double Concerto for Oboe, Harp and Chamber Orchestra. Heinz Holliger, oboe; Ursula Holliger, harp; CSO; Michael Gielen, conductor. [CD]
- D39 MMG/Vox Cum Laude 10017 (1984) An International Salute; CPO; Erich Kunzel, conductor. [CD]
- D40 MMG/Vox Cum Laude 10019. (1984) Busoni: Suite from *Turandot*; Busoni: Two Studies (Sarabande and Cortège) for Doktor Faust. Women of the May Festival Chorus; CSO; Michael Gielen, conductor. [LP]
- D41 MMG/Vox Cum Laude MCD 10022 (1984) see D66
- D42 MMG/Vox Cum Laude MCD 10024 (1983) see D65
- D43 MMG/Vox Cum Laude MCD 10025 (1983) Music of Waldteufel; Richard Waller, clarinet; Philip Collins, trumpet; CPO; Erich Kunzel, conductor. [CD]
- D44 Telarc CD-80041 see D47
- D45 Telarc CD-80058 (1983) see D48
- D46 Telarc CD-80079 (1983) see D49
- D47 Telarc DG-10041 (1979) Tchaikovsky: *Capriccio Italien*; Tchaikovsky: Cossack Dance from *Mazeppa*; Tchaikovsky: 1812 Overture; CSO; Erich Kunzel, conductor. [LP]
- D48 Telarc DG-10058 (1983) Gershwin: *An American in Paris*; Gershwin: *Rhapsody in Blue*; Eugene List, piano; CSO; Erich Kunzel, conductor. [LP]
- D49 Telarc DG-10079 (1983) Beethoven: *Wellington's Victory*; Liszt: *Battle of the Huns*; Liszt: *Hungarian Battle March*; CSO; Erich Kunzel, conductor. [LP]
- D50 Vox Box CD CDX-3035. (1984) see D67 and D76
- D51 Vox Box CD CDX-5130. (1983) see D43
- D52 Vox Box CD CDX-5131. (1984) see D41 and D66
- D53 Vox Box CD CDX-5136. (1984) see D38, D42 and D65
- D54 Vox Box CD CDX-5137. (1984) see D40, D62 and D69
- D55 Vox Box CD CDX-5138. (1980) see D59 and D60
- D56 Vox Box CD CDX-5139. (1981) see D71 and D72
- D57 Vox Box CD CDX-5140. (1978) see D74 and D75
- D58 Vox Box CD CDX-5141. (1978) see D73 and D78
- D59 Vox Candide QCE-31114 (1979) Mendelssohn: Overture, Nocturne, Scherzo and Wedding March from *A Midsummer Night's Dream*; Schubert: Symphony No. 8, "Unfinished"; CSO; Walter Susskind, conductor on the Mendelssohn selections; Thomas Schippers, conductor on the Schubert. [LP]
- D60 Vox Candide QCE-31117 (1980) Mahler: *Das Lied von der Erde*; Lili Chookasian, alto; Richard Cassilly, tenor; CSO; Walter Susskind, conductor. [LP]
- D61 Vox Cum Laude D-VCL 9006 (1981) Meyerbeer: *Les Patineurs*; Offenbach: *Gaîté Parisienne*; CPO; Erich Kunzel, conductor. [LP]
- D62 Vox Cum Laude D-VCL 9007 (1981) Beethoven: Symphony No. 3, "Eroica"; CSO; Michael Gielen, conductor. [LP]
- D63 Vox Cum Laude D-VCL 9018 (1983) Music of Waldteufel; Richard Waller, clarinet; Philip Collins, trumpet; CPO; Erich Kunzel, conductor. [CD]
- D64 Vox Cum Laude D-VCL 9019 (1983) Dances from the Opera; CPO; Erich Kunzel, conductor. [LP]
- D65 Vox Cum Laude D-VCL 9042 (1983) Berg: *Lulu Suite*; Berg: Three Pieces from Lyric Suite; Kathleen Battle, soprano; CSO; Michael Gielen, conductor. [LP]
- D66 Vox Cum Laude D-VCL 9058 (1984) Offenbach: Concerto Rondo for Cello and Orchestra; Ofra Harnoy, cello; Philip Collins, trumpet; CPO; Erich Kunzel, conductor. [LP]
- D67 Vox Cum Laude D-VCL 9063 (1984) Peaches and Cream; CPO; Erich Kunzel, conductor. [LP] also D50
- D68 Vox Cum Laude D-VCL 9071 (1984) Mendelssohn: Piano Concerto No. 2; Schumann: Konzertstück, Op. 86 (version for piano and orchestra). Peter Frankl, piano; CSO; John Nelson, conductor. [LP]
- D69 Vox Cum Laude D-VCL 9072 (1984) Busoni: Suite from *Turandot*; Busoni: Two Studies (Sarabande and Cortège) for Doktor Faust. Women of the May Festival Chorus; CSO; Michael Gielen, conductor. [LP]
- D70 Vox Cum Laude D-VCL 9081 (1984) An International Salute; CPO; Erich Kunzel, conductor. [LP]
- D71 Vox Cum Laude VCL 9003 (1981) Shostakovich: Symphony No. 1; Shostakovich: Symphony No. 9; CSO; Walter Susskind, conductor. [LP]
- D72 Vox Cum Laude VCL 9011 (1981) Tchaikovsky: Piano Concerto No. 2. Shura Cherkassky, piano; CSO; Walter Susskind, conductor. [LP]
- D73 Vox/Turnabout QTV-34634 (1976) Rossini: *Stabat Mater*; Sung-Sook Lee, soprano; Paul Plishka, bass; May Festival Chorus; Kenneth Riegel, tenor; Florence Quivar, mezzo-soprano; CSO; Thomas Schippers, conductor. [LP]
- D74 Vox/Turnabout QTV-34666 (1977) Strauss: *Don Juan*; Strauss: *Till Eulenspiegels lustige Streiche*; Strauss: First and Second Waltz Sequences from *Der Rosenkavalier*; CSO; Thomas Schippers, conductor. [LP]
- D75 Vox/Turnabout QTV-34681 (1978) Schubert: Symphony No. 9, "The Great"; CSO; Thomas Schippers, conductor. [LP]
- D76 Vox/Turnabout QTV-34714 (1978) American Fantasia; CPO; Erich Kunzel, conductor. [LP] Includes the same repertoire as on the First National Bank disc: D19, D37, D50

- D77 Vox/Turnabout QTV-34715 (1978) Pomp & Circumstance; May Festival Chorus; CPO; Erich Kunzel, conductor. [LP]
D78 Vox/Turnabout QTV-34716 (1978) Rossini: Overtures to: La Gazza Ladra, Semiramide, Guillaume Tell, Tancredi, La Cenerentola; CSO; Thomas Schippers, conductor. [LP]

- D79 Vox/Turnabout QTV-34749 (1979) A Portrait of George [Gershwin]; CPO; Erich Kunzel, conductor. [LP] Includes overtures to: Oh, Kay!, Girl Crazy, Tip-Toes and Of Thee I Sing

Archival Recording

- D80 NPR S80-806-35585. (recorded 25 May 1974) Wagner: Lohengrin. John Alexander, tenor; Pilar Lorengar, soprano; Eberhard Waechter, baritone; Mignon Dunn, mezzo-soprano; Simon Estes, bass; May Festival Chorus; Morehead State University Concert Choir; CCM Choral Union; CCM Women's Glee Club; Lawrence Shadur, baritone; CSO; James Levine, conductor. [LP]. Performance of the Cincinnati May Festival; recorded by W-G-U-C and issued by National Public Radio only for broadcast over their network.

Unrecorded Performances as Soloist

Hatfield appeared in a solo capacity in the following CSO subscription performances:

- November 1962 Mozart: Sinfonia Concertante [fl, ob, bn, hn]; M. Rudolf, conducting
January 1964 Etler: Concerto for Wind Quintet and Orchestra; M. Rudolf, conducting
January 1972 Schuller: Diptych for Brass Quintet and Orchestra; G. Schuller, conducting
April 1981 Mozart: Sinfonia Concertante [fl, ob, bn, hn]; M. Gielen, conducting
September 1981 Mozart: Serenade No. 12, C Minor; M. Gielen, conducting
February 1982 Brahms: Four Songs for Women's Voices, Two Horns and Harp; M. Gielen, conducting



Acknowledgements

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John Dressler is Professor Emeritus, Horn and Music History, at Murray State University. He earned the B.Mus.Ed degree from Baldwin-Wallace College in Ohio and the M.Mus. and the first D.Mus. degrees in Horn Performance and Literature with Distinction from Indiana University where he studied with Ethel Merker, Philip Farkas, and Michael Hatfield. Dressler, along with Randall Faust and Darin Sorley, presented at IHS 50 (Ball State University) a lecture/recital, "Unaccompanied Horn Trios for Studio and Concert Hall."



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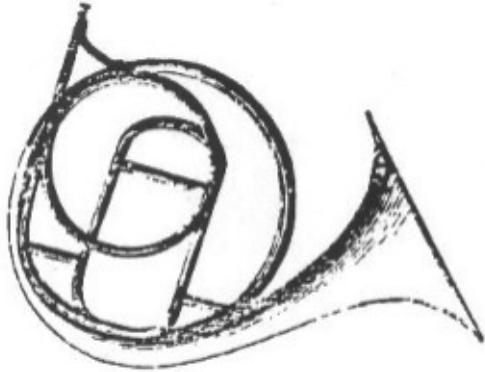
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Brahms and the Orchestral Horn

by John Ericson

With Brahms it is all written for natural horn.¹ Johannes Brahms (1833-1897) crafted some of the most characteristic parts ever written for the horn. After the invention of the valve in 1814, two types of horn – natural and valved – coexisted for many years in professional use, but by the time Brahms was composing his masterworks, the natural horn had largely fallen out of use. Yet Brahms continued to write for natural horn, a fact that opens up questions both from a historical perspective and from a performance perspective today.



Orchestral natural horn²

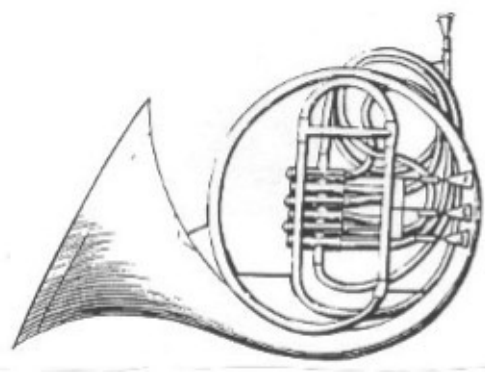
In the 19th century, there were a variety of attitudes toward valves. While we, from our perspective today as valved horn players, would think that the valve was a great invention and that it must have immediately been recognized as such by all parties, the valve actually had a mixed and slow reception. In some areas, natural horn remained in use for many years, and it certainly had its strong supporters.⁴ Differing opinions circulated on the valved horn; recognition of this fact is essential in understanding the musical reality in which Brahms lived and worked.

Among composers, lines had been drawn by the 1830s. On one side are composers who were open to the use of valved brass instruments. One composer of this side who actually composed no works for valved horn, making his example even more interesting, was Felix Mendelssohn (1809-1849). Commenting in 1834 on his overture *Die Schöne Melusine*, Op. 32 (1833), which featured the horns and trumpets outlining the minor triad (written c", eb", g"), Mendelssohn stated:

The E-flat for the horns and trumpets I put down trusting to luck, and hoping that Providence would show the players some way to do it; if they have new contrivances for it, so much the better⁵

In other words, the work was composed to require hand stopping by not only the horns but also the trumpets (!), but Mendelssohn was open to the idea of valved instruments playing these parts.⁶

At the other extreme are composers who felt that valved brass instruments were a bad idea. One such composer was Karl Gottlieb Reissiger (1798-1859). Reissiger was an important musical figure at the time, holding the position of Hofkapellmeister in Dresden from 1828; this was the court where Richard Wagner (1813-1883) held the position of second



Horn with Vienna valves³

Kapellmeister (under Reissiger) from 1843-1849. Reissiger wrote in 1837:

I hear such a beautiful, sustained solo performed in a colorless monotone on a valve horn, and it seems to me as if the instrument is moaning: "My love, I am a horn. Don't you recognize me anymore? I admit that I am too severely constricted, I am somewhat uncentered and hoarse, my sweetness is gone, my tone sounds as if it has to go through a filter sack in which its power gets stuck."⁷

His comments about the "colorless monotone" refer to the idea that the tone of the horn should have shades and nuances of tonal color, a central characteristic of the natural horn. Many other later quotations relating to this same idea could be cited.⁸ This division between supporters of valved and supporters of natural horn is key to understanding what Brahms is looking for in his horn writing, as he is the most successful of those composers who advocated natural horn in this period.

Brahms studied hand horn as a youth (along with cello and piano), and horn was one of the instruments that his father, Johann Jakob Brahms (1806-1872), performed on professionally as well. With this background, his understanding of natural horn must be a part of why Brahms composed for the instrument as late as he did.

With Brahms it is all written for natural horn

It is widely known that the Brahms Trio, Op. 40 for horn, violin, and piano is one of the last and greatest chamber works written for natural horn. Brahms was specific about wanting his Trio performed on natural horn. A source is a letter dated December 7, 1865, to his friend Albert Dietrich, director of the orchestra at Oldenburg, on possible works to perform at a concert during a proposed visit.

For a quartet evening, I can with good conscience recommend my Horn trio, and your horn player would do me a great favor if he would do like the Karlsruhe man and practice the French [i.e., natural] horn for some weeks before-hand, so as to be able to play it on that.⁹

Brahms knew he was asking for something unusual. In other words, he expected that the player did not normally use a natural horn, but that the player would be familiar with it from his training and that this was the

sound Brahms wanted in his conception of the work.

In a letter to Richard Heuberger, Brahms also stated in regard to performing the Trio on the hand horn: "If the performer is not obliged by the stopped notes to play softly, the piano and violin are not obliged to adapt themselves to him and the tone is rough from the beginning."¹⁰ In this passage Brahms gets at an important advantage of the natural horn in this work – it is "naturally" softer. The main advantage of the natural horn is however the tonal color and the resulting shadings of tonal color heard automatically with the natural horn. The following is an example:

Brahms, Trio, Op. 40, mvt. I

HORN in E flat

JOHANNES BRAHMS
(1833-1897)

Andante

Viol.

p dolce espress.

15

26

cresc.

For Brahms, this use of natural horn was, I believe, at least in part to create a nostalgic, retrospective, mood, one looking toward the past and into memories. It is this element that makes performances on natural horn problematic for an audience today. Brahms grew up with the natural horn and saw it replaced by the valved horn during his lifetime, as did basically all of the musicians working everywhere outside of France in 1865, as the valved horn only came into wide use after 1850. Audiences today, in contrast, know basically only the valved horn, and the concept of the beauty of variations

of tonal color on the natural horn is lost on most listeners.¹¹

The Trio is important in relation to Brahms's orchestral horn writing in that it points out his preferences. Brahms knew the natural horn and wanted it to be performed in his works.

Symphony No. 1, Op. 68, was completed in 1876. We don't have quotations to shed light on his intentions as in the case of the Trio, but Brahms makes several musical statements about his intentions. The following is a typical example of his orchestral horn writing.

Brahms, Symphony No. 1, Op. 68, mvt. II

Horn I in E

espr.

cresc.

f

pp

f

p

espr.

cresc.

mf

He calls for the horn in E and requests only notes playable on natural horn. His style is consistent throughout the symphony, calling for four horns crooked in pairs in the keys of C, E \flat , E, and H (B-natural in German notation). Even a casual look at the parts confirms that he is writing for natural horn or he would not have selected the keys he selected, the notes he selected, and the melodic divisions between the two pairs of horns crooked in different keys.

Two issues are relevant. First, Brahms's intentions as notated in the parts: to write so they are performable on natural horn. But second, how did players at that time actually perform these parts? Almost certainly on valved horns.

A strong statement that Brahms may be making is that to write for natural horn was one of the most anti-Wagner stances he could have taken in the charged musical climate

of the period. Even if this was not his intention, he gained something by writing for natural horn, an almost intangible aspect but one that we, as horn players, are sensitive to. Horn writing conceived for natural horn is inherently "hornistic"; it has a sound that is perceived as "right" for the horn, a sound that cannot be mistaken for a part written for another instrument in the same range as the horn. Being as well versed in the natural horn as Brahms was, this "sound" issue alone must have been highly significant.

Symphony No. 2, Op. 73, composed in 1877, raises more questions, notably further use of the B-natural crook. Does Brahms have an axe to grind? This key was extremely rare in natural horn parts

Horn writing conceived for natural horn is inherently "hornistic"

in the Classical period, and he must have realized that it would be difficult to transpose to the F crook on the valved horn. However, fingering 123 on the F crook on a valved horn results in the key of B-natural. It is almost as if Brahms is daring the first horn to play this section the "right" way, without transposition, by obtaining the B-natural crook with the valves and using natural horn technique.

Horn players however came up with another solution to the difficult transposition even then. The famous Leipzig horn teacher and player Friedrich Gumpert (1841-1906) included this excerpt as follows in volume VIII of his *Orchesterstudien* (Solobuch) für Horn, published between 1886 and 1891.¹²

Brahms Symphony No. 2 excerpt as presented by Gumpert



In other words, Gumpert transposed the part not to the F crook but to the E crook, where the transposition would be at an interval of perfect fourth instead of augmented fourth. In this period, crooks were still used on the valved horn, so this approach makes sense.¹³

In Symphony No. 2, Brahms also requested the C, D, E, and G crooks. Valved horns were available with all of these crooks at the time. Horns constructed to take terminal crooks could typically be crooked as

Is it really natural horn writing if nobody played it on natural horn at the time of composition?



Huttel horn crooked in F

high as B \flat alto. Even fixed leadpipe models could take crooks. This is notable in relation to the G crook as a horn of the general design illustrated below (a Huttel from the turn of the century) could be crooked as high as horn in G. As it stands in the photo, this horn is in F; but with a straight tuning slide (the tuning slide in the image has an extra turn) this horn would stand in G. We can't be sure, but perhaps this had some influence on Brahms to not request crooks higher than G.

The *Academische Festouvertüre* [Academic Festival Overture], Op. 80, was composed in 1880. In this work we can glean another significant insight from the passage below.

Brahms, Academic Festival Overture, Op. 80



In this passage he requests certain notes to be performed *Gestopft* [stopped] at times in all four parts. These notes would have been performed stopped on the natural horn but open on the valved horn. This notation could be seen as an admission by Brahms that he realized his horn parts were in fact being performed on the valved horn; the notation makes it clear however that these specific locations were intentional stopped effects that must be performed stopped even if performed on the valved horn.¹⁴

This notation harkens to statements of Hector Berlioz (1803-1869). In his *Grand traité d'instrumentation et d'orchestration modernes* (1843) he wrote:

Many composers show themselves opposed to this new instrument [the valved horn], because, since its introduction into orchestras, certain horn-players, using the pistons for playing ordinary [natural] horn parts, find it more convenient to produce

by this mechanism, as open notes, notes *intentionally* written as closed notes by the author. This is, in fact, a dangerous abuse; but it is for orchestral conductors to prevent its increase; and, moreover, it should not be lost sight of that the horn with pistons, in the hands of a clever player, can give all the closed sounds of the ordinary horn, *and yet more*; since it can execute the whole scale without employing a single open note.¹⁵

This passage is especially relevant to his own *Symphonie Fantastique* (1832), movement IV, where in a note to the published score (1845) Berlioz requested at the beginning of the movement that the horns “produce the stopped tones with the hand without using the valves” (*faites les sons bouchés avec la main sans employer les cylindres*); this instruction is almost universally ignored today.¹⁶

Berlioz, *Symphonie Fantastique*, movt. IV



Like Berlioz, Brahms also did not want his intentional stopped horn effects to be lost if performed on valved horn. In fact, notations of this type appear in the Brahms first symphony at the beginning of the second movement, so he was aware of this issue early in his symphonic writing.

In the later orchestral works, Brahms continues to write

in a way that his parts are at least theoretically playable on natural horn. In these works, Brahms pushes the limits of natural horn technique with the knowledge that the parts would in fact most likely be performed on valved horn. Passages such as the following are playable on natural horn, but most would agree that this would lie better on valved horn.

Brahms, *Symphony No. 3*, Op. 90, movt. III



The die was cast, he wrote the way he wrote (for natural horn), and players played the way they played (on valved horn).

One final thought. Is it really natural horn writing if nobody played it on natural horn at the time of composition? Brahms did certainly write only for natural horn, but

a case is to be made that he knew that players would play the parts on valved horns and at that point the writing does in a sense cease to be natural horn writing and becomes an exercise in notations and transposition.

But what an exercise!

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⁹This article is expanded from materials presented in my session "Natural and Valved Horns in the Nineteenth Century" at the 2001 International Horn Symposium in Kalamazoo, Michigan.

¹⁰Illustration from Georges Kastner, *Manuel Général de Musique Militaire* (Paris: Didot Frères, 1848), plate XIV.

¹¹Illustration from Joseph (sic) Kail, *Scala für das chromatische Tasten-Waldhorn in F und E* (Prague: Marco Berra, [1830/31]).

¹²See for example my article, "Trashing the Valved Horn? Comments on Valved and Natural Horns from Turn-of-the-Century England," *The Horn Call*, Vol. XXIX, no. 1 (November 1998), 53-56. A version of this article is online on the IHS website, hornsociety.org/publications/horn-call/online-articles/146-trashing-the-valved-horn

¹³Felix Moscheles, ed., *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles* (1888; repr. Freeport, NY: Books for Libraries Press, 1970), 97, cited in David Whitwell, *A New History of Wind Music* (Evanston, IL: The Instrumentalist, 1972), 26.

¹⁴That Mendelssohn did not think much, however, of the keyed trumpet is shown in a letter of February 14, 1831 to clarinetist Heinrich Bärmann (1784-1847), cited in Edward H. Tarr, "The Romantic Trumpet," part 1, *Historic Brass Society Journal* 5 (1993), 248, footnote 90, trans. Tarr. Of the trumpeters in Rome, Mendelssohn wrote,

I must still add that the trumpeters play all the time on the accursed keyed trumpets, which seem to me like a pretty woman with a beard or like a man with breasts – they simply do not have the chromatic notes, and now it sounds like a trumpet castrato, so dull and unnatural. But there is one here who plays variations on it!

¹⁵C.G. Reissiger, "Über Ventilhörner und Klappentrompeten," *Allgemeine musikalische Zeitung* 39 (September 1837), 610, trans. in Ernest H. Gross III, "The Influence of Berlioz on Contemporary Nineteenth Century Use of Brass Instruments, Part 1," *Brass Bulletin* 67 (1989), 21.

¹⁶"Trashin the Valved Horn?" *ibid.*

¹⁷Henry S. Drinker, *The Chamber Music of Johannes Brahms* (Philadelphia: Elkan-Vogel, 1932), 112. Another translation of the key phrase of this quote confirms the intent for the work to be performed on the natural horn, reading "Your horn player will do me a great favour if, like the Karlsruhe man, he practices the natural horn for some weeks before-hand and plays it on that." (Albert Dietrich and J. V. Widman, translated Dora E. Hecht, *Recollections of Johannes Brahms* [London: See-

ley, 1899], 48, cited in John Humphries, *The Early Horn: A Practical Guide* [Cambridge: Cambridge University Press, 2000], 101).

¹⁸Drinker, 111-112.

¹⁹The work is also considerably more difficult on natural horn than on valved horn – I estimate that it is about 50% more difficult, depending on the player's comfort level with the instrument. As a horn player interested in historic performance practices, I have worked on the Trio the way Brahms intended, on natural horn, practicing diligently between the fall and spring semesters a few years back in preparation for a February performance. I would have enjoyed performing the Trio in recital on natural horn, but once we got into the rehearsals, I opted instead to use valved horn. The balance and color were different on natural horn, but I am comfortable with presenting a historically informed performance on valved horn, creating as much of the color and retrospective mood of the natural horn as possible without actually using a hand horn. After working hard on the piece on natural horn, it was suddenly very easy to play on a valved horn.

²⁰This dating is based on the listing of this work in volume 10 of Friedrich Hofmeister, ed. *Handbuch der Musikalischen Literatur* (Leipzig: Hofmeister, 1893), 260, which covers the years 1886-91. All of the published works of Gumpert misspell his family name as "Gumbert" as is noted in Norman Schweikert, "Gumpert, not Gumbert!," *The Horn Call*, Vol. I, no. 2 (May 1971), 45-46. Also refer to this article in Horn Articles Online, public.asu.edu/~jgjerics/gumpert.htm

²¹See for example "A Letter from Anton Horner," *The Horn Call*, Vol. XXIII, no. 2 (April 1986), 91-93, and also my article "Crooks and the 19th-Century Horn," *The Horn Call*, Vol. XXX, no. 1 (November 1999), 49-58.

²²Brahms thus clearly intended this passage to have somewhat distant sounding "natural horn" stopping, which is less harsh and buzzy than the fully stopped sound that is typical in performances today.

²³Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, trans. Mary Cowden Clarke (London: Novello, n.d.), 141-142.

²⁴See Hector Berlioz, *Fantastic Symphony* (New York: W. W. Norton, 1971), ed. Edward T. Cone, 122, for this marking, not seen in all editions of the work (noted in Jeffrey Snedeker, "Joseph Meifred's *Méthode pour le Cor Chromatique ou a Pistons*, and, Valved Horn Performance in Nineteenth-Century France" [D.M.A. diss., University of Wisconsin-Madison, 1991], 77-79). Today, this passage is most commonly performed muted, a notation actually present in some modern editions of the work.

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Gottfried von Freiberg (1908-1962)

Hornist, Teacher, Role Model

by Robert Freund

English Translation by Elisabeth Freund-Ducatez

The following is an excerpt from the author's new book on Gottfried von Freiberg, self-published in December 2020, and available from robert.freund@gmx.at. Original German version available at hornociety.org/publications/horn-call/extras.



Who was Gottfried von Freiberg?

Let me say it straightaway: Gottfried von Freiberg was my horn teacher, was our professor at the Academy, and a role model for an entire generation of horn players in Austria. To date, nothing has been written about him, except for a few scarce lines in encyclopedias, written in a very general and impersonal manner.

For Freiberg...this famous world premiere of the Strauss Horn Concerto undoubtedly remains one of the artistic highlights of his life.

Therefore, in 2018-2019, I began to make notes and compile thoughts about his origins, his family, and his musical studies. I researched why he joined the Boston Symphony Orchestra for one season before returning to Nazi Vienna, and how he survived the war and the Nazi era. What were the circumstances of the world premiere of Richard Strauss's Second Horn Concerto, with Freiberg as soloist in Salzburg in 1943? As the questions accumulated, I began to write down facts.

Career in the Interwar Period

Gottfried von Freiberg was born in Vienna on April 11, 1908, into the family of a senior civil servant. He studied horn at the Vienna Music Academy with the famous Karl Stiegler, solo horn of the Vienna Philharmonic Orchestra, who happened to be his uncle. Freiberg's career began in 1927 as the first horn in Karlsruhe (Germany), where the Viennese conductor Josef Krips was chief conductor. Only one year later, in 1928, Freiberg became assistant first horn at the Vienna Philharmonic, next to Stiegler. After Stiegler's death in 1932, Freiberg took over the position as first solo horn at the age of 24 years, as well as his late uncle's teaching position at the Vienna Music Academy.

In 1936, Freiberg moved to Boston for one season, where

he played first horn with the BSO under conductors Sergei Koussevitzky and Pierre Monteux, sharing his orchestral duties with the local solo hornist Willem Valkenier. In my book, I describe in detail why Freiberg did not succeed in Boston and how he was, on the contrary, treated with hostility and suspicion. While he was in Boston, Freiberg knew, of course, that Nazis were already in charge in Austria, and, in particular, that Nazi sympathizers as well as members of the Nazi party (NSDAP) were filling the ranks of the Vienna Philharmonic. Nevertheless, Freiberg threw in the towel after ten months in Boston and returned from the USA. As of 1937, he was back again as first horn player of the Vienna Philharmonic as well as Professor at the Music Academy.

The Nazi Era

One should not make the mistake of considering the Nazi era in Austria as being only from the "Anschluss" in 1938 to the end of World War II. In Austria, the NS movement started well before the 1930s and lasted into the 1960s. Blacklists had long been prepared on opponents of the new system and of Jews. Meticulous records were kept about anyone in Austria of Jewish descent or even married to a Jew. It was a well-known fact that Freiberg not only strictly rejected Nazi ideas but was considered a "Mischling," having a Jewish grandfather – a potential death sentence. Only a few days after the "Anschluss," Freiberg came to know the new Hitler regime firsthand through two letters, one confirming his classification as a "quarter-Jew," the

other dismissing him from the Academy. Thanks to the support of the famous conductor Wilhelm Furtwängler in front of the highest Nazi authorities in Berlin, Freiberg and eight other "undesirable" members of the Vienna Philharmonic were allowed to remain in the orchestra. Thanks to this "special permit," the Academy reversed its decision and rehired Freiberg. Many other "politically objectionable" members were immediately dismissed or had already fled. During the war, these nine members of the Philharmonic were miserable. Any decline in their artistic level, e.g. for health reasons, would have led to an immediate dismissal. Consequently, the pressure on Freiberg must have been immense!

Artistic Highlight in the Midst of the War

Ironically, in 1943, one of the highlights of Freiberg's musical career fell into this politically perilous war period: the world premiere of Richard Strauss's Second Horn Concerto, performed in Salzburg by the Vienna Philharmonic Orchestra under the baton of Karl Böhm with Freiberg as the soloist. The composer came from Bavaria to attend the first rehearsal, but he left before it was finished and did not show up two days later on August 11, 1943 for the premiere

of his new composition. His absence raised questions and unresolved issues in the Central European musical landscape. Only recently – seven decades later – the German hornist Peter Damm was able to shed light on this mystery, as my book reports in detail. For Freiberg – as well as for his students – this famous world premiere of the Strauss Horn Concerto undoubtedly remains one of the artistic highlights of his life.

Chairman of the Orchestral Board after the War

When the war was over in 1945, the Vienna Philharmonic Orchestra urgently needed a non-Nazi-affiliated representative, since only an “unencumbered” member could successfully negotiate with the four Allied Forces: USA, Russia, France, England. These occupying forces controlled every aspect of life, even culture. Thus, Freiberg was elected chairman of the Orchestral Board – yet another highpoint of his life, from a social point of view. However, he was confronted with the Board's irreconcilable differences and extreme tensions within the orchestra in the immediate post-war period. After only one year,

Freiberg resigned from his position as chairman of the Board, justifying his decision in a well-reasoned “Memorandum” that is printed in full length in my book.

The difficult war-time period, the bombings, his concerns about his family, his demanding job at the State Opera and the Philharmonic Orchestra, numerous recordings, as well as his horn lessons at the Academy four days a week, his excessive smoking and consumption of coffee, plus the night-time scoring work – all this led to a series of heart attacks and, in 1962, to Freiberg's early death at the age of 54 years.

Freiberg as a Horn Teacher

I had played various brass instruments during my high school years in Switzerland. When I returned to Vienna in 1953, I definitely wanted to study music. When I asked people about career opportunities, I was told, “Are you crazy? And what are you going to live off?” I was well prepared for the entrance exam at the Academy of Music, yet Freiberg did not want to hear my etudes, but only politely asked me to play a C major scale. With a “Thank you, first year!” I was accepted at the famous Academy.

My horn lessons were always on Monday, Wednesday, and Friday. Freiberg and a few other teachers required all their students to be present at the beginning of their teaching classes at 1 p.m. The advanced students played first for the entire class, while the younger ones had to listen, in order to get to know the pieces and the common mistakes hornists made in them. We thought it was a good system – we younger pupils learned much without playing a single note, while the advanced ones had an audience.

Since I was one of the beginners and my lesson used to be late in the afternoon, Freiberg often talked to me after my lesson ended, before the beginning of his opera service an hour or so later. In the empty classroom, standing at the window overlooking the historic square Schwarzenbergplatz, he would smoke and talk about his life in the orchestra, about operas and conductors, even his work at the Musicians' Union – and I would listen, thrilled.

Freiberg was very patient when students played, even if they were not well prepared. He was always friendly and spoke a fine Viennese dialect. Lessons usually lasted 20 to 30 minutes. This could change abruptly and take up to 40 or 50 minutes when a student had a problem, be it with his lips, tongue, breath, embouchure, mouthpiece, and so

on. In such a case, he would dance around the student for almost an hour, until everything was perfectly in order again. That was Freiberg's unique secret. He hardly ever played for the students. This might have been due to his playing after his lessons one hour later at the Opera. With exceptions: twice he played the solo at the end of the first movement of Brahms's Second Symphony for me.

After a heart attack, Freiberg was on medical leave from performing, but he was allowed to teach. After months of not playing at all, a student asked him how to attack a high *ab*. Freiberg grabbed the nearest F horn, fixed his mouthpiece carefully, and attacked this note wonderfully and softly. At his last New Year's Eve party, he was asked by a friend, a bass trombonist, how low a horn player could play; he again grabbed a horn and attacked a contra A right away. Every horn player in the world understands what that means.

Freiberg was very patient when students played, even if they were not well prepared.

Freiberg's greatest influence on my horn studies and my future life as a musician came not from talking, not from his talking, not from his teaching, but from his setting an example as a human being and a musician. In every aspect, he was exactly the hornist I wanted to become. One day he asked me: “Freund, do you want to come to Brussels with me for three weeks?” It was the Brussels World Fair of 1958 – of course I did! Every day, I had public classes with my professor in Brussels.

That same year, tempted by the opportunity to earn money, I decided to accept my first orchestra job as a hornist with the Hungarian Refugee Orchestra, the *Philharmonia Hungarica* in Vienna. To this day, I believe that Freiberg disagreed with my decision – although he never said a word. I continued attending class, but he died in 1962 before I could take my final exam.

Specifics from his Lessons

Freiberg's way of teaching was quiet, friendly, helpful, and attentive to every detail. He always stood next to the grand piano and "watched over" the pupil's playing. A tone had to be attacked clearly, not necessarily with a strong "ta," but rather with a distinctive "da" – no sneaking into the note allowed. He often mentioned the unique dynamics of playing the Vienna F Horn. Of course, we all had to play this instrument. Freiberg accepted double horns only with students from abroad. It was very important to him that in playing with piano accompaniment the pupil didn't just "play along," but rather made music out of every note.

My book recounts some of the things that were of particular importance to Freiberg and his colleagues regarding the Viennese way of phrasing and articulating. Like many of his Philharmonic colleagues, he was convinced of the importance of upholding the Austrian tradition of playing music, based on the *Method for Violin* by Leopold Mozart. He himself observed this tradition in his own playing and, of course, he taught it to his students. Inexorably and persistently, he demanded a beautiful horn tone, clear articulation, a clean staccato,

long upbeats, and even a certain length or shortness of notes – all according to Viennese tradition. Each tone, even the shortest staccato, had to be bell-shaped, not cut off by the tongue. Another imperative was his kind of Viennese slur: not just simply connecting one note to the next, as the instrument would allow it – he wanted to hear the slur itself.

Freiberg's greatest influence on my horn studies and my future life as a musician came...from setting an example as a human being and a musician.

I remember one exhausting lesson, after having been corrected at great length in Mozart's Horn Concerto No. 4 for half an hour, so that I did not know any more what and how to play at all. (It did work out in the end.) For decades, I have been deeply grateful to Freiberg for having been so unrelenting in his teaching, for showing me the way to play Mozart.

Using a number of music excerpts in my book, I offer insights into the Viennese musical tradition – even for non-experts. Strong slurs and a certain articulation were certainly idiosyncratic in Freiberg's playing. In these matters he – along with some Philharmonic colleagues – was unyielding. "Pushing" in slurs, cutting off short staccato, and an uninspired, note-by-note performance were absolute "no-gos" for Freiberg.

Freiberg's Legacy

Gottfried von Freiberg succeeded his uncle, Karl Stiegler (1886-1932), at the Academy of Music in Vienna in the year 1932. He also took over the abundant library of horn scores and parts of Josef Schantl (1842-1902) and Stiegler, his predecessors at the Vienna Philharmonic and the Vienna Academy of Music. Therefore, Freiberg was said to own the largest library of horn music in the world.

He taught horn for 30 years, until his early death in

1962, developing a whole generation of horn players in Austria. Since the students of Freiberg were a big part of his life – he looked after them not only in class, but, when appropriate, also personally, I dedicated an entire chapter of the book to them. His former students played in all of Austria's orchestras and also abroad. Some of them became famous hornists, some succeeded in various other professions. In my book, I tried to mention each and every student and tell their stories.

Freiberg in Testimonials

In his memoirs, the Viennese former chief conductor of the San Francisco Symphony Orchestra, Josef Krips, an honorary citizen of San Francisco, mentioned the 18-year-old Freiberg as a wonderful young first hornist in

Karlsruhe. My book cites twenty-four different statements and letters from contemporary witnesses – many of them from the Vienna Philharmonic – that offer insights into how colleagues and music enthusiasts saw and judged Freiberg.

Freiberg as an Author, Composer and on Recordings

Freiberg composed about fifty horn quartets and quintets, half of them for Christmas. He also wrote fanfares; one of them is still played at the opening of the annual ball of the Vienna Philharmonic Orchestra at the Musikverein. These fanfares were also regularly played by the Vienna Horn Society (Wiener Waldhornverein). Let me also mention Freiberg's arrangements of the Adagio of Anton Bruckner's Seventh Symphony for five and eight horns respectively, following the well-known example of Ferdinand Löwe (1863-1925) who had arranged music from Bruckner's Seventh Symphony. The scores and parts have recently been printed (2020) and are now available in Austria at lanolino.at/musikverlag.

In 1938, Freiberg was invited to write an entry about the horn for a new German Music Encyclopedia. He wrote about 20 pages, shedding light on historical and functional

dimensions, transposition, embouchure, and the best age to start studying, published as "Das Horn." The article is of great interest, and in my book I cite some abbreviated excerpts from it.

Recordings that include Freiberg's solo playing still exist, among them Strauss's Second Horn Concerto, which was produced in Vienna three months after the 1943 premiere in Salzburg with the Vienna Philharmonic Orchestra conducted by Karl Böhm. Other recordings include Mozart's Horn Quintet KV 407, Mozart's Sinfonia Concertante KV 297b/App. I.9, Mozart's Serenade in E-flat major, Schubert's Octet for Strings and Winds, Haydn's Octet for Winds in F major, Beethoven's Sextet with String Quartet, the Notturmo from *A Midsummer Night's Dream* by Mendelssohn, and Beethoven's Octet.

Freiberg and the Vienna F Horn

In his time (1928-1962), Freiberg was the strongest advocate and guardian of the Vienna F Horn. He saw it as the only option and he ensured two things: that the instrument as well as the Viennese way to play it were retained. Putting down the double horn and using an F horn instead – that alone was not the Vienna Horn tradition!

Freiberg always maintained an interest in instruments. Unfortunately, no high-quality F Horns were produced in Vienna at the time, technically speaking. However, from the point of view of tone quality, they were fabulous! Freiberg also owned a double horn, made probably by Anton Cizek, Vienna, an F/high-F horn. He enjoyed it very much and showed it around to everybody interested in these types of instruments. He certainly used it for the Trio in Haydn's Wind Octet and for other high parts. When he showed it to me, I remember him whispering to me: "Try attacking very softly; that works best." Later I bought it from the family and felt the same pleasure in playing tricky high parts on it.

Robert Freund, born in 1932 in Vienna, was sent to Switzerland in the post-war period by the Swiss Red Cross, children's aid, spent his high school years at the seminary school in Engelberg (1946-53), where he learned to play several brass instruments. Upon his return to Vienna, he graduated from the Vienna School of Hotel Management and studied Interpreting at Vienna University. Beginning in 1955, he studied horn with Gottfried von Freiberg at the Vienna Academy of Music. He played first horn in the Philharmonia Hungarica, the Tonkünstler Orchestra (in Vienna) and solo horn in the Vienna Symphony Orchestra. Besides his soloist activity, he was a pas-



Although the Vienna Philharmonic continued to play exclusively on the F horn after World War II, other Viennese orchestras switched to double horns. Luckily, the Vienna F Horn improved technically, so that the other big orchestras of Vienna (Vienna Symphony, Volksoper, Tonkünstler Orchestra) do again play only the Vienna F horn. The Vienna Horn, as you can read in my book on Freiberg, means much more to us than just a necessity or a question of taste; it is an attitude of life, of musical belief. Our orchestras and their horn sections are convinced that the sound of Bruckner played on our F horns – matching the rest of the brass section – is closest to the Bruckner sound of 1890. And we are proud of that. I did not want to omit this Austrian peculiarity in my book about Freiberg.

Some things we shall never know, such as how Freiberg's horn playing was perceived (or rejected) by American listeners and colleagues in Boston in 1936. It remains a secret, as does so much from Freiberg's life.

sionate chamber musician (Wiener Bläserquintett) and toured Europe, the Middle East, the USA and Canada as well as Japan. During his entire professional career he taught horn (at University of Music and Performing Arts, Graz, among others) and wrote a French Horn Method for Young Beginners published by Doblinger. Robert is married and has three adult children. He continues to this day to be a fervent defender of the F horn and the Viennese musical tradition. His biography of Gottfried von Freiberg was self-published in December 2020, and is available from robert.freund@gmx.at.

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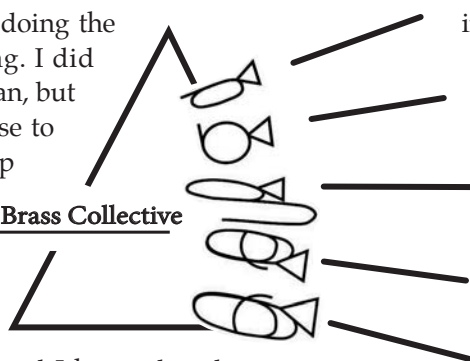
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The Chromatic Brass Collective

by Jasmine Pigott

My career has been defined by doing the unthinkable – simply existing. I did not choose to be a Black woman, but I chose to play the tuba. I did not choose to be such a minority, but I chose to keep going. I am a Black woman tuba player – one of very few in the country. To be a female brass player is to be a minority, but to be a Black woman brass player is to be virtually alone. In every orchestra or band I have played in, I have found myself the only Black woman in the brass section and often the only Black woman in the room. I have dealt with passive-aggression from white colleagues who did not think I deserved to be there, and I have dealt with overt racism from other white colleagues who really did not want me there. During high school and my master's degree, that was through painful silence and pretending I did not exist. During my undergrad, that was through being called the N-word for reaching the top of the studio as a sophomore.

While I have earned my way into every space I have occupied, there is always some sense of doubt as to whether it truly was supposed to be. Originally, such doubts were not mine, but over the years, I have



I did not choose to be a Black woman, but I chose to play the tuba.

internalized the negative rhetoric into my own thought process. Even if I was there, should I have been? After all, there was no one else like me, so what if it wasn't for me?

During the pandemic, a Facebook group was made for female, trans, and non-binary brass players. When I accepted the invitation one afternoon, I had no idea that one small click could change my life forever.

I found myself scrolling through the posts, and then I saw it – a post by a Black woman! Another Black woman! Another Black woman brass player! My eyes lit up and I started to message her about how exciting it was to finally see another person who looked like me. And then, I kept finding more and more. A panel was arranged of Black women brass players, and that Sunday afternoon, I got to surround myself with 10 other strangers in my demographic sharing virtually the same story. It was a story of being othered – a story of fighting a never-ending battle to create a space in a field in which we were unwelcome. Before I could think about what I was saying, I remember unmuting while fighting tears just to say, "I truly thought I was the only one. I'm so glad I met you all."

Formation of the Chromatic Brass Collective

I never could have imagined the impact that panel would have on my life. After the panel, we continued to meet weekly for months, slowly forming an organization that would provide a safe space for all women, non-binary folk, and trans people of color who played brass instruments. On our website is the full story of our formation.

During the COVID-19 Pandemic, there was an increase in awareness of the countless murders and police brutality toward unarmed Black citizens. As a result of these many injustices and amidst the protests following the murders of George Floyd, Ahmaud Arbery, and Breonna Taylor, several Black women gathered virtually to have a live-streamed conversation highlighting their experiences as brass players. This conversation led us to realize that we need our own community – our own artistic space. In the brass world,

there is a need to increase representation and inclusion of diverse players and repertoire. There is a need for opportunities to showcase underrepresented composers. There is a need for new material in the brass community that mirrors the world we live in. There is a need for an ensemble that blurs genre boundaries while celebrating historically underrepresented women and non-binary people. There is a need for the Chromatic Brass Collective!

Our Mission

The Chromatic Brass Collective, founded by Black women, is an organization for brass musicians that celebrates, performs, mentors, and educates in an effort to increase the visibility of racially and ethnically underrepresented women and gender non-conforming people throughout the brass world.

The Board of the CBC

I sat down with some of the collective's board members to gather their perspectives on the organization and their experiences. Here are their responses:

Jasmine Pigott: What has it been like being a Black woman on your instrument?

Yasmeen Richards, horn, President: Playing horn as a Black woman can be a difficult and trying experience. Many times throughout my career I was made to feel out of place and burdensome. Yes, I've had some great experiences playing horn but often, that joy is clouded by the judgement and standards of others. Every student, every person, has their own personal needs that are necessary to lead them to success – yet my need to feel safe and valued was frequently neglected and put on the backburner for the sake of a sound or preserving morale. While I've found solace in building this organization with such an incredible team of talented musicians, these issues are very real and have a profound effect on the individual.

Aliyah Qualls, horn, Vice President of Programming: Being a Black woman on my instrument has been an interesting experience. Quite often, I was one of very few people of color in any ensemble or organization I participated in. In the past, this led me to feel the need to overcompensate and carry the weight of representing all Black horn players on my shoulders. As I've matured and grown, I realize that all I need to do is be myself and perform the best I can at all times – I am not responsible for living up to someone else's expectation of who I am or who I should be.

Madison Dorsett, horn, Vice President of Operations: With or without my instrument, being a Black woman has always been a struggle. Not because of my own decision making, but because of how the world has perceived people like me. That perception is only heightened in predominantly white spaces, like classical music. It's bitter-sweet sometimes to know that playing the horn is both my greatest pain and my greatest joy.

JP: Why have you joined the Chromatic Brass Collective and what does it mean to you?

YR: I joined CBC because I was tired of living with the trauma of my experience while having no tools to heal from it. After years of hardship from high school to undergrad to graduate school, you're expected to graduate and go into real life as if you're not affected. It's had such a severe effect on my playing and confidence, but once graduation happens, we're expected to move on and go for jobs in organizations run by the same folks that caused the trauma! CBC helped me feel like I was doing something to help the Yasmeen that felt helpless in a lesson, that went four years without playing principal, that worked so hard only to be

treated as lesser than, and to help the Yasmeen that's now removed from these situations and processing how much they've affected her to this day. CBC isn't only about helping the future; rather, it's equally about healing the present.

AQ: The CBC is so meaningful to me because I love having a community of people that I have a deeper level of shared experience with, beyond playing an instrument. I also love the CBC's approach to intersectionality as it pertains to both gender and race/ethnicity when it comes to navigating being a brass player from underrepresented demographics.

MD: I joined CBC because I knew that I had to become the change I wanted to see so that young Black girls can know that there is a space for them. That's what CBC means to me: a reminder to underrepresented communities that there's a space for you.

Theresa May, trumpet, Treasurer: I am a part of this organization because I know what it feels like to feel alone and need a community. I have always tried to extend my knowledge, experience, and camaraderie to fellow women and women of color in my field, so CBC is a natural extension of my personal mission. I know how important it is and how much I would have benefited from an organization like CBC earlier in my career.

JP: If the Chromatic Brass Collective existed when you were growing up, how could things have been different?

YR: If CBC existed in the past, I think I would've felt a lot more comfortable in my skin while playing this instrument. Racism trickles down even to the kinds of music we're expected to play. I always felt so disconnected from my roots when my grandfather's jazz band would ask me to play and I didn't know how because only Mozart, Strauss, Brahms, and Mahler seem to be worth academic merit, and we spend most of our time playing that. Why didn't I learn jazz? Why didn't I learn Second Line brass band? Don't I have multiple degrees in music? Not just classical. What I love about CBC is this inherent emancipation of brass instruments – specifically the horn. That emancipation resonates within me.

AQ: I was lucky to have a number of female role models growing up, but I had very few role models who were people of color. I may have had less existential crises had I known that people of color could just as easily pursue a career in the music industry as our white counterparts. I now feel an obligation to ensure that I am presenting my-

self as a positive role model for young developing brass players so they can see a potential career option because of someone who looks like them.

MD: I feel like there would have been more women like me alongside me throughout my musical journey. We would be going to the same school, going to festivals together, performing at concerts together, etc. They would have given me the ability to confidently know I am not the only one.

TM: I often wonder if I would have continued on to receive a DMA if I had felt more supported, had a community of like individuals who truly understood my level of exhaustion, or if I had a community in my field to turn to when I felt isolated and discouraged. I think if CBC existed while I was in graduate school, I might have more heavily considered going further in academia.

JP: What is one thing you wish the brass community could know about being a Black woman in the field or about the Chromatic Brass?

YR: I think I'd love the brass world to understand

that music is organized sound, and sound is objective. Quit placing limits on what students, professionals, and amateurs can do, play, or look like because the Western classical paradigm of exclusivity dictates that the more difficult, the more worthwhile. Music is meant to be shared, explored, enjoyed, and expressed by the world. Any mentality and action counter to that is unproductive, regressive, and inequitable.

AQ: Understand that being someone from a marginalized group often means I frequently think about and analyze things on multiple levels, where most might only think of it on the surface level. When considering things for myself, not only am I a brass player, but I am also a woman and a Black citizen of the United States of America (among other demographics). These influence my decision making at every moment of every day.

MD: CBC is history in the making. Not just for racially and ethnically underrepresented women but for everyone in the brass and music community. Period.

TM: We are here, and we are capable.

I would be lying if I were to say being a Black woman brass player was not difficult, but I would also be lying if I were to say I have not enjoyed it. I love the ability to silence a room with my playing, and I love to see the impact I have on young Black audience members. I have a passion for performing for and empowering the next generation of musicians of color. Joining the Chromatic Brass allowed me to share these experiences with other people who enjoy the same. For the first time, I am around others who have similar stories, pains, and triumphs. We have all battled systems of oppression to get here, and against all odds, we have stood strong. When I was younger, a group like the Chromatic Brass could have made me feel more secure in my environment. I could have known that I might not be the only Black woman in the brass section, and that I was not the only one experiencing overt and covert racism from other brass players. The Chromatic Brass Collective is here and it will change the face of the brass world. If you are a woman or non-binary person of color and would like to join the Chromatic Brass Collective, please reach out to us at info@chromaticbrass.org.



Jasmine "Jazzie" Pigott (she/they) began to play the tuba at the age of ten after accidentally choosing the trombone. In 2016, Jasmine became the first Black woman to place in the Tuba Student Division of the Leonard Falcone International Euphonium and Tuba Festival Competition. In 2018, she gave her first international solo tour in Costa Rica. Jasmine actively performs, composes, writes, and researches with a goal to inspire the next generation of Black musicians. She holds Bachelor of Music degrees in music education and tuba performance from Ithaca College and a Master of Music degree in tuba performance from Michigan State University. She is currently attending the Peabody Conservatory at Johns Hopkins University for her DMA in tuba performance. For more information, contact pigottjasmine@gmail.com or visit jasminepigott.com.

¹"About," Chromatic Brass Collective (Chromatic Brass Collective, 2021), chromaticbrass.org/about

²"Home," Chromatic Brass Collective (Chromatic Brass Collective, 2021), chromaticbrass.org.



www.hornsociety.org



IHS 53, the first completely virtual IHS symposium, was full of diverse and accessible content. I have not attended an in-person symposium, and while I hope to in the future, not having the expense and time commitment of travel made this symposium more accessible for students. The thought of connecting and collaborating in person with horn players from around the world is exciting, but in a world plagued by COVID-19, learning from some of the greatest horn players in the world while sitting at my dorm room desk is one of the most ideal educational opportunities available. This ongoing experience will allow me to continue learning through November 2021, so any time this semester I want to re-watch a session or view a phenomenal concert, I will have access to it. Regardless of what my fourth COVID semester of college brings – whether we end up staying at school in person, switching to online formats, or whatever else the pandemic might bring – I know that having access to IHS53 content will provide a consistent learning opportunity for me and my collegiate colleagues across the country and around the world.

I joined the IHS last year as a junior in college. At the beginning of 2021, I became part of the first Student Advisory Council (SAC), and before diving into my specific experiences with IHS53, I want to touch on my involvement so far with the IHS. The inaugural members of the SAC have been fortunate to have a lot of input in its organization and structure. The SAC is split into several committees, and members can utilize their strengths to provide input. Some of us serve in several groups while others are leaders in one area. Thus far, I have had the opportunity to assist with graphic design for the Instagram page, an area I did not know much about prior to joining the SAC. I have learned a lot from the other members of my committee, and the skills I am learning will continue to be relevant to me in the future as social media becomes more important for musicians. If you have an Instagram account and do not follow us already, I encourage you to follow @international_horn_society and see the great work of our SAC members! We also have a great team updating the IHS Facebook page.

In addition to our work with social media, I am excited to see the SAC become more involved in IHS publications. The launch of this Student Corner in *The Horn Call* is intended to provide an ongoing opportunity for students to write and share their experiences, perspectives, research, and stories related to playing the horn. Publishing more student work has long been a goal of the IHS, and it is incredibly moving to be a part of that process as this column opens doors for conversations and connections among student IHS members. I am eager to see the dynamic articles that will be published by students through this column in the future, and I am delighted to serve as the Column Editor for the upcoming year. Being part of the SAC thus far has introduced me to student hornists from across the country, challenged me to think outside the box, allowed me to serve an organization that has both a tremendous history and a bright future, and provided me with a sense of connection

to the horn community during a time when connection or community in general is difficult to find. While IHS53 was an outstanding learning opportunity for me this summer, it also opened my eyes to the magnitude of opportunities that will be available to me as an IHS member in the future. This was my first IHS symposium, but it will not be my last.

Among the SAC members, I am not the only one looking forward to future opportunities. According to fellow member Emma Brown, "I thought that IHS 53 was almost a halfway point between what I've been feeling for the past year and a half, and what I remember things being like before the pandemic began. It was really great to 'see' people that I knew and interact with my colleagues, but it was odd and a little depressing to not be able to do it in the way that we are all used to. I felt that under the circumstances, it was a really good experience. I'm excited to have the full experience next year in Texas!"

I want to highlight just a few of the many incredible sessions at IHS53 that were relevant to students. One session that stood out to me was "The Best Seat in the House (Assistant to the Principal)" presented by Albert Houde. This session provided relevant information for young players, highlighting that playing assistant principal does not mean you are not good enough to play a "real" part. I have witnessed negativity from students about playing assistant parts, but this session stressed that assistant players are held to the same standards as everyone else. The session also thoroughly discussed the unique challenges that assistant players face and how to be a great assistant. Albert's advice emphasized preparation and flexibility, which are important skills for students in general.

Another standout session was the Minnesota State Horn Repair discussion with Greg Beckwith. This session was excellent for anyone who wants to learn more about the instrument repair process, and I enjoyed the virtual tour of the repair shop that detailed each of the spaces and tools that are used in horn repair. This virtual tour experience felt interactive. I felt like I was not just watching a Zoom screen but was seeing different spaces of a new environment while learning new information about a variety of instrument repair issues and techniques such as valves, cleaning, soldering, and the educational process at instrument repair school. Sessions like this set IHS53 apart from watching a YouTube video, because there were live questions and answers, and you could interact and participate.

In addition to lectures and discussions, there were many performances, which can still be viewed on demand at ihs53.com. One of my favorites was Eric Whitacre's *Sleep* performed by a horn octet. This was a virtual chamber group, so each of the members recorded themselves playing individually, and it was edited together. This method of recording chamber music has become common during COVID-19, and while it is a different experience than playing together in person, it allows for musicians from all over the world to perform together. It was wonderful to see the many virtual chamber music collaborations

featured at IHS53, and it was even better to get to participate in a virtual chamber group with the other SAC members. We performed the "Hunting Chorus" from Weber's *Der Freischütz*, and it was edited by Emma Brown, who excels at video editing. After recording my own part, it was exciting to hear the final product and how the collaboration came together. I hope that even as more in-person chamber opportunities become available, the horn community will continue to utilize the accessibility of virtual collaborations to incorporate hornists from around the world in performances like this. Watching the live and virtual performances at IHS53 opened my eyes to a variety of new horn repertoire, which I hope to play in the future.

Through the discussions, lectures, performances, masterclasses, and other opportunities at IHS53, I learned a great deal about the horn and have much more to discover as I continue accessing the on-demand sessions over the coming months. From the student perspective, this was an incredible learning experience that connected me to a variety of topics related to horn, some of which I had not thought about. Topics ranged from the involvement of women in academia and professional music to the compositional process, horn in jazz, audition preparation, cultural music, music business, natural horn, practice strategies, and much more. The diverse programming provided something for everyone, but particularly for students it offered an introduction to new areas. This experience rejuvenated my passion for the horn, and has brought me beneficial knowledge as I enter my final year as an undergraduate student.

As I look back on IHS53, my first International Horn Symposium, I am excited to attend many more. I hope someday soon we can have in-person events to meet and share live music with hornists from around the world, but I also hope that we will continue to offer the accessibility and flexibility of virtual programming. There were so many new and unprecedented advantages of IHS53, including the ability to watch sessions from your living room anytime. The virtual format allowed the IHS to disseminate its ever-growing collection of information further than ever. I have confidence that the devoted individuals on the SAC and the many other members and leaders of the IHS will ensure that students continue to have even more opportunities like this in the future.



Lauren Antonioli studies horn at Western Illinois University with Professor Jena Gardner. She is thrilled to serve the International Horn Society on the Student Advisory Council this year. Lauren currently performs in the Western Illinois University orchestra and wind ensemble, and has appeared with the Quincy Symphony Orchestra in Quincy, Illinois. Lauren spent three summers touring the United States performing through Drum Corps International. She played mellophone in Phantom Regiment, Music City, and Pioneer Drum and Bugle Corps. In addition to performing, Lauren enjoys teaching private lessons to local junior high and high school students.

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Technique Tips

Drew Phillips, Column Editor

What's Your Workout Split? Organizing Your Practice Planning

Let's talk workout splits. And no, I don't mean going to the gym, whether you follow a push-pull-legs split, or how you are lifting weights. I'm talking about how you schedule and plan your practice sessions. I like to think of practice sessions as workouts; it makes it sound way better than "I'm going to a practice room" and more like "I'm doing something productive and getting stronger." And that's what our practice sessions/workouts are supposed to do, right? Make us stronger and able to function better?

In this vein, how do you plan your workout? Is it on a "need-to" basis? Do you walk into your session without a solid plan of what you're going to do for the day? Are you meticulous in your minute-by-minute planning of how you are going to work that day? Are your sessions

technique based? Self-fulfillment based?

There are no right answers to any of these questions, as every person is different and what works for one will not work for another. However, when discussing the topic of planning out your practice, I believe there are three major points: consistency, efficiency, and tangible improvement. Anyone can split or operate their workouts in whatever way they feel, as long as they adhere to: 1) a schedule they will consistently be able to keep and improve with, 2) a method that allows the goal, objective, or target muscle (or technique in musical terms) to be hit and rehearsed within an appropriate time span, and 3) an approach guaranteeing that each objective is improved upon in a tangible way. Let's discuss these and give an example of a possible workout split.

Consistency

No one needs an explanation why workouts need to be consistent. Consistency builds endurance, solidifies technique with repetition, and generally sets you up to be well-organized and disciplined. But what about the consistency of technique built and work done in these workouts? Should you hit a certain technique every session? Should you hit some objectives once or twice a week? Should you have two workouts a day?

Everyone is different due to ability, age, strength, and time limitations, so answers will vary. However, let's imagine some different scenarios that influence your thoughts on the matter.

- Long tones are excellent exercises, but also time-consuming and tiring. When training two or three times a day, maybe long tones in only one of those sessions would be beneficial, as the other sessions could be used on other techniques.
- High range has a limit on how long you can realistically produce quality sound, based on ability and other playing requirements in your workout or performances that same day. To improve anything, you need frequency. However, if you know that you are rehearsing the Brandenburg Concerto

No. 1 in orchestra, have a recital dress rehearsal, and then a gig later that evening, maybe doing heavy high range practice isn't the move that day. Save that for your less heavy days.

- Endurance can be achieved by playing through volumes of music that are less difficult and that sit in the middle of the range. However, is the day that you have to perform principal horn on Handel's *Judas Maccabeus*, drive to another gig and play fourth horn on Beethoven 9 really the day you should be working on playing in the middle of the range, not warming up the outer extremes of the range, and punishing the corners with endurance practice?

My point is that every technique needs frequency to improve, but that you must be smart with the way you plan your workouts. We rarely have unlimited time to practice without interruptions, be they musical or life related. Anticipate these interruptions, and program your workouts to get in the amount of practice you need of a specific technique, but arrange it around what you know will contribute to success.

Efficiency

I tell my students that as you get older, you usually get less and less time to do what you want. Regarding workouts or practice sessions, you often add more responsibilities to your plate as you age. These can range from increased or more difficult classes in school, gigs that take

up more time (teaching or performing), life experiences, or day-to-day living (driving, grocery shopping, laundry, etc.). Finding more time to get in that same workout you had when you were younger can be difficult. The need for efficiency in the time you do spend working on that

technique is paramount; no one has the time to spend endless hours in a practice room!

When planning your workouts, visualize the exercises that will give you the most bang for your buck and allow you to hit the technique in a way to see tangible improvement. The worst kind of efficiency is when you sit in the practice room and think “Well, I want to work on low range, but I haven’t really thought about what to do. I guess I could play Kopprasch down an octave. Or I could do scales. Or I could do lip slurs. Or I could play trombone etudes. Or I could...” Not planning how to practice the technique leads to a massive waste of time and a lack of objective, meaning that you know *why* you are about to do an exercise, but not the *how* or *what*, when you should stop, and at what point you recognize it has improved and you can move on. Suddenly, you’ve spent 30 minutes playing Rochut studies without a plan of where to stop and

your corners are tired, but you really *needed* to practice the Ravel Piano Concerto solo for the rehearsal tonight, and high range is just *not* happening now. Oops.

Have a plan and objective. Know what you want to accomplish, know how you want to accomplish it, know when you want to accomplish it, and when you finish it, be done and move on. Don’t head into a workout without a plan. In the gym, it’s easy to spot those people. They wander through the machines and free weights aimlessly with no idea of what they are there to do, usually ending up following people around and copying them or doing random exercises. An unplanned practice session is the same way. The player ends up just playing through random bits of music or exercises with no purpose or thought and wastes the time away. Don’t waste your precious time by not thinking before you work and not getting to what you *need* to because you’re tired too quickly or ran out of time.

Tangible Improvement

You always need focus in a workout. Whether the focus is on something specific such as acquisition or betterment of a specialized technique or a more musical performance combining many techniques, there has to be a target for everything. That objective must be clearly definable by *you*, the practicing musician. If you can’t define what an improvement looks like, how will you know if it got any better? The methodology and approach matters, because without that goal at the forefront, playing is done without mindfulness and often with no improvement.

The best thing that many of us have (or had) is great teachers. They expound wisdom to us, gained through experience and research, on how to improve any skill on the horn. These are your coaches, your trainers, and your mentors who pour their knowledge of playing and pedagogy into you that you recreate in your workouts. Pro tip: *do what they say*. And don’t just feebly attempt what they prescribed. Understand and execute each activity with the mindfulness of what their objective was when they gave you the exercise. Your coach has been through and experienced levels of playing that you might not have (otherwise you wouldn’t be working with them), and you are looking to gain insight in order to improve. Through this experience and wisdom gained personally, your coach is giving you an exact order of activities or exact way to do things. Do them

exactly as they say! There is a prevalence in the fitness community of those who hire trainers at a gym, but only work at the skills the trainer wants them to improve while in their presence. Listen when your coach tells you *what* they want to be better, then *do* the thing they prescribe to get better, always making sure you aim for that target.

Let’s say you don’t have a coach you see consistently. You can still make your own objectives and shape your practice time. Set small or big goals and come up with a routine or plan to accomplish it. For example, setting a general goal of “I want better articulation” can encompass many smaller goals. Accomplish that with smaller goals of “I want better tone with my staccato notes” or “I want a faster legato tongue” or “I want to tongue at a softer dynamic with a clear front.” From here, you can either form your own exercises, or gather from various resources. Through local teachers or professionals in your area, social media, or content available in books, online videos, or audio recordings, the wealth of knowledge available is vast. Look into any of those resources and I guarantee you will get some help.

In any case, a workout must always be guided by the questions “Do I know if something has gotten better?”, “What does better sound like?”, and “Did it get better?” This will be how you formulate your goals and objectives, and how you know if you hit them.

Sample Workout Plan

For myself, based on many different factors, I will separate my weeks and plan my practices down to the very last minute. During the weekdays, my teaching schedule can be a bit wonky (odd half hours or 15 minute breaks here and there), so I have to be concerned with every point above to

make sure I get done what I need to. I like to have at least three workouts a day of varying lengths that focus on specific skills, utilizing them in music, reinforcing them, and always ending with literature practice. One given weekday might look something like this:

| Workout | Time of Day | | Duration (min.) |
|---------|----------------|---|-----------------|
| 1 | 8:00-8:25 am | Long tones | 5 |
| | | Overtone series | 8 |
| | | Chromatic scales | 2 |
| | | Range extension | 7 |
| | | Articulation | 3 |
| 2 | 12:15-12:55 pm | Overtone series / slurs, articulation | 5 |
| | | Specific skill 1 | 8 |
| | | Specific skill 2 practice | 8 |
| | | Etude practice with specific skills | 9 |
| | | Solo or orchestral literature | 10 |
| 3 | 5:00-6:00 pm | Overtone series / slurs, articulation | 5 |
| | | Specific skill 1 reinforcement | 10 |
| | | Specific skill 2 reinforcement | 10 |
| | | Etude with specific skill 1 & 2 | 10 |
| | | Recording etude for playback | 5 |
| | | Solo or orchestral literature | 5 |
| | | Recording solo or orchestral literature | 5 |
| | | Cool down | 5 |

Going back to thoughts mentioned above about frequency and kind of technique, I shape my training into blocks based on what is needed at the time. If I know that my next performance features *Ein Heldenleben*, flexibility and high range will be some of the specific skills I fill my practice exercises with. If I'm going to be performing a solo recital, I'd make sure my specific skills would be techniques that are challenging in the repertoire and endurance. My training blocks are typically going to last 4-6 weeks, then shift to something related, but a little different so that I don't get into a habit of becoming good at just one type of exercise.

Some techniques lend themselves to work every day, and others may need time to rest. Overtone series flexibility over the range of the instrument can be played every day, but maybe your high range needs intense work done only every other day. Maybe the weekends are great for you to take time to work on endurance a bit because the weekdays are filled with other playing you must do. Whatever your specific workout needs are, formulate your split around

what is best for you and gets you the tangible results. Everyone is a little different and your split, techniques to improve, ways you improve, and exercises will continue to shift throughout your playing career, so embrace it and always look for what is serving you and your plans best.

Each of these workouts is flexible based on what is going on, but I try to cover and reinforce at least two specific skills, with time for literature practice at the end. The best part of this is that they are planned. I know myself, and the skills and activities that I want to see improved and worked on, so I never have to wonder about what I'm going to do during my skill practice. When that improves to my objective, I either change the exercise, change the skill, or increase the difficulty. Working with a teacher or self-formulating a practice schedule like this will only increase your efficiency and ability to be as organized as possible in your workouts.

Planning will make you more confident and efficient as you head into each workout and can ultimately lead to better playing and better "gainz" (as we say in the fitness community). Go get that workout in!

Drew Phillips is the Assistant Professor of High Brass at Liberty University. He is the cofounder of the Cor Moto Horn Duo and cohost of the podcasts The Complete Musician and Drew and James Talk About Everything. He enjoys watching Japanese reality shows on Netflix and if he doesn't return your text message or phone call, he is probably lifting at the local gym.



Modal Transposition: Simple Tunes à la mode

Those who know me know I love modes. Why? Because they can add interest and flavor to otherwise simple or banal tonalities. Pedagogically speaking, they offer enhanced aural challenges and push the envelope away from the traditional ingrained tonal paradigms. From a theory standpoint, knowing the modal systems helps explain why something sounds the way it does. For example, so many familiar tunes, especially folk songs, would not be considered purely major or minor. “Greensleeves” is Dorian, “Maria” from *West Side Story* is Lydian, “Sweet Home Alabama” is Mixolydian, etc. But what if we take other well-known tunes and modalize them?

Horn players are no strangers to transposition, which

is at its core the act of seeing one set of notes and playing another. The more comfortable we get with the act of transposition, the better and quicker we can do it at sight, without writing out the resultant notes/pitches. I like to take this concept and instead transpose modally, adding accidentals based on the required chromaticism of each mode. To streamline this process, the melodies chosen for this exercise will all be in C – that is to say, no accidentals (with very few exceptions). You can equate the relative difficulty to transposing in a traditional sense from highly chromatic keys – it is doable but difficult and adds layers of skill that we aren’t concerned with for now.

To start we should refresh our knowledge on some of the standard modal variations, and which scale degrees are altered for each:

| | |
|--------------------------|---|
| • Ionian (Major): | 1 2 3 4 5 6 7 8 |
| • Dorian: | 1 2 $\flat 3$ 4 5 6 $\flat 7$ 8 |
| • Phrygian: | 1 $\flat 2$ $\flat 3$ 4 5 $\flat 6$ $\flat 7$ 8 |
| • Phrygian Dominant: | 1 $\flat 2$ $\sharp 3$ 4 5 $\flat 6$ $\flat 7$ 8 |
| • Lydian: | 1 2 3 $\sharp 4$ 5 6 7 8 |
| • Lydian Dominant: | 1 2 3 $\sharp 4$ 5 6 $\flat 7$ 8 |
| • Mixolydian (Dominant): | 1 2 3 4 5 6 $\flat 7$ 8 |
| • Aeolian (Minor): | 1 2 $\flat 3$ 4 5 $\flat 6$ $\flat 7$ 8 |
| • Locrian: | 1 $\flat 2$ $\flat 3$ 4 $\flat 5$ $\flat 6$ $\flat 7$ 8 |
| • Super Locrian: | 1 $\flat 2$ $\flat 3$ $\flat 4$ $\flat 5$ $\flat 6$ $\flat 7$ 8 |

When we apply this to our blank canvas of C major, we get these resultant pitches:

| | |
|--------------------------|---|
| • Ionian (Major): | C D E F G A B C |
| • Dorian: | C D $\flat E$ F G A $\flat B$ C |
| • Phrygian: | C $\flat D$ $\flat E$ F G A $\flat B$ C |
| • Phrygian Dominant: | C $\flat D$ $\flat E$ $\sharp F$ G A $\flat B$ C |
| • Lydian: | C D E $\sharp F$ G A B C |
| • Lydian Dominant: | C D E $\sharp F$ G A $\flat B$ C |
| • Mixolydian (Dominant): | C D E F G A $\flat B$ C |
| • Aeolian (Minor): | C D $\flat E$ F G A $\flat B$ C |
| • Locrian: | C $\flat D$ $\flat E$ F $\flat G$ A $\flat B$ C |
| • Super Locrian: | C $\flat D$ $\flat E$ $\flat F$ $\flat G$ A $\flat B$ C |

So now all we have to do is paint by numbers on our blank canvas (or I suppose paint by scale degrees)! You can select simple tunes of any kind, either written or by rote if you want an additional aural challenge. For example, if we chose Dorian mode for our first transformation, we would make all E naturals $\flat E$, and all B naturals $\flat B$ – everything else stays the same! Not every tune will use

all the uniquely modal scale degrees, especially if it is limited in range (like “Mary had lambs”).

For this article I typed up several simple tunes that due to potential copyright issues only may sound like tunes you know, but have no actual relationship. Yes, we’ll go with that.

Here are some to get you started:

1. *"Mary had lambs"*

2. *"Row your dinghy"*

3. *"You're old"*

4. *"Stupendous finesse"*

5. *"Set the demolition charges"*

6. *"I Plead the Fifth"*

7. *"Let's go to the Sportsball"*

And with that, the sky is the limit! For an additional challenge, here are a few increasingly challenging levels that you could attempt:

- Level 1: Pencil in all accidentals (or transcribe tune as such)
- Level 2: Sight transpose modally (don't pencil in accidentals)
- Level 3: Learn tune by rote and modally transpose by rote
- Level 4: Transpose simple tune into another key, and then modally transpose

I hope you have fun with this, and that it allows you to take a break from traditional interval-based transposition, while pushing your aural skills even further!

James Naigus is the Lecturer of Horn at the University of Georgia. He is also the cofounder of the Cor Moto Horn Duo and cohost of the podcast The Complete Musician. His favorite mode is Lydian and his current favorite activity is napping. jamesnaiguscomposer@gmail.com.

Music, Health, and Science

Covid-19, Lip Surgery, and Recovery

by Colvin Bear

I may be the only horn player in the world this coronavirus helped, but the situation also required lots of healing and practice to be able to play again.

In November of 2019 I noticed something white, potentially a growth of some sort, on the inside of my upper lip. I didn't think about it much as it wasn't hurting or interfering with my playing. It looked as though it would align with the space between two of my upper teeth when I played, and I figured it was no big deal. It would go away, hopefully, when I had to take a week off to handle family business in December. But when I returned to playing after that break, the growth was still there, not hurting anything, just being there.

I had my regular dental check-up in February 2020, and figured I would ask there about the growth as it had started feeling hard to the touch. My dentist noticed it before I had time to ask, did not know what it was, and set me up to see a specialist in oral cancer, just to cover all the potential problems that might be presented. That appointment was on March 23, when things were starting to close due to coronavirus infection concerns. Dr. Ashleigh Briody, DDS, of Central Ohio Skin & Cancer, Inc., informed me it was a pre-cancerous growth (with a name about half a mile long and all the usual medical terminology associated with such) that needed removal and a biopsy. The lip should be fine in a few days, I was told. As I had no playing responsibilities for several weeks, I thought everything would be in good shape, and the removal procedure went ahead. This was the day before all non-emergency medical work was cancelled due to the virus, as not a lot was known about the virus and there was great concern about the availability of personal protective equipment for medical professionals.

The next day a phone message from Dr. Briody stated that the lab work confirmed what the growth had been, but there were some irregular cells at the edge that would also need to be removed. However, as all non-emergency work was cancelled, the next opportunity would be at the six-week checkup, which was scheduled for May 7. All of this made sense given the situation at the time.

The problem was the assumption that the lip would be fine in a few days, which was incorrect. When I tried playing after four days, it was a total disaster, and after about five minutes I ended the practice session. This was going to take longer than the doctor realized. In no way am I going to criticize the medical staff or the work they did on my lip. They did fantastic, professional, and necessary work to resolve the medical issue, and I thank them for their dedication. I would recommend them to any horn

I may be the only horn player in the world this coronavirus helped...

The lip should be fine in a few days, I was told.

or wind player facing a similar situation. The lip looked and felt fine in a few days, but it did not play fine. And I had rehearsals and gigs lined up for Palm Sunday and Easter, April 5 and 12. Medically I was in great shape, but musically I was in deep trouble. Ever try to find a good substitute horn player in a smaller community for a job on Easter or Palm Sunday? They do not exist, or they are working somewhere else already.

Here is where the coronavirus did me a favor. The Palm Sunday event was cancelled! No need to find a substitute or have a total playing disaster! Same for Easter Sunday! And with the second procedure scheduled for May 7 and a symphony concert scheduled for shortly thereafter, no need for a sub for that gig either! All the music work all over the place was cancelled! To the best of my knowledge, I am the only musician for whom the virus did a "favor." I actually wish for all my musician friends the music hadn't had to stop, I wish it was not still stopped, and I hope that it can fully resume in the near future.

I would like to share a few tips for what worked in getting my playing back to an acceptable level. It took six weeks until I once again obtained an acceptable level of mediocrity, and longer than that until I considered myself back to full playing capacity, and my playing continues to improve to this day.

You have to give yourself permission to stink as a horn player. If you hold yourself immediately to the standard you normally expect of your playing, you will drive yourself crazy or fall into total depression. For a while I thought my career was over except for writing some resignation letters and selling the hardware. But perseverance and time came through for me. To mentally survive this time, however, I had to give myself permission to really stink on the horn. Always bear in mind that the first time Dennis Brain picked up the horn he did not play the Strauss horn concertos. After an injury or after medical treatment, you should not expect to either. Give yourself permission to sound bad, knowing you have the will power to eventually sound better.

A dentist who is a specialist on oral cancers and such is seldom a horn player, rarely a musician, and not trained on the workings of an embouchure. Give yourself time to heal. It was six weeks after the first procedure before I reached a point of acceptable mediocrity. Then after the second procedure, I took a longer break before I even touched the horn.

If you are not already familiar with Lucinda Lewis and her work on broken embouchures, blocked buzzing, and her buzz pipe exercises, you need to learn about them when

you are injured. There have been several times in my life these resources have helped me, and I use some of them every day to help convince the embouchure muscles how they should work and feel. Lucinda Lewis has books, she has a website [embouchures.com], and she sells buzz pipes. I bought all her books and a buzz pipe just because her work has helped me through several difficult times. She is part of my daily routine, and for those of us without a natural embouchure, I suggest using some of her teaching every day. And there are other sources for information in dealing with healing a damaged embouchure. I recommend the article by Gina Gillie in the October 2020 *Horn Call*, "Embouchure Overuse Injuries: A Personal Experience and Advice for Recovery." Although my injury was not from overuse, the same principles apply.

Get a new and different beginning horn method, admit you need to start over, and begin on page one. At the end of a week, you may feel you would flunk beginning band class, but progress will be made slowly. And here is where establishing a standard enters. Make yourself play the beginning horn pieces perfectly. Accept no errors. Give yourself time to learn the beginning things perfectly. You are retraining all your muscles and neurons, all the things that used to be automatic in your playing. Make sure you do all the details correctly. I have heard players who were injured play things that used to be playable for them, difficult things, and continue playing them badly hoping it will get better. You absolutely must accept that all the fundamentals must be rebuilt. For me, it was three weeks before I felt I could pass seventh grade band, but it came. And over time it came more quickly.

Modify your basic warm-up routine. Make it doable, not impossible. It will take time until you have all the range and speed back. Accept the limits, but play well within those limits. Smaller range done well beats bigger range done poorly. Slow accuracy beats fast errors. You are retraining muscles and mind, and that takes time.

You have to give yourself time to heal.

Once the basics are beginning to happen consistently, get the sheet music to an orchestral piece you may be playing in the future. For me it was the second horn part of Tchaikovsky's Fifth Symphony. Again, play for accuracy, not speed. Gradually it will come back. I suggest getting the complete part of something, not the excerpts. The excerpts are often the hardest part, and you need time before doing them. Notice I said the second part, not the first part. I play second in our orchestra, so I knew the part. And I knew the first part would just not work for me at that time. Also, as long as the piece is in the public domain you can get the part online from IMSLP (Petrucci Music Library). For a symphony player recovering from an injury, this is an excellent source for parts to many of the works you hope to play sometime.

When things seem to be coming together at a semi-

respectable level, get out a tuner and begin checking intonation. I have found alternate fingerings are now more in tune than the old standard fingerings. Perhaps this is because of some scar tissue replacing previous lip surface. And don't forget both equal temperament and just intonation in all the keys. Check them all out, work with them, and figure out the best fingerings and pitch adjustments for intonation in different keys. This is a good way to help keep from being noticed for the wrong reasons, which would not help your mental state at this time.

After six months I felt I could play horn successfully again. The horn quartet I play with performed outdoors, socially distanced, for an assisted living facility in July, and I was able to do that acceptably. The symphony I play with performed a concert with smaller instrumentation, and I was able to play second on that gig. The horn quartet recorded Christmas tunes, and that was successfully handled. We gave the recordings to assisted living facilities and churches for the 2020 Christmas season, as there was no live music.

Music will return, and we all wish for times playing with our friends without the social distancing and with a full audience. It will return. I am saddened by all the music that has not been played. I am saddened by the impossibility of playing the big orchestral works, the symphonies by Brahms, Bruckner, and Mahler, the oratorios with lots of voices, the major concertos. They will be back, however. But what saddens me most is the people who will not be back, those we have lost to this virus. The people who have had the virus and are healing, I am sad for them and what they have gone through. The people currently being treated for the virus and the medical professionals who have been lost dealing with this saddens me greatly also.

May we all be safe, put up with wearing a mask, and keep practicing as we look forward to playing full concerts again. Because when that happens, we want all our musician friends – and friends in the audience – to be there.

Now in his 48th season with the Springfield Symphony in Springfield, Ohio, Colvin Bear has also served as Adjunct Instructor of Horn at Wittenberg University for 38 years. He is a member of the Valley Horns, a horn quartet of players in the Dayton and Springfield area, and teaches private lessons (currently via Zoom).



COR Values

Ellie Jenkins, Column Editor

An Interview with Mark Atkinson

Atkinson is a name long associated with fine professional horns. Already a fixture in the Southern California brass world after working with his father, Robert, for years, Mark Atkinson began making his Geyer model AG2K in 2000, and that model has since become a common sight and sound in symphony orchestras around the US and the world. Mark took time to talk with me during July 2021.

Ellie Jenkins: You come from a family of horn players and horn builders, correct? Can you elaborate a bit about that?

Mark Atkinson: My father was a horn player, and played principal horn in the Kansas City Symphony and the Indianapolis Symphony as well as the Wichita Symphony. When my father was performing, seasons were only about 22 weeks long. He had a degree in mechanical engineering as well, so while we lived in Wichita (where all six of us kids were born), he went to work for Boeing. Later he worked with Lockheed and other aerospace companies, so that's probably the origin of my engineering inquisitiveness. My brother Jim is a horn player as well, who freelanced in Los Angeles with Vincent DeRosa, and performed with the Utah Symphony as well as teaching at Cal State-Long Beach. He still plays in the LA Opera. It worked out well that my brother stayed in the performing realm and I veered more into building horns – otherwise we'd have been competing with each other and there'd have been no peace in the family!

EJ: Tell us a little about your history as a horn player. When did you start, and why? Schooling? Playing as a career or partial career?

MA: My horn playing history is a much thinner book than for horn building. I did study with some great players and teachers, including Wendell Hoss, James Decker, Vincent DeRosa, and John Barrows. Hoss was all about musicianship and phrasing. Jimmy Decker had impeccable articulation. Vince DeRosa, he was all about power and sound and agility. I'd go to wherever Vince was, often some recording set when he had a break. When I did go to his house, I'd often find him practicing – he pounded the Verne Reynolds etudes. He told me, "Mark, if you can play these well, you can play anything." And then with John Barrows, he had the epitome of a gorgeous sound with phrasing that would just make you cry. I played in community groups, church gigs, and the like.



EJ: Where did you get your training for building fine horns?

MA: I think it probably starts with my dad's relationship with Carl Geyer and his horn assembly technique. I gleaned a lot of information from that. When my dad was in Indianapolis, before and after he was married, anytime he had a break he'd go to Geyer's shop. Geyer, unbeknownst to many, had his own foundry. He cast parts in brass and bronze for ornamental things, and I think he did his fair share of plumbing fixtures. Like everyone else, he had to pay the bills! My voyage in learning to build fine horns continued with the years I spent in college learning machining. Then I worked for a short time

with some of the greatest valve makers this country ever produced: Bernard Marston and Foster Reynolds. For quite a while I worked at Calicchio Trumpets, in Hollywood. Dominic Calicchio was an Italian craftsman who started making trumpets in New York City – his foreman there was Robert Giardinelli. I also trained with some excellent Burbank machinists, most of whom worked with the aircraft industry, back when Burbank had a huge Lockheed factory. The most important thing I learned, as I look back, is that you can't build anything good without making your fair share of mistakes. I've made more than my fair share, but I would never give up. "You can't make an omelet without breaking eggs," as the saying goes.

EJ: When did you open Atkinson Brass? Has the shop always been based in Burbank?

MA: We opened in 1988 under my own license, so we've been around for over 30 years in Southern California – just reminds me how old I am! We haven't always been in Burbank, but we've been in the general area, and we've been in this location since 1997 – 24 years! We're looking for a better spot that will help us with faster delivery, be all on one level, and have more character and more possibilities in general.

EJ: When did you start building horns? What was the first type/style of horn that you built, and what was the inspiration for that?

MA: I started building horns in 1990, first with Kruspe and Knopf compensating horns on my own. These are some of the sounds that stuck in my mind and I wanted to try and preserve them. In my opinion, those horns have a lovely Waldhorn quality that I wanted to emulate. Compensating horns tend to be more European than American,



and I think that has a lot to do with our halls. European halls are often small, with a lot of marble, stone, and hard wood. You can drop a pin and have it heard in the back of the hall. The American sound style (both 8D and Geyer) is totally different from the European sound and approach in my opinion, and I think a lot of that is because of our halls. Our halls are big, and take a lot of sound to fill up.



EJ: How long have you been building custom horns? I believe your first model was the Geyer AG2000?

MA: My first well-known model is the AG2K (abbreviation for Atkinson-Geyer 2000). It took too long to cook this in the oven, for lots of reasons. It really took decades to support and complete the idea, not to mention the funding. Along the way I zigged when I should have

zagged, and had to deal with unfortunate events, including large-scale thievery. But I go back again to the great Carl Geyer. He built his best horns when he was between the ages of 50 to 75, so I've got my best years ahead of me. And I can attest to that with our new Geyer-Knopf model.

**The answer for me is
people first, then horns.**

EJ: What pushed you toward the Geyer design?

MA: For decades I've owned original Geyer valve sections. I bought them in 1991 from Geyer's valve maker, Marston. There wasn't any Facebook back then to share this news with the horn community, so they sat around the shop gathering dust for a long time. One day my brother said, "Why don't you build a Geyer?" And I said, "Okay, but I've got to keep it on the Q.T. because no one in this town is going to like it!" At that point Los Angeles was still dominated by the 8D/Kruspe type horns. Now look, it's mainly Geyer models, as it is throughout the country these days.

EJ: You're making your horns from top to bottom, correct, valves and bell included? That's somewhat unusual for custom makers these days. What led you in that direction?

MA: I'm not against others buying parts from overseas – I understand that, and there are companies making really fine valves and bells in Europe that they're supplying to makers. For us, manufacturing all our own parts provides independence in production but also in a financial sense. We have our own quality control every step of the way and are not subject to delays or price fluctuations. We're more able to control what we send out, always striving to improve. There's no comparison between my early horns and the horns we're making now, but that's kind of the point, isn't it? Hindsight is 20/20. If I knew 30 years ago what I know now! For our customers, it has meant that I'm therefore able to discount the cost of some services and horns during COVID-19, like our AGK2020, along with group pricing for cleaning and repair.

EJ: How many different models are you building now? Are there new things in the works, or particular changes you're planning for existing models?

MA: We already discussed the AG2K that we started building in 2000. Then for IHS47 in LA (2015), we developed the AG3K with its uni-body valve section. The whole valve casing section is brazed together to eliminate six joints and make a smoother air flow going through the valve cluster. We're not the first to do this, but it's rare, and we make tapered rotors and casings for this horn instead of straight rotors. Our Walter Kruspe Symphony Model AK1930, we think combines the ease of a Geyer with the lovely sound of a light Kruspe. I believe we are the only ones making this model in the US. Our newest design is the AGK2020. It's designed to combine the best features of Geyer and Knopf horns. We're very proud of our triple horn, the Atkinson-Dunker 318 in F/B♭/E♭-alto designed by Adrian Dunker, our shop foreman. It's quite amazing!

EJ: You do quite a bit of repair and customization work. What are some of the services you provide?

MA: We provide a full array of services; nowadays we can do just about anything, with full equipment and over 100 dies and molds for bending almost any design you can imagine. In valve rebuilding we can machine new rotors to original manufacturer's specs, which is better than plating. Screw bells and custom mouthpieces are still popular. There's a lot more info on our website.

Our Atkinson and Moosewood mouthpieces cover a myriad of acoustic choices for just about everyone's needs. With the Moosewood mouthpiece, I didn't want to reinvent it. Moosewood is a famous brand created by Tom Greer, and I've known him for decades. Tom has made his indelible acoustic footprint on his mouthpieces. So we had Tom come here and show us how to make his mouthpieces the "Moosewood way." I didn't want to change it – we wanted to replicate the way Tom had done it.

EJ: How big is your team? How many instruments do you build in an average year?

MA: It's never about how big the staff is but how skilled and reliable they are. Staff fluctuates quite a bit depending on orders, and we have both full-time and part-time workers. Sometimes our production is quite large, so then we need more people.

One thing that carries us through is that we do OEM (Original Equipment Manufacturer). We make a lot of parts for a lot of people, for trumpets and trombones. How could you not love making trombone and trumpet parts? Compared to horn parts it's a walk in the park. I stopped counting horns a long time ago. I singularly care about satisfying each musician to my best ability.

EJ: How has the pandemic affected your business? What changes did you have to make to stay operational?

MA: We are like many small businesses impacted by COVID-19. It has created downtime, but that's given us more opportunity to reflect and focus. In some ways it

has improved our overall performance at the workshop. We've developed new mouthpiece models, and a new bell flare made of a brand-new aerospace material, alubnium. It's lighter than carbon fiber, but it's a metal, and it sounds great. I mainly developed it to entertain and challenge myself. I thought it might be something good for players with heavier horns. The pandemic gave me the opportunity to do this, so there's a positive side. We're very busy right now in the middle of 2021; there are opportunities around every corner.

EJ: Does business seem to be moving toward normal now? Are there any changes that you think will be permanent?

MA: During this time, our focus has been to move the workshop toward being more of a fun experience for our customers. We'd like for the shop to be more of a destination, a gathering point. We're thinking of incorporating a bed and breakfast into that, particularly for people who want to spend a lot more time, play with a lot of equipment, and really geek out on equipment, and then try some really great food. My wife is a fabulous cook – American or Asian? – doesn't matter. You will not want to miss that!

EJ: Would you like to note particular people or sections that are playing Atkinson horns? Are there recordings or performances you're most proud of that featured your horns?

MA: That question is better answered by the people who own Atkinson models. If I remember correctly, Andrew Bain won his LA audition on an AG2K. We know that our models are in the Boston Symphony, San Francisco Symphony, as well as in numerous other groups around the country. What matters is that my horns are able to express the music for the players.

EJ: How many hours do you think it takes to build an individual horn?

MA: A lifetime – 50+ years. No joke. Because all my/our knowledge, patience, and experience go into everything we produce.

EJ: What do you wish more people knew about your horns and what makes them special?

MA: That philosophy has evolved as I've gotten older and become more in tune with my humanity and what really counts. The answer for me is *people first, then horns*. I hope the information in this interview is beneficial to hornists, and that Atkinson Brass can help them with their needs. My blessing career-wise is that I'm at the pinnacle of my expertise. I haven't peaked yet, but what I've learned in the last five years is astounding, and I'm blessed with good health, which I hope continues. We have a lot of ideas and plans – lots of good things on the horizon.

See the Atkinson Brass website at atkinsonbrassco.com.

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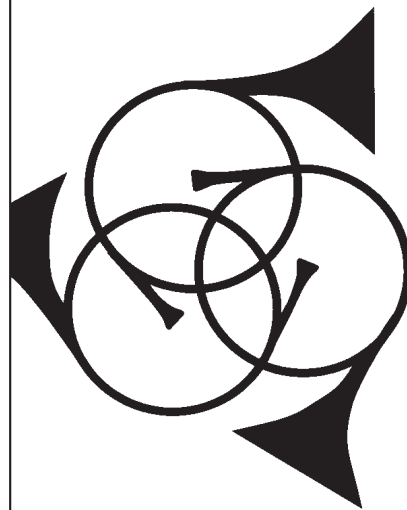
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Teacher Talk

A Pedagogical Interview with Ted Thayer, Part 2

Lauren Hunt, Guest Editor

This is the second of a two-part interview with Edwin C. “Ted” Thayer (1935-2020), longtime principal horn of the National Symphony in Washington DC and widely recognized as a private teacher. Part 1 was published in the May 2021 issue of *The Horn Call*.

Lauren Hunt: What are the most common general problems you see in your students?

Ted Thayer: Fundamentals – scales, arpeggios, can they read music. Everybody who comes in here so far has been able to read music. Well, if they can know what notes to play, I think, probably the hardest thing for them to do is to be able to look at a note and know what it’s going to sound like. Ear training is so important. And matching pitches on the horn, matching pitches on the piano. If I sing a note, the girls think that I’m singing an octave lower than I’m actually singing, in terms of matching on the horn, so I’m careful about how I do that. But I use my horn and then they have to match the horn, or the piano pitch.

Some of them don’t realize how the double horn relates to the natural horn, and to me, that’s a fundamental. They need to know the fundamentals of the natural horn. That’s also why I like the last fifteen or so exercises in Teuber; they’re all built on the natural horn. And that’s one of the things I first try to introduce to the kids right away, to know what they have in front of them. Which, once they learn that, I think transposition comes more easily.

LH: How do you approach teaching transposition?

TT: That’s the other thing; kids just really hate to transpose. Marvin Howe starts it really early.

[Marvin Howe’s *Method*] has bass clef, thank goodness. Kids fight against transposition. But what’s bass clef? It’s transposition. They fight it and so I make them do it.

LH: What about intonation? Sometimes intonation isn’t addressed in younger students’ lessons, and then students run into big challenges when they play with piano.

TT: They just have to play with a piano more, or play with you in lessons. Duets, or even just two people playing the same line. And get them to sit on your right in lessons – I changed from that. Now most of the time I’m to the student’s right, because I want to hear their sound. There are times, if they’re still having sound problems, then I change, and I’ll sit on their left and play with them.

LH: How do you structure a typical 60-minute lesson?

TT: It depends on the student and the level. With a young high school student, I can easily spend 10 minutes warming up. It’s pushing it if I can get 10 minutes of scales out of them; usually that’s closer to 5. I just feel how it’s going with the time and move on to repertoire when necessary. I can’t plan that much in advance. We always run out of time!

Most of the time it’s warm-up, scales, etude, solo, questions. That’s something I always ask – if they have

Ear training is so important.

questions, at the end of a piece, or etude, or when they’re getting ready to leave. Most of the time, students who aren’t playing well don’t have questions, they just didn’t spend time with the music.

With the adults, we start with a little warm-up, which they insist on doing anyhow, unless they can warm up before they come to the lesson. With the adult students, I don’t do much with scales.

LH: What do you do with students who are unprepared for lessons?

TT: I make them sightread.

LH: How do you advise students to structure their practice?

TT: Warm-up, scales and arpeggios, then repertoire [including etudes] – not a longer routine. I don’t give a specific recommended amount of daily practice time, other than I like them to do at least 45 minutes per day, which gives them 15 minutes to warm up and half an hour to work. If they’re interested and dedicated, that works. Unfortunately, that’s a big “if.”

I tell students, you have to warm up, and then you can practice. Practice what you have a hard time doing, but also practice things that you enjoy doing, that you can do well. You need to do both.

If they have access to a recording device (now everybody does), play into it and listen to it. What did they like, first of all? Always start with what did they like, and I get a lot of “I’m not sure.” You’ve got to find something that you like from what you heard. Now improve on it. And that actually does seem to work. A recording device will help, because then you’re forcing yourself to listen, and if you don’t like what you hear, you’re bound to find some way to change it, to make it better.

LH: It seems like high school students these days are doing more and more extracurricular activities. How do you address the issue of overscheduled students?

TT: You’ve got to find the time, that’s the bottom line. You can’t just play in school. My own grandson was a trumpet player, and he did not touch the trumpet once at home, just in school during band practice. Well, band practice isn’t every day.

If they want to get better, I say, “Then you’ve got to do this. You’ve got to spend the time, you’ve got to find the time.” In that, I’m adamant. I’ve had a couple of students’ parents call me to say, “This is going to be the last lesson because they’re just not practicing.” I haven’t yet fired a student. Most of the time I’m demanding enough that

if they quit, they quit, I don't fire them. They'll continue to play elsewhere, or they might go find another teacher, I don't know. I want them to enjoy playing, and I say, "The more you practice, the more you know, and the more fun you're going to have," and I think that has helped in some cases.

LH: How do you help students through big decisions, like choosing a college if they're planning to study music?

You've got to find the time, that's the bottom line.

the first thing. If they don't know, I'll give them a list of a few, where I know the teachers, or know of the teachers. Have a lesson with the teacher, see what you like. I strongly suggest that.

With high school kids, I encourage them to go to summer music programs if they can. I think that kind of a summer immersion is important for them if they are going to be dedicated.

LH: What are the most important things that you hope your students take away from lessons with you?

TT: Sound and musicality, phrasing. Improve on the technique. I do find the high school kids today seem able to learn double and triple tonguing pretty quickly, at a young age. That was something that, I admit, I was weak in. I think marching band has something to do with it.

LH: Speaking of which, what are your thoughts on marching band and mellophone?

TT: I did marching band: four years in high school, five years in college, and three years in the Army. Always with the French horn, never with these darned mini-euphonium things.

LH: So you prefer playing horn over mellophone when marching?

TT: Absolutely, because of the angle. When you hold the horn, you're angled down a little bit. But the band directors want them to hold it up and they end up with the wrong angle and pressure on the upper lip. One of my current students is that way. I really work at trying to get the angle down.

If they are playing mellophone, I would almost rather they use a mellophone mouthpiece, instead of a horn one. It's bigger and they don't get confused. And I usually will have them bring the mellophone once or twice to lessons, just so we can work with it.

LH: How do you work on the problems with excess pressure on the upper lip that are sometimes caused by bad habits in marching band?

TT: I make them stand up to play the horn, because they hold it totally differently when they're standing up versus sitting down. This one kid does put it on his leg, but in order to put it on his leg, he has to have the angle almost

up. All I have to say is, "position," and he changes. I say, as much as you can, you should play off the leg while seated. When they stand up, the angle is down and that's what I want them to get used to. However, I play on the leg most of the time for tone, myself.

LH: Speaking of embouchure changes, how do you know when one is necessary, as opposed to just someone having anatomy that makes their setup look atypical?

TT: I ask the students to buzz however they can, which shows me where the center of the buzz is. That's where the center of the mouthpiece should be fine. If it's in the center, fine, if it's on the side, fine. I don't care, but the buzz has to be where the center of the mouthpiece is. Not centering the buzz, I should say, and I think that's important. If the mouthpiece is on the side, and the buzz is in the center of the mouthpiece, then fine.

Angling is a problem, and placement of the mouthpiece – too much upper lip, too much lower lip. You can look in the Farkas embouchure book, all those pictures – how many are the same? Darn near nothing outside the rim. Inside the rim, they're all pretty much the same. If a student has a problem, I get that book out. Some kids are convinced that their lower lip is doing the vibrating, and I think that's partly why they get angled wrong.

When I have to do an embouchure change, I don't switch equipment, they just have to do it cold turkey. I don't change mouthpieces yet – I sometimes change equipment after making the embouchure change. Mr. Valkenier told me the same thing when I was playing first horn in my senior year of high school and he changed my embouchure. I said, "What do I need to do to get there?" and he said "You just keep practicing. I know that every once in a while you're going to go back to your old embouchure so you can play the notes, but you really need to just get out of it."

If somebody asked me what my standard embouchure is, I'd say "em," "oh," and then buzz, because they need to feel what's going on here in the corners. The corners need to stay firm from the bottom of the horn to the top of the horn. If that's true, then the upper lip can buzz and vibrate as it needs to. Some people can't buzz, but you put the mouthpiece up there and it's fine. You need to pay attention to what you're doing with the aperture, as far as the range is concerned, and buzzing can help demonstrate it.

LH: How do you teach breathing and issues of air? I find this can be especially challenging with younger students, who often don't have good body awareness.

TT: I ask them, how do you take in air? First, relax. Then, you breathe in through the nose, and where does the air go? Low in the belly, you bet your life. When people start breathing through their mouth, they don't get it deep, it's all surfacy, and you hear the noise in the throat. How do you get the throat open? Feel like you're yawning, but also think "oh." What syllable allows your throat to be most open and relaxed? For me, "oh" really helps.

But then, of course, a lot of the singers insist that we need to put our hands here, by the kidneys. Then inhale

and make your back expand, so that's how to get the air in, like sipping through a straw. Anything like that can help you get the air in.

If they're having a problem getting the air out, the posture is upright and you just make the air go. That's what I do. Position has a lot to do with it, and you've got to get support going. Abdominal breathing: exhaling and inhaling. Almost never do I use [breathing tools like Breath Builder]. I don't disagree with using them, I just don't use them myself.

LH: What about tone issues related to breathing, like a weak sound, lack of stability, or an ugly, closed sound?

TT: If they sound shaky, I ask them to get a tuner and match the tuner, particularly with crescendo and decrescendo long tones. There are six basic ways of playing long tones [see Figure 1]. Hold them as long as you can, preferably with a tuner, or somebody playing a note so you can constantly hear what the pitch should be.

If the tone is closed, get more open, in the throat in particular. And some of it has to do with the right hand, also.



Figure 1. Six Basic Long Tones

LH: How do you think your teaching has changed over time, or *has* it changed?

TT: I'm more patient, I think. I'm expecting more, but I'm more patient with the kids getting there.

I've seen changes in the students, that they're becoming less prepared on average. I find with younger ones, it's less dedication. They're playing because they want to be in the band. Well, that's how I started out too – I wanted to be in the band and the orchestra.

How has my teaching changed? Not that much. I think the biggest thing is, I'm more patient, letting kids take longer to get to a certain level. We'll see.

LH: Thank you so much for taking the time to speak with me and open a window into your pedagogical approach! I'm sure this will be highly interesting to the readership 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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¹Here, Ted is referring to Marvin Howe's Method for French Horn.



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.

Better Angels. Western Brass Quintet. Lin Baird, horn; Scott Thornburg and Robert White, trumpets; Daniel Mattson, trombone; Jacob Cameron, Tuba. Label: Summit Records 762



Malcolm Arnold, Quintet Op. 73; Joan Tower, *Copperwave*; David Colson, *The Better Angels of Our Nature*; Alexander Lamont Miller, *Dark Mirror*; Catherine Likhuta, *It Comes and Goes*; Joseph Blaha, *The Broken Down Band*

The Western Brass Quintet has been active for decades with worldwide performances, recording projects, and over a dozen commissions, in addition to their teaching responsibilities at Western Michigan University. With a fresh take on a brass quintet classic, new commissions, and other contemporary works, this is a treat for listeners!

The WBQ brings clean and expressive playing to the first movement of Malcolm Arnold's Quintet. The Chaconne features smooth slurs around nebulous harmonies, with a satisfying edge to the players' sounds during the climactic fortissimo section. A triumphant rondo rounds out this classic work.

Joan Tower's *Copperwave* is a virtuosic, dissonant work that brings to mind the music of Anthony Plog. Inspired by the varying metallurgy of copper, Tower plays creatively with the color palette of the brass quintet. The WBQ blends during the mysterious, homogenized chords and the rhythmic groove excursions, while maintaining clarity of lines.

David Colson wrote *The Better Angels of Our Nature* for the WBQ's 50th anniversary. The beginning is technical and chaotic, based around close dissonances. When it transitions into the middle section, the intensity lessens,

leading to a luxurious, harmonically complex chorale. Both ideas are heard once more before the piece ends with a playful coda.

Alexander Lamont Miller describes his *Dark Mirror* as "an 11-minute dive into the tropes of mid-century film noir." With its episodic structure, this could easily be the soundtrack to a gritty, mysterious TV show. Miller creates otherworldly colors with mutes and lush chords. Emotionally the piece ranges from pensive to frantic to despairing. Baird performs elegantly in the middle section's lyrical solo. Just before the end, a heart-breaking tutti passage transitions to melancholy low rumbles.

Catherine Likhuta was the most performed composer at the 51st International Horn Symposium in Ghent, Belgium. *It Comes and Goes* draws its title from Likhuta's experience of her baby's movements during pregnancy. The work begins with minimalism and atonality, then transitions into a jazzy groove that meanders into a dream-like middle section. Several dissonant excursions build to a climactic end.

The swingin' first movement of Joseph Blaha's *The Broken Down Band* has a catchy, dissonant melody that repeats throughout its three minutes. In contrast, the second movement begins slowly with sparse orchestration and frequent major seconds. As it develops, the melodic fragments congeal into a chorale section. I couldn't help but smile at the perky third movement, "Work and Play."

Better Angels is a wonderful addition to the WBQ's discography. If you are planning your first post-COVID brass quintet recital, their album is a great way to get ideas for challenging new repertoire.

— Erika Loke, US Naval Academy Band

Blow. The City of Tomorrow: Leander Star, horn; Elise Blatchford, flute and piccolo; Stuart Breczinski, oboe and English horn; Rane Moore, clarinet and E-flat clarinet; Nancy Belmont, bassoon and contrabassoon. New Focus Recordings.



Franco Donatoni, *Blow*; Hannah Lash, *Leander and Hero*; Esa-Pekka Salonen, *Memoria*.

Blow is the second album from experimental wind quintet The City of Tomorrow. It continues the ensemble's exploration of humanity's relationship with nature. Impeccably performed and recorded, *Blow*'s centerpiece is Hannah Lash's *Leander and Hero*, commissioned for the ensemble in 2015, which considers our current climate crisis through the Greek myth. Donatoni's *Blow* focuses on evolving and confrontational relationships, and Salonen's *Memoria* explores the concept of memory.

Blow opens with chaotic energy. Individual lines are interrupted, taken over, repeated, and distorted in rapid succession. Sections evolve into tricky rhythmic unisons and are quickly interrupted again. The musicians' sense of rhythm and ensemble is front and center, with each member contributing equally. The last chord, which arrives suddenly, is jarring and penetrating in its length and intensity.

The nine-movement *Leander and Hero* is an epic addition to the wind quintet repertoire. Blatchford and Moore display their virtuosity on piccolo and E-flat clarinet in their roles as the title characters, while Breczinski, Belmont, and Star add color and intensity and play the role of the Greek chorus. Commissioned to address an apocalyptic theme, Lash humanizes the climate crisis in the story, in which Leander dies trying to get to Hero through a terrible storm. Lash depicts the two lovers as birds, which further

connects the crisis to nature and allows for use of both high woodwind parts. The quintet provides helpful program notes in the album and on their Bandcamp page, newfocus-recordings.bandcamp.com/album/blow.

Leander and Hero is tragic, and can feel like being hit by a truck. In contrast, Salonen's *Memoria* is a lighter work that explores memory through Salonen's reinterpretation of one of his unpublished works. *Memoria* showcases the abilities of the whole ensemble, especially Star's horn playing. Star brings the technically challenging horn part alive with beautiful phrasing and effortless agility. Salonen

uses contrabassoon, English horn, and alto flute in the closing chorale to create a uniquely balanced sound.

This album explores concepts of the utmost importance for our contemporary world. The quintet asks us first to consider conflict and tension in our interpersonal relationships and our relationship with nature. Next, we're brought face to face with the storm of our climate crisis. Finally, we're asked to remember, reconsider, and reflect. *Blow* is a must-listen for anyone interested in what a wind quintet can do and communicate.

– Justin Stanley, Eugene, Oregon (JS)

La Loba. Katie Johnson, horn; Kirstin Ihde, piano. Summit Records DCD 767

Trygve Madsen, Sonata for Horn and Piano, Op. 24; Wolfgang Plagge, *A Litany for the 21st Century* - Sonata for Horn and Piano, Op. 39; Sonata for Horn and Piano, Op. 88; Andrea Clearfield, *Songs of the Wolf*.

Katie Johnson, University of Tennessee, has recorded works for horn and piano, all originally composed for renowned Norwegian hornist Frøydis Ree Wekre. Although recorded in 2018, it is fitting that it is being reviewed now, as Frøydis recently celebrated her 80th birthday! Revered as a masterful performer and pedagogue, Frøydis has touched innumerable lives with her musicianship and inspirational teaching, including Johnson's, and fittingly, Frøydis has also been the inspirator, instigator, and premiere performer of numerous works for horn in the last 60-plus years. In the liner notes, Johnson remarks that she chose these works "because the composers have so eloquently juxtaposed strength and beauty through their music. For those who have the privilege of knowing Wekre, I imagine most would agree the music is simply a reflection of her."

Norwegian composer Trygve Madsen composed his Sonata in 1978, and Frøydis premiered it at the Scandinavian Brass Symposium in Stockholm that same year. Drawing his inspiration from Schubert's Piano Sonata No.



7 in a minor, Op. 164, Madsen shares Schubert's aesthetic of clean, clear melodies and evocative harmonic surprises.

Norwegian composer Wolfgang Plagge's two sonatas, composed in 1989 and 1995 respectively, showcase the strength and beauty of the horn. *Litany* explores the emotions surrounding the Berlin Wall. The first movement evokes the paranoia and fear of living in a country divided by walls, and the second, utilizing musical material from the Medieval chant *Libera nos, Domine*, suggests hope for peace in the coming century. Sonata Op. 88 is in three movements, "Tranquillo," "Siciliano," and "Determinato." While there is no specific program, the movement titles are suggestive.

American composer Andrea Clearfield's *Songs of the Wolf* was composed in 1994 and premiered the same year by Frøydis at the IHS symposium in Kansas City. "Wolf Night," was inspired by the poem "Songs of the Wolf" by Manfred Fischbeck. The second movement was inspired by the mythical story of La Loba from *Women Who Run with the Wolves* by Clarissa Pinkola Estés. Clearfield's compositional style is lush and evocative of Nordic landscapes and pained lupine howls.

Johnson and her pianist play these works with tremendous skill, expressive beauty, and strength. This disc is a testament to the lifelong legacy of Frøydis Ree Wekre, as evidenced by Katie Johnson in her artistry and commitment to excellence. Brava!

– LVD

Universal. Radegundis Tavares, horn; José Henrique Martins, piano; Dennis Bulhões, percussion. Available at radegundistavares.com/media/

Beethoven, Sonata for Horn and Piano in F Major, Op. 17; Rimsky-Korsakov, *Flight of the Bumblebee*; Jean-Baptiste Arban, *The Carnival of Venice*; Marcilio Onofre, *Nocturne I.a*; Vittorio Monti, *Czardas*; Orlando Alves, Fantasy for Horn and Piano; José Ursicino da Silva, Concertino for Horn and Piano, Op. 1; Schumann, Adagio and Allegro, Op. 70.

Radegundis Tavares, Federal University of Rio Grande do Norte, Brazil, recorded *Universal* in 2009. It was the first CD ever recorded by a Brazilian brass player of traditional European concert repertoire. Along with producing this groundbreaking recording, Radegundis has done much to encourage brass performance and study in Brazil and South America. He was the first president of the Brazil-



ian Horn Association, hosted the first two Brazilian Horn Meetings, and was the first host of an International Horn Symposium in Latin America – IHS 49. This disc features canonic works from the European tradition alongside music by distinguished Brazilian composers.

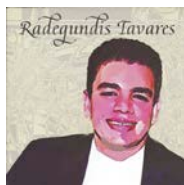
Marcílio Onofre, born in 1982 in João Passoa, is a composer, pianist, and researcher. After studying piano and composition at the Federal University of Paraíba in Brazil, he obtained an artist diploma from the Music Academy in Krakow, under the tutelage of Krzysztof Penderecki. His *Nocturne I.a* is wonderfully atmospheric and brooding.

Orlando Alves, born in 1970 in Minas Gerais, spent many years in Rio de Janeiro working with the composers' collaborative, *Préludio XXI*. He is currently a professor of composition and coordinator of the Laboratory of Musical Composition at the Federal University of Paraíba. His *Fantasy* has a serious mood, with small

melodic motives that are manipulated and explored in a variety of compelling ways.

José Ursicino da Silva's *Concertino* is an exploration of popular Brazilian musical styles. The addition of a drummer lends it tremendous depth and rhythmic complexity.

Eponymous. Radegundis Tavares, horn; Dennis Bulhões, drum set; Júnior Andrade, piano.



José Ursicino da Silva, *Confusão nas Alturas*; Paganini, *Molto Perpetuo*, Op. 11; Marcelo Vilor, *Lamentos da Vida*; Paganini, *Caprice*, No. 17; Dennis Bulhões, *Cirandinha*; Arban, *Variations on a Tyrolean Song*; José Ursicino da Silva, *A Procissão da Virgem*; Arban, *Brilliant Fantasy*; Júnior Andrade, *Jasmim*; Dennis Bulhões, *Diga Lá*; José Ursicino da Silva, *Zizinho nos States*; Léo Meira, *Baião pra Costinha*.

This 2012 release is the second album from Radegundis Tavares, with a mixture of Brazilian music – both written and improvised – and transcriptions of virtuosic works by Arban and Paganini.

Tavares has incredible facility on the horn and blows through this music with bravado and aplomb. He has done incredible things for the horn community throughout the world, and his recordings only add to an already impressive oeuvre.

– LVD

Radegundis displays acrobatic dexterity and technique on the transcriptions from Arban and Paganini, especially the *Brilliant Fantasy*. His unique sound, captured with little reverberation, is best on the Brazilian tunes alongside collaborators Bulhões and Andrade.

The first track by José Ursicino da Silva, acclaimed Brazilian composer and arranger, is introspective with horn lines that float into the high register. Bulhões's talents as a drummer are well captured in *Cirandinha* through an enticing groove and metric modulations. *A Procissão da Virgem* (translated to "Procession of the Virgin") tricks the ear into hearing a march and a jazz waltz, partly through tension between duple and triple meters. Andrade shows off with a beautiful solo in *Diga Lá*, another piece with a craveable groove by Bulhões. In *Baião pra Costinha*, it's impossible not to join in on the fun.

– JS

Sounds From My Home: Transcribed Works from Bach, Paganini, and Arban. Radegundis Tavares, horn. Available at radegundistavares.com/media/



J.S. Bach, Partita BWV 1013; Suite No. 1, BWV 1007: Prelude; Suite No. 3, BWV 1009: Bourrée I-II; Paganini, 24 Caprices, Op. 1: Caprice V, IX, XIII, XX, XXIV; Arban, *Variations on Norma*.

Tavares released his third CD June of 2019, a collection of solo works for violin, cello, and trumpet by Bach,

Paganini, and Arban that Tavares regularly plays at his home for fun. These works demand incredible strength, accuracy, and flexibility. It's a challenge to attempt such works, which are difficult enough on the instruments they are originally written for, let alone on the horn. Tavares's performance is admirable, especially the Paganini, and one can only offer respect for his accuracy and enthusiasm. All transcriptions of these works were done by Tavares and are available for free on his website as PDF downloads. Bravo!

– LVD

Postcards. João Gaspar, horn. CODAX MUSIC 9MCD000003.



João Gaspar: *Estampas Portuguesas*; Anthony Plog: *Postcards II*; João Gaspar: *Aircraft*; Ricardo Matosinhos: *Pastoral*; João Gaspar: *Pasteleira*, *Au Naturel*, *Baby Hippo* *Fá-mi-fá*, *Downtown Walk*; Henry Mancini, arr. Zsolt Gabor Nagy: *The Pink Panther*.

João Gaspar is an excellent Portuguese horn player, and this is his first solo album; all the pieces are unaccompanied. Gaspar's playing is clear, nimble, and completely in control, with a bright sound. The album packaging comes, charmingly, with postcards, written in Portuguese.

Estampas Portuguesas is in four movements. "Das Beiras" is a lively dance, with stopped notes and excellently tuned multiphonics. "Do Alentejo" starts with outdoorsy sounds (or maybe a creaking rocking chair?) and then animal moaning sounds, opening into a muted and plaintive folk song. A second verse is played open, followed by a verse in multiphonics. "Do Ribatejo" is a dance, building in speed and whirling quality, the notes coming ever faster, the range widening, and the tempo speeding up. "Do Minho" contains drumming and whistling (Gaspar is an excellent

whistler), followed by a tripping melody with stomping drum interjections, putting me in mind of American Revolution-era fife and drum music.

Postcards II is by Anthony Plog, well-known for his brass writing. This four-movement piece contains interesting effects, particularly in the outer movements, in which the horn player alternates played and sung pitches. Gaspar pulls this off extremely well, and I am guessing that everyone who hears this piece will head to the practice room to try to reproduce the effect.

Aircraft opens with a slow melody reminiscent of Aaron Copland. This develops into a quicker call and response section, with stopped bouncy answers to the open calls. After a Vivaldi-like section of patterned sequences, the piece ends with a heroic lament.

Pastoral, by Ricardo Matosinhos, begins with cymbal sounds, then a didgeridoo sound from horn (a first from a horn!), complete with exaggerated vibrato. A wistful whistled tune is followed by a response complete with detuned natural horn notes and multiphonics. This piece shows off many of the effects the horn can produce, while constantly changing in character.

Pasteleira opens with an expressive melody, followed

by a hot jazz response which bounces all around the registers. There is a strumming percussion effect, and foot taps accompany the return of the opening melody. In *Au Naturel*, slow undulating patterns of major triads speed up into a waltz, which slows back down to a recap.

Baby Hippo Fá-mi-fá opens with a slippery hippo moan, then goes into a jazz feel with the expected (from the title) motif of fa-mi-fa (F-E-F). Like the titular baby hippo, the tune is both cute and a little ungainly and lumbering. Gaspar makes great use of a simple melodic device to create a charming piece.

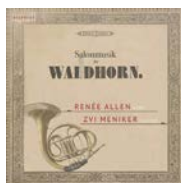
Downtown Walk is written in the jazz language. Gaspar

Salommusik für Waldhorn. Renée Allen, horn, Zvi Meniker, piano. Arcantus, arc 20017.

Christian Rummel: *Fantasie aus "Lucia di Lammermoor,"* Op. 88; Henri Lübeck: *Le Congé (Der Abschied)*; Mendelssohn: *Lied ohne Worte* in c-moll, Op. 38, No. 2; Louis Scharr: *Andante (Notturmo)*, Op. 22, No. 2a; Louis Scharr: *Allegro*, Op. 22, No. 2b; Chopin: *Prélude* in c-moll, Op. 28, No. 20; Heinrich W. Ernst: *Élégie*; Gallay: *Le Baiser (Der Kuß), Fantaisie*; Friedebald Gräfe: *Fantasie über das Volkslied "Drunkten im Unterlande"*; Chopin: *Prélude* in H-Dur, Op. 28, No. 11; Schumann: *Adagio und Allegro*, Op. 70; Louis Curth: *Abschied*; M. Carl: *Paraphrase über die "Loreley."*

Listening to this recording is an educational experience as well as a happy time for horn players. The repertoire is unified in its era (broadly speaking the mid-19th century), as is the musical equipment (same era). All the pieces were composed for performance in a salon, a kind of living room concert whose return, with any luck, could be a byproduct of the COVID-19 pandemic.

Salon concerts featured a variety of music written to please rather than to edify. Salon pieces were almost the pop music of the era. Concerts would include an occasional horn piece, with many other pieces for more popular solo performers including piano, violin, and voice. Here the formula is reversed, with mostly horn pieces, and three solo piano pieces. The piano works all set up the horn works that follow them. The order of the tracks makes perfect



deftly jumps into the low register to provide a bass line, then back up to embellish the fast-moving melodic line. Horn kisses provide percussion accompaniment, and stopped notes change up the color.

Zsolt Gabor Nagy's solo horn arrangement of *The Pink Panther* is the same tune we have all grown up with, complete with multiphonics, strumming on the valves for percussion, jumping through all the octaves, and fast lip trills. I hope Gaspar uses this arrangement as an encore, where it would be a fantastic and impressive concert send-off.

– Daniel Graboys, University of Wisconsin-Madison (DG)

sense, and the shuffle feature should be turned off when listening to this one-hour-and-20-minute album.

The repertoire is mostly unfamiliar to me, but makes for great listening, and I'll be adding it to my own library immediately. It combines virtuosity with deep dramatic demands. Recitalists: this is your chance to find "new" old music.

Renée Allen has a great feeling for this near-operatic music, which is full of drama and rapidly shifting moods. Allen is not afraid to deliver the goods on the loud parts, with a rich and ringing sound, and she can also create a stilled hush when called for.

The pieces for natural horn are played on that instrument, and the contrast between those pieces and those played on valve horn is strong. The mid-19th century was the time that the horn was evolving and present in both valve and valveless forms, and it is fascinating to hear them played on the different instruments – it feels like a bird's eye view of the period.

The piece everyone will know is Schumann's *Adagio* and *Allegro*, but you will hear it differently in the context of this salon concert. It comes across as a brilliant, emotional, virtuosic show piece, one among many others of its kind. We horn players are so lucky to have all this music to play!

All the pieces were originally published by A.E. Fischer in Bremen, Germany, in the *Solo-Buch für Waldhorn*, yet another unifying theme of this CD. The liner notes are complete, well-written, and full of useful information.

– DG

Till Eulenspiegel, New York Brass Arts Trio. David Jolley, horn; Josef Burgstaller, trumpet; Haim Avitsur, trombone. Arabesque AJ222 EP recording, arabesquerecords.com/aj222-till-eulenspiegel-new-york-brass-arts-trio.



Richard Strauss, arr. David Jolley: *Till Eulenspiegels lustige Streiche*.

I know what you are thinking: "Till Eulenspiegel for brass trio? Impossible!" And that's what I thought, too, until I heard this delightful version, arranged for and recorded by this trio. The recording, an EP, is available online in digital format only, and contains only this one piece.

Horn players have a special relationship with this piece, especially the opening solo, which has probably been included in every orchestral audition for horn in the last fifty years. David Jolley plays it with all due impishness, a twinkle in his eye, and with beautifully fat low notes at the

end. Toward the end of the piece, when the first and third horns (in the orchestral version) trade the solo in different keys, Jolley again sparkles, in both the solo in F and the one in D.

The entire performance sparkles. The trumpet playing is light and witty, powerful when called for, but often dancing through complicated violin parts. Solid trombone playing anchors the trio, beefing up the sound of the entire group so that it often sounds as if there are more than three players at work. Between the trumpet and the trombone, Jolley gads about through the range of the horn, providing warmth and a constant feeling of direction, style, and phrase.

I enjoyed the musical freedom of the arrangement. String tremolos (and there are many) are rendered as either fast multiple tonguing patterns or, in the case of the trombone, timbral trills using the trigger. These effects beautifully convey the menace implicit within the character of

the antihero. Descending glissandi (a particularly impressive one is in the trumpet part) take us from the occasional Viennese coffee shop atmosphere of the original orchestral work into the ambience of a Parisian jazz club. With only three players, nimbleness and lightness shine through, in contrast to the original orchestral version, in which the frenzy of the music is glued together by the lushness of the orchestral sound.

This version of *Till* is, of necessity, missing some of the notes of the original, but these three incredible brass players completely capture the spirit, style, and occasion-

al darkness of the work. The recording is beautifully mixed, with a great sound from each player, and perfectly balanced: the thickness of Avitsur's trombone, the lushness of Jolley's horn, and the brightness of Burgstaller's trumpet combine seamlessly, achieving both blend and balance, with the virtuosic solo qualities of each player shining forth. Only an ensemble with such fluid dexterity could even contemplate pulling off the feat of playing *Till Eulenspiegel* with three brass instruments. This recording is quite an achievement.

– DG

En Forêt. Hervé Joulain, horn; Muhiddin Dürrüoğlu, piano. Label: Music Tobi LC-06701.



Bozza, *En Forêt* Op. 40; Laurent Cousson, *Lune Triste*; Jean Aubain, *Sonatine*; Charles Gounod, *Mélodies*; Georges Barboteu, *Saisons*; François Adrien Boieldieu, *Solo pour Cor*, Jean-Michel Defaye, *Alpha*; Saint-Saëns, *Andante*; Dukas, *Villanelle*.

Hervé Joulain was born in Saint-Romans-lès-Melle, in the Nouvelle-Aquitaine region of Western France, and began playing with the French Radio Orchestra at age twenty. He was promoted into the Orchestre National de France at thirty and around the same time taught at the Paris Conservatoire. More recently, Joulain has joined Lorin Maazel's Filarmonica Toscanini in Parma, Italy and tours as a clinician, soloist, and chamber musician.

This album is the latest in the "Ring of Engelbert Schmid Horn Soloists" series put out by the Bavarian horn-maker and hornist Engelbert Schmid. The series boasts artists Javier Bonet, Frank Lloyd, as well as the horn-maker himself, all playing on Schmid instruments. In the notes, both Schmid and Joulain express thoughts on the French style, some of which may be helpful in the musical interpretation of such works. The recording itself is a masterclass in the use of timbre change in expression, offering a delightful array of French music for horn.

The use of extreme color change is most obvious in the title track, Bozza's *En Forêt*, as well as Barboteu's *Saisons*.

Some non-French listeners may find themselves feeling conservatively offended by Joulain's brightness, both in timbre and as well in pitch. I recommend riding out the discomfort, opening the ears to a new experience of expression. It is not often we hear the high note at the end of a phrase accented so strikingly with vibrato. The sounds are evocative, in one moment extremely refined and in the next vulgar. The exciting *cuivre* sounds and earthy natural horn *recitative* give way to a mystical sounding echo horn and an Andante section that truly sounds like church bells and monks praying. The recording quality (overseen by Schmid) is remarkable and accentuates the expressiveness. The pianist also contributes incredible color changes, most notably on the Boieldieu and Saint-Saëns, originally written for harp and organ accompaniment, respectively.

If the raucous calls of the Bozza and Barboteu are not for you, the rest of the album will almost certainly still appeal. Most of the playing is simply beautiful, with less expressive intonation and potentially jarring brightness. Some outstanding moments include: Joulain's joyful and ebullient playing of the *Presto Giocoso* movement of Aubain's *Sonatine*; Gounod's *Mélodies*, played with the "nonchalant, improvised, and unpretentious fresh" quality which Joulain evangelizes in his liner notes; the *Villanelle* by Dukas, which perfectly encapsulates all the best elements of Joulain's style – an effortless and gravity-defying lilt in the lyrical sections, buoyancy and bravado in the technical sections, and evocative color changes. Bravissimo, Hervé Joulain!

– Leander Star, University of Mississippi

Engelbert Schmid 64. Engelbert Schmid, horn; Heidi Schmid, violin; Joseph Maurice Weder, piano. Music Tobi, CD 01201.



Schumann, *Adagio and Allegro*, Op. 70; Brahms, *Violin Sonata No. 1*, Op. 78; Brahms, *Horn Trio*, Op. 40.

Engelbert Schmid's dream for this recording has been many years in the making. The heartfelt interpretation of these long-loved works can be heard throughout the recording. I appreciate when musicians perform "standard works" in a way that has meaning to them. Having many different interpretations of well-known pieces is a benefit to us all, as it amplifies the understanding that we all have something important to say and we should feel musically free to perform through the lens of our own experience.

Schumann's *Adagio and Allegro* is recorded here

with a deeply expressive rubato. The Adagio in particular shines, and the rubato lends itself to long and carefully crafted phrases. Both the horn playing and the piano playing display exquisite control of phrase direction and energy. It is a beautiful interpretation. The Allegro is energetic and well-executed.

Although not a work for the horn, the Violin Sonata is a beautiful and thoughtful recording. The Brahms Horn Trio may be one of the most famous chamber works composed for the horn and is well represented here. The thoughtful interpretation and careful craftsmanship of each phrase make it worthy of listening. This work maintains much of the same expressive mastery of rubato displayed in the rest of the CD.

The true highlight of this recording is how dedicated each musician is to using rubato to shape each phrase and control the musical energy.

– Katie Johnson, University of Tennessee

Book and Music Reviews

Heidi Lucas, Editor

Revue copies of books and sheet music should be sent to Dr. Heidi Lucas, Book and Music Reviews Editor, 135 Crestwood Road, Landenberg PA 19350-9133 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 heidiluhorn@gmail.com, but no reviews will be available in advance of journal publication.

Unaccompanied Horn

Au Naturel for solo horn by João Gaspar. AvA Musical Editions; editions-ava.com. 2020, AVA202082, €9.

João Gaspar is a member of the Portuguese Air Force Band; he teaches at the Conservatório Regional de Artes do Montijo. Gaspar has written a number of works for horn, and many are directed towards developing players. *Au Naturel* is a fine (and fun!) example of this. The AvA Musical Editions website notes that the work was written for “intermediate” horn players and is intended to “... encourage young interpreters to understand the usefulness of the individual work of regular practice....”

In my opinion, this work does exactly that. Gaspar includes suggested fingering combinations for a number of the harmonic series featured in the piece, thereby promoting awareness of them and providing a practice tool to promote connections with fundamental approaches to improving accuracy, tone, and consistency on the horn. The work is inherently singable, which only adds to the

pedagogical and musical concepts that can be covered here.

Bookending the moderate waltz-like middle section are two “Saudade”-marked sections. Each of these features the aforementioned fingering suggestions and directs the player to perform at a slower tempo; in effect, allowing the player to absorb and savor the intervals they will then use in the dance-like section. The range of the work is g-d”. Gaspar includes enough dynamics, articulations, and other phrasing indications to give a framework for performance, but also leaves room for nuance and interpretation. It may also be possible to use sections of this piece to introduce some hand-stopping technique as well.

In short, this piece is useful and appealing and one that can be appreciated on many levels by students, teachers, and audience members alike.

– HL

3 Fantasias, by Georg Philipp Telemann, Nos. 7, 8, and 9 from 12 Fantasias for Violin adapted for solo horn by Roland Szentpali. The Brass Press and Editions Bim; editions-bim.com. CO107, 2020, CHF14.

This set of fantasias was originally published in 1735 and several “Italianate” influences can be seen within, as well as some which are evocative of sonatas and concertos from that time period. Roland Szentpali is a Hungarian tuba player and composer who has written works for a wide range of genres and wind instruments. He selected the fantasias contained in this set because they are the only pieces from the original collection that did not include double-stopping, thus making them a more idiomatic choice for horn players.

Each of the fantasias here are multi-movement, which highlight contrasting characters, many of which are dance-like. It is in these contrasts that the previously mentioned ties to period sonatas and concertos are most obvious. Perhaps the most intimidating aspect of this set is the rhythm, which is true to the original and features 32nd notes as well as 16ths (including triplet 16ths) – these may appear

daunting (particularly in terms of the notation); however, the level of technical challenge they provide can be dictated by the whims of the performer and their chosen tempo. The range of e-b”, is wide, but not inaccessible, as the extremes are tested infrequently and much of the writing is encompassed in a smaller span of that range.

True to the nature of a great deal of the violin writing from this time period (and Telemann’s extensive catalog), the work does feature a number of sequences, patterns, and motives that will likely prove familiar to the ear. Quick and sometimes wide leaps can be tricky here, but overall, this piece adds a satisfying “Baroque”-era flavor to the solo horn repertoire. It is likely most accessible by an advanced collegiate player, though a few of the movements could be a nice challenge to an enterprising burgeoning player.

– HL

Shepherd’s Song from Tristan and Isolde by Richard Wagner, transcribed by Ralph Sauer. Cherry Classics Music; cherryclassics.com. 2020, \$7.50/ digital or print versions, \$11.25 for both. For unaccompanied horn, length: 2 ½ minutes, range: g–f”.

According to the publisher, “The *Shepherd’s Song* is heard in the prelude to Act 3 of Wagner’s great opera *Tristan and Isolde*.” Originally written for the English horn, the song is a “bleak and doleful lament played mostly unaccompanied by a shepherd boy keeping watch for Isolde’s ship to arrive.”

While the piece is technically not very demanding,

it requires the performer to have good breath control to successfully navigate the musical lines. Potential uses for this piece include recitals, memorials, and perhaps a bit of story-telling.

Ralph Sauer has made an excellent transcription of this music for horn.

– Benjamin Lieser, University of Central Florida

***Syrinx* by Claude Debussy, arranged for solo horn by Ralph Sauer.** Cherry Classics Music; cherryclassics.com. 2020, \$10/digital or print versions, \$15 for both.

Written in the Impressionist style of the early 20th century, *Syrinx* is standard solo repertoire for flute players and has been arranged for numerous other instruments. Ralph Sauer's arrangement for horn fits into the mid-to-high range of the instrument (a-flat' to c-flat'''). The work provides numerous technical and musical challenges to the performer. As *Syrinx* is a programmatic work based on Greek mythology, the arranger encloses a paragraph at the end of the publication detailing the story the music represents. The work requires the performer to have a high level of technical proficiency. As the work is originally written for flute, an instrument capable of great technical virtuosity, there are numerous florid passages that are

to be performed with ease. As is typical of Debussy, there are numerous modal shifts in the piece, and the aural ability of the performer will be tested. Dynamically, the work is primarily on the softer side of the dynamic spectrum. Additionally, pacing, rubato, and use of silence are other key components to consider for any performer. This arrangement of *Syrinx* is challenging yet attainable. There are few impressionist works for solo horn in the repertoire and this work provides an opportunity to perform in that style and expand the technical and musical abilities of the performer. This work would be suitable for college level performers and above.

– Jonas Thoms, West Virginia University

Horn and Piano

***Variations on a Theme by Haydn* by Johannes Brahms, arranged for horn and piano by Ralph Sauer.** Cherry Classics Music; cherryclassics.com. 2020, \$32.50/digital or print versions, \$48.75 for both.

Ralph Sauer, former principal trombonist of the LA Philharmonic and founding member of Summit Brass, has arranged this well-known and beautiful 20-minute work by Brahms for horn and piano. The arrangement is kept in the original key and stays true to the work. The horn part covers many of the primary melodies such as the opening wind chorale in the first variation, sweeping string lines and many of the great horn excerpts we have all studied. Of course, here we don't have to transpose as the entire horn solo part is for F horn!

Range-wise (with a few high notes (a''/B-flat'') and a few measures of bass clef), this arrangement is accessible to talented high school students, college students, and to

the professional looking for a nice solid recital piece that is familiar to many and enjoyable to play. The greatest challenges will be found in flexibility of slurs through the fast violin and wind parts as well as finding strategic phrasing and places to breath amidst long lines of slurs and technical passages. The variations that have faster melodies taken from the strings and winds (especially variation V "Vivace") can be challenging, but great fun. Slower tempi will definitely help throughout.

Overall, this arrangement is successful and gives us horn players an opportunity to play all the "best spots" of a great orchestral work in its entirety.

– Abigail Pack, University of North Carolina at Greensboro

Brass Quartet

"Habanera" from *Carmen* by Georges Bizet, arranged for Brass Quartet by Ray Kirkham, and edited by Gordon Cherry. Cherry Classics Music; cherryclassics.com. 2021, \$17.50/digital or print versions, \$26.25 for both.

This arrangement of the famous "Habanera" from *Carmen* is for trumpet, horn, trombone, and bass trombone. The publication also provides a second trumpet part (substitute for horn) and an additional horn part (substitute for trombone). The range of the horn part is primarily in the mid-range of the instrument (c' to f#') with the exception of one a''. All the other instrument parts are in similar ranges respective to their instruments, making this work attainable for high school level performers and above.

The arrangement is largely a feature for the trombone (or substitute horn) part, as the main theme and counter melody are performed by this part. The trumpet part per-

forms the main theme when the counter melody is present and supportive material during the other sections of the piece. The horn part is primarily an inner voice with supportive material, and the bass trombone part consists entirely of arpeggiated chords with little rest.

All in all, this arrangement is suitable for an ensemble that is looking to perform standard repertoire while navigating some rhythmic and ensemble challenges. The substitute parts create some flexibility which could allow this selection to be performed by an ensemble consisting of various ability levels.

– JT

Brass Quintet

***Canzona in D Minor, BWV 588* by Johann Sebastian Bach, arranged for brass quintet by Robert Coulter.** Cherry Classics Music; cherryclassics.com. 2021, \$20/digital or print versions, \$30 for both.

This Canzona is considered an earlier organ composition (ca. 1705) from JS Bach. There are only two movements; one in common time and the complimentary compound time in 3/2, yielding a pretty short work of 6 to 7 minutes depending on tempo. Seemingly, this arrangement for brass quintet by Robert Coulter, an accomplished organ builder and tuba player in the Atlanta area, could be a good venture and exercise in fugal writing for a young brass

quintet. The range is moderate and stays almost completely in the staff for the horn player. The other parts are also in accessible ranges.

This arrangement isn't fraught with any difficulty and could be a great, relatively low risk piece to develop phrasing, dynamics, blend, balance, intonation, and all of the fundamentals needed for brass quintet chamber music.

– AP

Symphony No. 9, 1st movement (Allegro) by Dimitri Shostakovich arr. Wes Ballenger. Cherry Classics Music. Cherry Classics Music; cherryclassics.com. 2020, \$40/ digital or print versions, \$60 for both.

Instrumentation: 2 trumpets in C, horn, trombone, tuba (or bass trombone) and optional Percussion. Length: 4½ minutes

After the Second World War, Shostakovich was expected to compose a great Ninth Symphony with giant forces to be dedicated to the great leader, Stalin, and the “greatness of the Russian people.” Instead, he wrote an abstract, almost Neoclassical work full of mockery, playfulness, and bombastic gestures.

– *Cherry Classics*

Wes Ballenger, trombonist with the US Army Field Band, has made an excellent adaptation of the first movement of Shostakovich’s Symphony No. 9. This skillful arrangement for brass quintet and optional percussion sustains the spirit of the *Allegro* movement, and includes clever orchestration choices.

This arrangement is appropriate for advanced level performers. The arranger has made use of each brass instrument’s full range, and even though the workload is carefully planned out, every part does have several measures of challenging music. That being said, this arrangement will be enjoyed by both the audience and the performers.

– *Benjamin Lieser, University of Central Florida*

10 National Anthems arranged for Brass Quintet by Keith Terrett. Cherry Classics Music; cherryclassics.com. 2021, \$20/digital or print versions, \$30 for both.

This is an excellent collection of ten National Anthems from the following countries: United Kingdom, Canada, United States, Russia, Italy, Germany, France, China, Japan, and Israel. According to the publisher, each national anthem is arranged in its most often performed key. In a few of the selections, the arranger included a

musical fanfare to proceed and/or conclude the anthem.

This set of arrangements is appropriate for advanced performers, including some high school through college level and professional musicians. It would be a handy addition to any brass player’s library.

– *BL*

Mixed Chamber Ensemble

Trio in E-flat Major for Violin, Horn, and Cello by Carl Stamitz. Doblinger (via Boosey & Hawkes); boosey.com. DM197 (Doblinger Catalog), 3165204 (Boosey & Hawkes Catalog), 2002, \$29.76.

When asked to find a brief chamber work with horn for a summer music festival, I searched online, expecting to find works that I had heard and/or performed. It was a surprise to find a trio for violin, horn, and cello (basso continuo) by Carl (Karl) Stamitz. I had never heard of this work (in almost sixty years as a hornist). The only publisher appeared to be Doblinger in Vienna but ordered via Boosey & Hawkes in England. It took almost three weeks to arrive (with the music festival just around the corner) and the edition’s horn part had been transposed to F with no alternate E-flat part!

Carl was the eldest son of Johann Stamitz, concertmaster and composer in the famous orchestra of Elector Charles III Philip in Mannheim, Germany. This orchestra, renowned in Europe for its size and technical ability, was labeled “an army of generals” by British traveler, author, and composer Charles Burney. Composers of the Mannheim school established several famous innovations, the most well-known of which are the Mannheim Crescendo (a crescendo in the entire orchestra) and Mannheim Rocket (a swiftly ascending arpeggio). The Mannheim school advanced the four-movement symphonic form (adding the minuet) and sonata form that dominated the classical era.

Carl Stamitz was trained as a violinist and composer first by his father. When his father died, the 11-year-old studied with Christian Cannabich (the new concertmaster) as well as Ignaz Holtzbauer (the court composer) and, by the age of 17, he was a member of the Mannheim orches-

tra. At age 25 (1770) he began a series of travels as a violin and viola virtuoso through Europe. He and his younger brother Anton traveled to Paris where Carl spent seven years as conductor and concertmaster for Duke Louis de Noailles, where he wrote most of his symphonies. From Paris he traveled primarily as a viola virtuoso to cities throughout Europe. He set the record for the most “Mannheim school” symphonies (50) and wrote at least 38 symphonies concertantes, two operas (lost), more than 60 concertos for a variety of instruments, and a large volume of chamber music. His clarinet and viola concertos are considered among the finest of his era.

His trio for violin, horn, and cello is a quaint, colorful work likely composed in Paris, possibly for Giovanni Punto, who was also there in 1778. The first movement tosses virtuosic ornaments between the violin and horn – the horn part is gymnastic and impressive, and the ornaments go by so quickly that listeners probably cannot discern if they are accurate. The second movement, a Polonaise, is a lyrical dance in 3/4 meter, traditionally danced at Polish “senior proms and carnivals.” The final Vivace clearly has roots in the horn’s history with the hunt. The trio is six minutes in length, including repeats, and begs for ornamentation at least by the hornist and violinist. A good conservatory student would be able to play it.

This is a clever, invigorating work that can offer a refreshing moment amidst an otherwise serious performance.

– *William Scharnberg, University of North Texas (retired)*

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.

Digital Album: *Bach & Brahms Reimagined*. James Ehnes, violin, Jon Kimura Parker, piano, and Jens Lindemann, trumpet and flugelhorn. Digital download available from riverdaleclassics.com.

Brahms: Horn Trio in E-Flat Major, Op. 40 (performed on flugelhorn instead of horn); J.S. Bach: Brandenburg Concerto No. 2, BWV 1047; and Brandenburg Concerto No. 5, BWV 1050

Often the most fruitful chamber music collaborations are born out of friendships with like-minded musicians. Fascinating new directions have come about when these friendships do not easily conform to a generic chamber music combination and, instead, the musicians are forced to consider new approaches; be it through the commissioning of new repertoire or through raiding other more established repertoires. The combination of instruments these three “close personal friends” (Jens Lindemann (trumpet), James Ehnes (violin) and Jon Kimura Parker (keyboard) have at their disposal naturally led them to adopt and adapt the Brahms Horn Trio, and it is a charming account.

Canadian trumpet player Jens Lindemann has stated his intent “to transcend the stereotypes of the trumpet by reimagining its technical and virtuosic limits,” and this is encapsulated perfectly in his interpretation of the origi-

nal horn part that is replaced by Lindemann on a specially commissioned flugelhorn. Where this recording is most successful is in the slower first and third movements where Lindemann is able to display a beautiful, burnished timbre. Brahms’s music, especially when he incorporates the horn, is infused with a sense of nostalgia, and Lindemann’s dusky sound is shown to best effect in these passages. Occasionally in the faster movements, especially in fanfare like passages, the flugelhorn, nimbly played, can edge towards sounding a little bugle-like and brisk. In the original work, one of Brahms’s considerations was the dynamic balance of the three instruments, and there are places where I would love to hear all three musicians push things more, both in terms of dynamics as well as late nineteenth century expressive devices such as rubato/asynchronicity, but I find that the three musicians have created an intriguing and valid viewpoint on this work.

– Anneke Scott, international historical horn soloist

YouTube Video Channel: *Italian Horn Scefs*; January 27, 2021. Giovanni Hoffer, creator. youtube.com/channel/UC9FC-5tJ5-YfZr4EiM-JlIpw/featured

Italy is home to incredibly inspiring horn players who capture the splendor of the instrument’s possibilities in phrasing, color of sound, and technical brilliance. Similarly, Italy is known for the remarkable virtuosity of its food culture. In both life pleasures, the Italian passion for taste is evident. There is a culture of musical sensitivity in Italian food dishes, and there are gourmet culinary aesthetics in Italian musicianship.

In this spirit, Giovanni Hoffer devised the idea of a YouTube channel of Italian horn virtuosos sharing a recording and a recipe. *Italian Horn Scefs* [Chefs] is a cooking show that features “a recipe, a wine, a record, and, of course, a horn player!” in each video. The channel began in February of 2021 with their first guest, Loris “Tex” Antiga of the Gran Teatro La Fenice in Venice. He walks the audience through his steps to cook a delicious meal of spaghetti and clams. He pairs this meal with a wine that he describes as “buonissimo.” The disc playing in the background as he prepares the meal is Barry Tuckwell’s collaboration on

Giovanni Punto’s horn concerti with Sir Neville Mariner and the Academy of St. Martin in the Fields. Antiga recommends this disc to us and says that it one of the most beautiful records that has ever been made. This was truly a delightful start to the channel.

Among the other guests on the show to date are such hornists as Angelo Bonaccorso, hornist of the Teatro Massimo “Vincenzo Bellini” di Catani, jazz horn virtuoso Giovanni Hoffer, Katia Foschi, hornist of the Teatro Comunale di Bologna, and Antonio Proto, Artistic Director of the Mediterraneo Horn Meeting. Each video demonstrates that a great deal of time and thought has been put into the production. Most of the videos have the option for subtitles with auto-translate, so this channel can be watched by horn players across the globe. I enjoy watching an occasional show on *Food Network*, and this was a lot of fun! I highly recommend *Italian Horn Scefs* for horn and food lovers everywhere!

– MCH



<https://www.facebook.com/International-Horn-Society-45360062965>



<https://www.instagram.com/hornsocietyIHS/>



https://www.youtube.com/channel/UCFqyMb5Mbzn17grF2HEIb_g



<https://twitter.com/hornsocietyIHS>

Music Video: Sicilian Horn Ensemble: Robin Hood, Prince of Thieves soundtrack; February 12, 2021; Angelo Bonaccorso, Manuele Catalano, Salvatore Visalli, Lorenzo Scolaro, Matteo Leone, Emanuele Giunta, Antonio Lalumia, Salvatore Incatasciato, Riccardo De Giorgi, Gabriele Denaro, Leo Francesco Miceli, Francesco Sottile, Luca Grasso, Chiara Zito, Mattia D'Anna, Daniele L'Abbate, and Tommy Curcuruto, horns; Andrea Zito, Dino Fichera, and Gabriele Lotta, percussion; youtu.be/XooqP6ssV0c

Michael Kamen: *Main Theme from Robin Hood, Prince of Thieves*, soundtrack

The current coronavirus pandemic has led many musicians the world over to look at new ways to perform and to spread their musical message. This multi-video performance by the Sicilian Horn Ensemble, who I last saw performing outdoors in their dramatic native landscape, is one of a plethora of videos by horn ensembles and individuals multi-tracking themselves, and it is a welcome and enjoyable addition to the genre.

Twelve horn players and three percussionists, all recorded in very different settings, have come together to record Alexander Wagendristel's arrangement of the theme to Michael Kamen's score to *Robin Hood, Prince of Thieves*, first heard on the *Vienna Horns* recording that was itself Vienna's response to the ground-breaking *The London Horn Sound*. As such, it provides an interesting contrast in sound to the tone of the Vienna group's pumpen horns and displays excellent playing. The first horn seems entirely unfazed by a tessitura that contains repeated high

d", whilst the low players demonstrate a splendidly clear and punchy sound. The inner ostinato rhythm is likewise neatly etched in its production and lends the performance a suitably high level of energy while the percussionists offer an appropriate degree of colour. Having recently worked on a version of this with able young players on a summer school (admittedly a tone lower!), I can vouch for how essential that rhythmic evenness is.

It is in the nature of these types of multitrack collaborations that the varied acoustics and recording setups create a real challenge for the editor, and there are a few moments where the change from one player to another does jar slightly. Otherwise, however, the recorded sound is clear, and the balance is excellent. The percussion are sympathetically placed in the mix. All told, a very enjoyable performance, and I shall look out for more videos from this talented group.

– Simon de Souza, freelance horn player,
Chaconne Brass, Royal Birmingham Conservatoire,
and Wells Cathedral School

Podcast: Doublers Podcast; hosted by Erin Paul; first episode aired December 2020; Available at doublerpodcast.buzzsprout.com, Apple Podcasts, Google Podcasts, Spotify Podcasts, or other podcast hosting platforms.

Erin Paul's *Doublers Podcast* is a long overdue look into the lives of working musicians. Many of us who went through formal training picked up the idea that you were not a "real" musician if you did not earn all your income by playing and/or teaching your instrument. Despite all the hours one might devote to mastery of their craft, one could not truly feel successful without acquiring this "holy grail." But the truth is, musicians have been working blended careers for decades.

Many musicians following these dual paths have worked in the shadows, some even hiding their other jobs and skills, for fear of being taken less seriously than their colleagues. As a past doubler myself, I experienced hesitancy to share my second identity within the musical world.

Erin Paul is a professional horn player and software

support professional. Her podcast features interviews with a variety of musicians who have worked multiple or non-traditional career paths. Each gives a look into the ways creativity, entrepreneurial skills, and a "figure-it-out" mindset could be turned into additional income streams.

Paul allows time with each interviewee to go deep into their story, sharing interesting turns and advice learned along the way. It is inspiring and informative to hear the stories of these successful musicians. As the pandemic has caused so many in the field of music to reevaluate life, career, and income, this podcast could not have debuted at a more compelling time.

Be sure to catch season two, coming fall of 2021! Season one episodes can be found on various podcast platforms.

– Johanna Lundy, University of Arizona

Music Video: *hyytinen restlesslonging*; September 1, 2017. Tommi Hyytinen, horn, and Päivi Severeide, harp. youtu.be/UIQ7BSKaETk

Tommi Hyytinen: *Restless Longing* for horn and harp

Dr. Tommi Hyytinen, horn and natural horn professor at the Sibelius Academy of the University of the Arts and hornist of the Finnish Radio Symphony Orchestra, has published a music video from 2017 that is worth checking out. The video features Hyytinen and harpist Päivi Severeide in a performance of Hyytinen's own composition, *Restless Longing*, for horn and harp. The setting is a beautiful

medieval church in Karjaa, Finland that exhibits a perfect balance of reverb and clarity for the sounds of these two instruments. The video takes in different angles of the performers with creative visual effects and pleasant views of the church.

This video offers an impressive chamber music experience for the audience. Both players demonstrate an ease of playing that allows the music to sing freely. The piece is

a fascinating short duo that explores a sound that reminds me of impressionism, Bernard Herrmann film scores, and angular Béla Bartók figures. Composed in 2008 and published by Blosari, *Restless Longing* is one of my absolute favorite contemporary pieces for horn. Hyytinen says of the work, "Before writing the piece, I played Dauprat's Sonata for horn and harp with Päivi and was inspired by the duo of horn and harp. I just wanted to write a piece for it with lush harmonies and strong rhythms."

The work appears on Hyytinen's solo album, *Tired Light*, alongside other exciting 21st-century works for horn. Most of the music on this album is unknown to horn players around the world, so I recommend listening to it as well. Thank you for introducing us to so many fantastic pieces, Tommi! Bravo to you for this fabulous composition, and congratulations to both of you for this wonderful music video!

— MCH

Music video: *Shoulder to Shoulder — A Musician's Time in Quarantine*; April 29, 2021; Performed, written, choreographed, and co-edited by Leander Star. youtu.be/h4G899m6zZM

Adam Scott Neal: *Shoulder to Shoulder* for horn and trombone, arranged for two horns by Leander Star

Leander Star's creation, *Shoulder to Shoulder*, is a beautifully reflective piece. Created for the 2021 Northwest Horn Symposium, it features original video and choreography set to a new arrangement of Adam Scott Neal's composition of the same name, originally written for horn and trombone. The piece features a rhythmic, minimalist aesthetic, exploring different textures between the two instruments. The music is powerful in its simplicity. Star was so taken by the work that he adapted it for two horns.

In thinking about art during the COVID-19 pandemic, Star shares, "I love how the title [*Shoulder to Shoulder*] evokes

the close feeling of being at home, constantly, with my partner and also with my own thoughts.... For each section, I created a dance, using a random generation of movements. The dances are meant to represent a distracted mind, or the inner monologue of the person trapped in quarantine."

The video is meditative and beautifully shot, with a storyline both touching and familiar, taking us through several "days in the life of" the pandemic. The performance by Star of both horn parts is impeccable, with excellent audio production by Stuart Breczinski. Projects like this, which involve many collaborators and multimedia elements, are complex to coordinate and can be expensive to execute. This new piece is a welcome contribution to the small catalog of classical music set to narrative video.

— JL

Horn in Ensembles CDS

This is a small sample of Horn in Ensembles on Crystal. See web for complete list.



QUINTETS BY PETER MÜLLER. CD252. Richards Wind Quintet. Doug Campbell, horn. "music is definitely worth checking out. A pleasure to hear Campbell's deft horn playing." The Horn Call



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WISCONSIN BRASS QUINTET. CD567: Douglas Hill, horn. Music by Crespo, Hill, & John Stevens. "a remarkable ensemble...more reckless abandon, warmth, stylistic variety than almost any quintet in memory." American Record Guide



FATE & FIRE: CD790 Westwood Wind Quintet, John Cox, horn: Etler, Quintets 1 & 2. Welcher, The Moerae & Quintet No. 2; Some of the best works ever written for ww quintet. "a most stimulating release" Fanfare



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MAYTUDES

*A french horn etude project in consultation with Gail Williams,
with one etude created every day during the month of May, 2020*

May 1, 2020

Shall I compare thee to a summer's day?

WILLIAM SHAKESPEARE

Sonnet 18: Shall I compare thee to a summer's day?

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;*

*Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;*

*But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:*

*So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

from composer Jim Stephenson:

It may be that one would expect me to come out of the blocks "horns-a-blazin'" for a project like this. However, as I - and many others - have recently experienced personal tragedies, I felt it appropriate to start in the way that I have.

My father - James M. Stephenson, Jr. - passed away on April 9, 2020. Just 3 weeks ago. He had had a stroke 9 months ago, and even though his condition was slowly deteriorating, we feel that this current coronavirus crisis is what finally took him more quickly than expected.

A few months before he passed away, I had written the second movement of a guitar concerto, which I had dedicated to my father. The melody, which I am also using here, bases its rhythm on the Shakespeare sonnet quoted above. The sonnet mentions the word May, which is appropriate, of course, because of the month for all of these etudes, but that is also the month in which my father was born (May 23, 1936). The asterisks in the etude mark where each of the four stanzas begin. (The large slurs are phrasing indications, whereas the secondary slurs under some notes indicate where melismas occur).

I hope that this etude allows for some opportunity to work on phrasing, and clarity of slurred notes, some of which encompass wide intervals. There is also a rather wide overall range included, with an optional (but preferred) low note at the end. It is customary for me to not be super obvious where I think the player should breathe. In this case, this is most notable during the two slurred arpeggiated sections. This is because I am a firm believer in the player organizing their breaths AROUND the music. The breaths should be musically prepared, so that the listener feels a comfortable pace and flow to what they're hearing. I therefore encourage a lot of personal expression during this, and other subsequent etudes that I'll be writing.

Make more music than you think; I promise - the composer won't mind!

More of Jim's music for french horn can be found at ComposerJim.com

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for dad

Shall I compare thee to a summer's day?

May 1, 2020

Adagio

*
 p mp mf
 7 pp p
 14 mf f
 20 rit. a tempo pp p 3 3 3 3
 25 mf
 30 * p mp rit.
 36 mf pp
 42 a tempo p 3 3 3 3 3 3 3
 47 rit. a tempo sadly * mf p pp p mp
 54 p rit. pp

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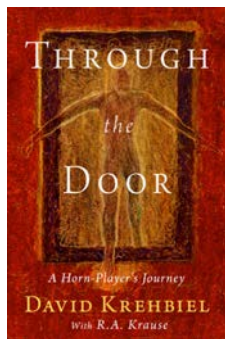
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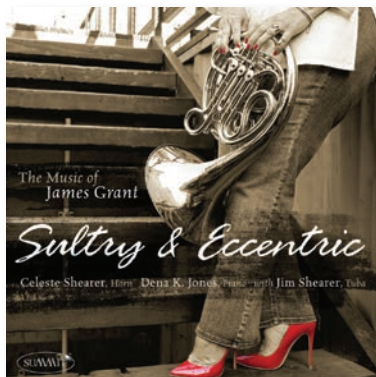
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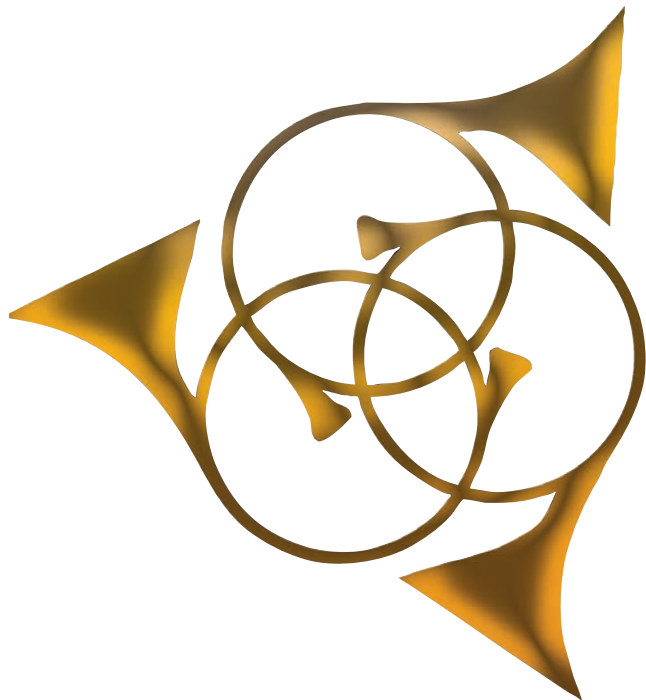
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2020 Composition Contest Results: Honorable Mentions

by Randall E. Faust

This is the second of three reports about the 2020 IHS Composition Contest. The first, in the May 2021 issue of *The Horn Call*, reported on the winning compositions, including composer biographies and descriptions of their works. This report chronicles similar information about the six Honorable Mention compositions.

Honorable Mention Recipients, Virtuoso Division

- *Three Pieces for a Newborn* for Horn and Vocal Ensemble by Álvaro Artuñedo García 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
- *Meccanico* for Horn and Prepared Piano by Theo Chandler of Houston, Texas

Three Pieces for a Newborn

Biography

Álvaro Artuñedo García (b. 1986) is a Spanish horn player and composer residing in Germany. He started playing at the age of 9 in Hellin, Spain. He studied horn in Granada, then moved to Berlin to continue at the Hochschule für Musik “Hanns Eisler” under Marie-Luise Neunecker and Ignacio García. He has played in the Giessen Philharmonic Orchestra for the last five years, with the West-Eastern Divan Orchestra for the last ten years, and has collaborated with the Filarmonica della Scala di Milano, the Berliner

Staatskapelle, and other orchestras. He also enjoys performing contemporary music, taking part in several festivals.

Composition has always been a passion for Álvaro. Encouraged by winning prizes at Spanish contests in 2019, he started a distance-learning-master’s degree for composition at the UNIR (Spain). He combines horn playing with composing and arranging. His compositions have been requested from around the world (Spain, Germany, China).

Composer’s Description

This work was composed for a personal reason: the future birth of my first daughter. It is made up of three pieces with different characters that are connected to each other by compositional materials. These materials and their developed forms take diverse musical meaning depending on the style of each piece. In this way, I tried to capture subjective feelings and an expectation that I got waiting for the birth, and with the hope that it also becomes a nice present for her.

As a result of this intention, I chose the unusual instru-

mentation of horn and choir or vocal ensemble. That helps to get the intimate atmospheres but also the naughty moments required by the main idea. The entire work takes about 14 minutes.

The composers who inspired me for this piece and influenced it are Esa-Pekka Salonen, György Ligeti, and Eric Whitacre, whose choral works in modern but easy listening style made me think about the possibility of mixing horn and voices. The three movements are Welcome, Playful Horn, and Lullaby: Wind of the Western Sea.

Commentary

Even if one did not know that the composer was a hornist, one can tell that this is a composer who knows the horn and its potential. The fingerings for the harmonic series glissandi and stopped horn are perfect, and the notated fingerings produce their intended musical effects, as well as practicality for the hornist. The music for the chorus and the horn complement and amplify each other in the resonant sonic statement of the first movement.

The second movement puts a variety of these techniques to work, including stopped horn, flutter-tonguing,

half-valve glissandi – as well as timbre trills via alternation between valve combinations – in a way that illustrates the playful title. The movement ends on a resonant horn chord that sets up the choral introduction to the next movement.

Two words describe the third movement: simply beautiful! It is a well-crafted and expressive piece that falls within a comfortable range. All three movements are well written. The third one, because it is also less technically challenging, will probably become a favorite of many.

Legacy Concerto by Aaron Jay Kernis

Biography

Pulitzer Prize and Grammy award-winning composer Aaron Jay Kernis draws artistic inspiration from vast, surprising sources. One of America’s most honored composers, he has won the Grawemeyer Award and the Nemmers Award, and his music appears on major musical stages world-wide, performed and commissioned by many of America’s foremost orchestras and artists. He recently scored and produced a film, *Elegy (for those we lost)*, with filmmaker Esther Shubinski for victims of COVID-19 and their families. His works have been

recorded by numerous labels and artists.

Aaron is the Workshop Director of the Nashville Symphony Composer Lab and, for 15 years, served as New Music Adviser to the Minnesota Orchestra and their Composer Institute. He teaches composition at the Yale School of Music and was inducted into the American Academy of Arts and Letters and Classical Music Hall of Fame. Leta Miller’s portrait of Kernis was published by the University of Illinois Press as part of its American Composer series. See aaronjaykernis.com.

Composer's Description

Legacy is a concerto for horn, percussion, timpani, harp, and strings written in 2017. It was premiered by Jon Boen and the Grant Park Orchestra, and Timothy Jackson and the Liverpool (UK) Philharmonic. As a creative artist, I think frequently about what I will be able to pass on to my family, and to our world, as I spend my life attempting to create works of beauty, healing, confrontation, and ideas. Building a legacy, not destroying one. I hope my children will appreciate and take part in giving their best to the world that we live in together.

Symbolic of those concerns, I have used the timeless melody of "Amazing Grace" as background musical

material for parts of the work. Only at the end does the theme become clear, as the soloist slowly leaves the stage and shares the melody while walking through the audience into history.

This concerto is both an abstract work made up of themes presented in harmonious and conflicting relationships, and equally a record of personal emotions, thoughts, and concerns related to America's recent history, transformed into sound and musical ideas.

Legacy is published by AJK Music/Associated Music Publishers, through Wise Music Classical (G. Schirmer). It lasts 22 minutes.

Commentary

This is a major concerto by one of the major composers of our time. *Legacy* was jointly commissioned by the two premiere orchestras (Grant Park and Liverpool) and is dedicated to "President Barack Obama to honor his humanity, humility, intelligence, and inspiration as the nation's former leader."

1. "Introduction – Echo... Act of Will – Intenso, Allegro." The opening is a gently expressive exposition. One can find harmonic outlines of "Amazing Grace" in vibraphone and strings in the opening. These gestures are echoed with melismatic responses in the muted horn. A dramatic fanfare in the timpani opens the second section, answered by an urgent dramatic dialogue between the horn and strings. The serenity of the opening returns with soft mallet percussion, strings, and horn leading to a soaring melody that develops the opening material. A cadenza-like duo between the horn and timpani leads to a dramatic ending with horn, timpani, and strings.

2. "Divided – Adagio." Rich string sonorities, punctuated by timpani outbursts and angular horn declamations, dissolve into an expressive dialogue between the horn and strings. The intensity and drama build to musical battle between the horn and the percussion section. The horn emerges from the battle and (with mute) joins the strings in a quiet reflection. A quiet, stopped horn call on a tritone sets the tone for the last movement.

3. "Echoes... of Grace" starts with a gentle and graceful dance-like scherzo in mixed asymmetrical meters. A semi-disguised statement of the theme in the mallet percussion is echoed in a contrapuntal variation in the muted horn. An aggressive contrapuntal development in the strings is echoed with virtuosic gestures in the horn. A mysteriously quiet and colorful section in the strings, harp, and percussion accompanies a section for horn

with a stop mute. This quiet is interrupted by a rhythmic animated passage in the strings, followed by the horn, with the thematic formulas of the opening of the concerto. A review of some of the previous dramatic gestures and passages leads to a last heroic call in the horn. A diminuendo leads to a calm, stately, and expressive coda based on the thematic melody, "Amazing Grace." On the second phrase, the score states, "At this point, the soloist can begin walking from the stage into the aisles around the audience, spreading "Amazing Grace" to the people in the concert hall." As the horn disappears in the distance, there is a beautifully orchestrated diminuendo in the strings, harp, and mallet percussion.

This is truly a virtuoso concerto. The hornist needs a complete command of the instrument and the music. This includes the full range of sonorities, colors, and pitch. Furthermore, the hornist must have a comprehensive technique, equal to that of a string or woodwind player. It requires an equally advanced accompanying orchestra.

Jonathan Boen, who premiered the work, noted in a telephone call that while Aaron was composing this concerto, he contacted Jon with inquiries. "He would send me some of the wicked licks, asking if they were playable. I practiced them for a few days, and then told him that I could play them." Jon commented that it is a challenging work in terms of flexibility and endurance. Some passages, such as the cadenza with the timpani, require your "full attention" and are "full of angst." Consequently, he felt like it would take about four months for him to prepare for a performance. "It's a fantastic work and I'd love to play it again and record it. The collaboration was good. The loop of communication made me realize it was all going to be okay. I had limited time to learn the work. So, the communication with the composer gave us a better piece."

Jam and Toast by Aaron Houston

Biography

With a "strong voice in composition" (Ellen Taaffe Zwilich), the music of Aaron Houston lives where the energetic soul of rock, folk music, and more collides with his classical training in unexpected ways that the Tallahassee *Democrat* said "[feels] alive and tangible to the audience." His music has been performed by the Albany Symphony, Fifth House Ensemble, the Baltimore Choral Arts Center, and others throughout the United States, Germany, and Brazil.

Aaron has been recognized as winner of the Dallas Winds 2020 Fanfare Contest and the Civitasolis Quintet 2020 Call for Scores, among others. He has participated in festivals and residencies, including 2020 MusicFest Aberystwyth in Wales, UK, the 2019 São Paulo Contemporary Composers Festival, and the 2019 Albany Symphony (NY) "First Drafts" New Music Reading session.

Aaron holds degrees in composition from Baylor University and Florida State University, where he was the

recipient of the 2017-2018 Ellen Taaffe Zwilich Fellowship for orchestral composition. His teachers have included

Stephen Montague, Scott McAllister, Ellen Taaffe Zwilich, Clifton Callender, and Ladislav Kubik.

Composer's Description

When horn player Parker Nelson asked me to compose a work for unaccompanied horn based on funk music, I was excited. To my knowledge, nobody had combined those two elements, and I was immediately interested in how the sounds of the horn would combine with the riffs and grooves of funk music. And I thought, "How in the world am I going to make these totally different ideas work?"

Initially, I tried to make the composition feel like listening to the radio on a morning drive. I wanted to mimic the sounds of flipping through radio stations with funk and soul tunes interrupting each other as you go along; this was a disaster. After attempting several different ways to force it together, I decided to scrap the whole thing and start

fresh with a new idea. I sat down with a guitar, turned on an Earth, Wind, and Fire playlist, and just started to jam with the music.

Jam and Toast is the result of this jam session between me and some imaginary funk band I played with that day. It is a single performer having fun playing off his or her own ideas – first providing a gentle bass groove, slowly filling in the gaps with some melodic ideas, and finally launching into screaming solo lines in the upper register. *Jam and Toast* asks the performer to be a one-man band, be a little funky, and put on a show...even if he or she is just having a solo jam session with no one watching.

Commentary

This work is "fun." It is fun to hear and fun to study and perform. It requires a good and flexible range, but the range demands are well paced. At the end, it ascends to a c^{'''} and then to a d^{'''}. Earlier it descends to a G[#]. Most of the time, however, it is stationed between d and the notes of the middle register. Pedagogically it would be a great assignment for a horn student to develop lower and middle register flexibility. It would also familiarize

a classical hornist with the popular style of funk music. The composer gives suggestions for the notation of "ghost notes" and quarter-tone accidentals. For further reference, he suggests consulting *Extended Techniques for the Horn* by Douglas Hill. *Jam and Toast* could function well as a companion piece to Douglas Hill's *Jazz Set* on a recital of unaccompanied horn music.

Meccanico by Theo Chandler

Biography

Theo Chandler is a Houston-based composer, currently pursuing his DMA at the Rice University Shepherd School of Music, studying with Pierre Jalbert. Among his many awards are the SCI/ASCAP Graduate Commission, the American Prize for Vocal Chamber Music, and the Lili Boulanger Memorial Fund Award. At Juilliard, he won the Orchestra Competition, the Gena Raps Competition, and the New Juilliard Ensemble Competition. He has received commissions from the New York Youth Symphony First Music Program, Tanglewood Music Center, Fischer Duo, Utah Arts Festival, Les Délices, and others.

Chandler has been a fellow at the Britten-Pears Young Artist Programme, Mizzou International Composers Festival, and Aspen Music Festival. He has been the Composer in Residence for the Maryland Wind Festival, Young Artist Composer for Da Camera, Emerging Composer Fellow for Musiq, and Composer in Residence for Les Délices, among others.

Chandler has received degrees from The Juilliard School and Oberlin Conservatory. His composition teachers include Shih-Hui Chen, Karim Al-Zand, Anthony Brandt, Melinda Wagner, Samuel Adler, Steven Stucky, Lewis Nielson, and Dan Tack.

Composer's Description

In writing *Meccanico*, I was inspired by György Ligeti's "meccanico" style, which is characterized by a seemingly automated outpouring of rhythmically-energized gestures. I wanted to evoke the same factory-like aesthetic, while fusing the horn and piano together into composite sonorities. The two instruments play rapid, repeating mixed-meter gestures, continually in rhythmic

unison. About two thirds of the way through, the machine breaks down, emphasized by a denaturing of the instruments' timbres. The tempo slows to a standstill, and the piano clamors away in its middle register, revealing that the middle two octaves of the instrument have been prepared with screws. Similarly, the horn is "prepared" with a stop mute, its less robust sound symbolizing its degradation.

Commentary

This is a composition for a virtuoso hornist and a virtuoso pianist, assisted by an outstanding piano technician to prepare the piano. Also, *Meccanico* is a colorful work, not just because of the use of the prepared piano, but because of the detailed articulations and intense dynamics required from both instruments. The precise rhythmic unisons from both instruments result in a composite sonority that is strik-

ing. In the final section, the hornist is asked to play with a brass mute and execute several "timbre trills." The details of rhythm, articulation, and timbre all make this an effective virtuoso composition. The hornist needs a range from c^{'''} down to G, with superlative articulation skills in the middle and lower registers.

Honorable Mention Recipients, Featured Division

- *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

Guiding Light by Chase Hampton

Biography

Chase Hampton is an educator, arranger, and composer of music for band, orchestra, chamber ensembles, and digital media. His compositions and arrangements have been performed by various high school, college, community, and professional groups in the US. These include the Shoals Symphony Orchestra, for which he was a Solo Artist in 2019. His work can be heard on independent films and media. He graduated with a Bachelor of Music Education degree from the University of North Alabama, where he studied horn with David McCullough and composition with Samuel Merciers. Chase is currently the band director at Lincoln County High School in Fayetteville, Tennessee.

Composer's Description

This quartet is dedicated to the memory of a horn player's mother, and by extension, anyone who has encouraged their child to pick up a horn and keep playing even when they are not with us anymore. It is intended to convey a feeling of warmth and reverence, with simple themes in a chorale treatment where each part is featured. The parts

are aimed to accommodate players of different levels in one group, with the second part being most conservatively ranged. The score has an overall moderate difficulty. It can be performed as a quartet with one on a part or as a horn choir with doublings.

Commentary

This composer has taken the requirements of the Featured Division to heart, and has produced a fine work for horn ensemble that would be playable by all the members of the IHS. The work has no technical demands. The third horn has its share of solo passages, with conse-

quently less pressure on the first horn. The highest note is g". The lowest note in the fourth horn is f. The fourth horn part is written effectively, helping to ensure excellent ensemble sonority throughout. This is a practical work that one could use at church services, as well as on recitals.

Pianto by Håkon Guttormsen

Biography

Håkon Guttormsen (b. 1994) is a Norwegian composer based in Copenhagen, Denmark. He grew up playing cornet in local brass bands, and later moved on to study for a bachelor's degree in jazz. Lately, composition has become his central focus. *Pianto* is his first composition aimed at a classical brass ensemble.

One of his recent works, *Kivlemøyane*, is an encore

for the European Music Gallery Festival 2020 concert in Copenhagen. An arrangement of a Traditional Norwegian folk tune, it was written for the European Union Youth Orchestra Festival. Håkon is also known as a jazz trumpet player in Copenhagen, where he performs with his own Jazz Quartet. Works for the Jazz Quartet can be heard at soundcloud.com/hakon-guttormsen

Composer's Notes

Pianto (Italian: crying, weeping) takes its name from the musical motive of a descending minor second, which has been used to express grief or sighing in music since the 16th century. All the notes in the quartet are taken from the harmonic series of this motif. *Pianto* explores the

sighing of the two fundamentals, the "fanfaring" of the first few partials, the winding melodies of the middle ones, and finally the striking dissonances made possible by extending the series further; all of which are inherent qualities of the horn.

Commentary

If you are looking for a work that sounds original and advanced but will not be too difficult, *Pianto* is one for you!

As the composer indicates, this composition is a musical depiction of crying or weeping. Along with the interval of the descending minor second, the composer makes significant use of the interval of the tritone expressively. He obtains excellent effects by contrasting stopped and open tones, using trills on a single pitch with alternate fingerings, and with air sounds. Most of all, he

weaves intricate sonic textures with simple materials.

Most impressive is how the composer uses a few simple motivic ideas developed in an expressive, dramatic, and well-paced fashion to build the work to a spectacular emotional climax. *Pianto* is an excellent example of how a composer can create a work of impressive textures with musical materials that are within the pitch and technical range of most players.

More information about the Composition Contest may be found on the International Horn Society Website hornsociety.org/about-the-ihs/composition-projects/composition-contest

IHS53 General Membership Meeting Minutes

By Annie Bosler, Secretary/Treasurer
Friday, August 13, 2021 at 6 am Pacific Time

President Andrew Pelletier and Executive Director Julia Burtcher welcomed everyone to the IHS53 General Membership Meeting. President Pelletier said to please visit hornsociety.org to vote to approve the 2020 General Membership Minutes as well as the FY 2022 budget. These two items passed (12 yes votes and 0 no votes).

Andy welcomed Jennifer Sholtis, who announced that she will be hosting IHS54 at Texas A&M, Kingsville, August 1-6, 2022. Jennifer shared a video featuring the campus and gave some background on the city of Kingsville, TX. IHS54 website to come.

Andy gave his President's report where he acknowledged Julia Burtcher for her work to get the Society through the pandemic and IHS53. Highlights from the year include an endowment and investments that are doing well, continued work with the Education Resources Committee, and the formation of the Student Advisory Council. Andy thanked the following people for their work on IHS53: Julia Burtcher, Dan Phillips, Nancy Joy, Kristina Mascher-Turner, Annie Bosler, Michelle Stebleton, Emma Brown, Allison DeMeulle, Star McAfee, Johanna Lundy, and Tawnee Lillo. He also thanked the social media committee volunteers: Margaret Tung, Maddy Tarantelli, Dana Reckard, John Degnan, Allison Combs, Sarah Ismail, and Lauren Antonioli. Julia also thanked Tawnee Lillo, IHS53 Exhibits Coordinator, for her significant contributions to IHS53.

Executive Director Julia Burtcher reported that she would love to see more member participation in IHS Advisory Council nomination and voting. Julia reminded the AC that any IHS member (of any nationality and vocation) can be nominated to run prior to February's *The Horn Call*. The 2020 FY budget ended with a positive number, and the endowment performed very well. The IHS did not take a disbursement from the endowment in 2020, and there are no plans to take a disbursement in 2021 or 2022. Stripe has been added as an additional payment method. Julia thanked Johanna Lundy for her work on the Development Committee and said a capital campaign will happen once the IHS is compliant as a non-profit for fundraising in all US states. As of the summer of 2021, 19 states have been completed. A mailed solicitation to lifetime members in 10 states where the IHS is compliant was run at the end of 2020. In addition, Julia thanked Elaine Braun for her work as Membership Coordinator. As of May 29, 2021, there are 2,783 active IHS members. Julia also thanked Kristina Mascher-Turner for her work which resulted in an increase in international members.

Julia, on behalf of Vice President Kristina Mascher-Turner, gave the International Country Representatives and Regional Coordinators report, stating that new representatives have been appointed for China, Austria, Ireland, and Brazil. Julia commended Kristina on her amazing work as she completes her term on the Executive Council.

From Brent Shires's Regional Workshop Grant report, Julia noted that Brent has worked to improve and simplify the entire process to apply for grants and host regional workshops. The membership will see these changes soon. For anyone wishing to host a regional workshop of any kind, please contact Brent Shires.

Andy presented two reports on behalf of Randall Faust. The Meir Rimon Commissioning Assistance Fund (applications due annually on May 15th) supported many works including Bill Richter's commission by Adam Wolf (2 horns and piano), Premysl Vojta's commission by José María Sánchez-Verdú (8 horns and sound effects), Blair Hamrick's commission by Jessica Meyer (horn quartet), and Daniel Wood's commission by Jeff Scott (horn quartet). The 2020 Composition Contest had a record number of submissions (88) from 16 different countries. The Featured Division winner is *Invocation for Eight Horns* by Keaton Marek, and honorable mention awards went to *Guiding Light* by Chase Hampton and *Pianto* by Håkon Guttormsen. The Virtuoso Division winner was *I Threw a Shoe at a Cat* by Kateryna Likhuta. Honorable mention awards went to *Newborn* by Alvaro Artunedo Garcia, *Legacy Concerto* by Aaron Jay Kernis, *Jam and Toast* by Aaron Houston, and *Meccanico* by Theo Chandler.

Andy reported on behalf of military liaison Kat Robinson that a database of US military ensembles (premiere, active, reserve, and national guard) is being created and that Kat is seeking volunteers to help form a network of military contacts both in the US and internationally. She is also working with the IHS to feature more interviews of military horn players and information on military opportunities on IHS podcasts, social media, and publications. A military panel discussion was featured at IHS53.

Andy presented the Online Music Sales (OMS) report on behalf of Gina Gillie. There were nearly 100 additional OMS sales in the last year

compared to previous years. Ellie Jenkins is the new project manager and formatter of Douglas Hill's works within the OMS catalog. Gina would love to see more diversity of OMS submissions.

Andy gave the IHS Student Advisory Council report on behalf of Secretary-Treasurer Annie Bosler, which stated that the students have been hard at work through a YouTube Committee, Publications Committee, Social Media Committee, and Podcast Committee. An IHS Website committee has also been formed to revamp the site after IHS53. Andy commended all the student volunteers.

Susan McCullough's Sound Archives report stated that due to COVID restrictions progress was a little slower on the project in 2020; however, the project is going well and moving forward in 2021.

Peggy Moran's Paper Archives report reminded the membership that anyone can submit archival content. In the past year, she received membership directories from 2011-2021, as well as 2019-2020 minutes for the EC and Budget committee, and miscellaneous materials from past symposiums.

Andy gave the Scholarships and Competitions report on behalf of Pat Hughes. Both the 2021 Tuckwell and Mansur awards went to Annie Moon. The Hawkins and Premier Soloist competitions were cancelled in 2021. The Frizelle Orchestral Excerpt Competition morphed into a masterclass with Johanna Lundy where Oscar Chung and Rodrigo Figueiredo performed. Competitions will resume in 2022 for IHS54. Leslie Norton will serve as the new Scholarships and Competitions chair.

Andy presented the Thesis Lending Library report on behalf of Lin Foulk Baird. There are 242 theses in the library, and any member can borrow a thesis for a three-week period. Please visit the IHS website for more information.

Paul Austin, IHS Advertising Agent, reported that 2021 was a record year for IHS advertising with \$81,654.60 in revenue. Included in this amount is the advertising revenue for the 50th Anniversary Commemorative Book which exceeded its goal.

Andy presented the *Horn 'n More* e-newsletter report on behalf of Kristina Mascher-Turner. Started in February 2015, *Horn 'n More* has had 51 issues, more than 2,500 active subscribers, and contains content in English, Spanish, French, German, Dutch, Italian, Polish, Romanian, Portuguese, Norwegian, Japanese, Chinese, Korean, Thai, and Hebrew. Kristina thanked the e-newsletter Committee and welcomed Dr. Mike Harcrow, the new editor.

Dan Phillips, IHS Website Manager, reported that the website has experienced an increase in unique visitors (175,086 from 189 countries). In the past year, there have been no known hacking attempts on the site.

The report from Publications Editor James Boldin shared that *The Horn Call* is available in print, PDF, and eBook format. The October 2021 issue will include changes to both the paper weight and dimensions, saving the Society money. Two new columns were added, *Teacher Talk* and *Horn Tunes*. In addition, thirteen episodes of *The Horn Call* podcast are now available through Apple and other platforms. There have been 2,380 podcast downloads. Marilyn Bone Kloss, in her Assistant Publications Editor report, reminds the membership to please continue to submit articles, correspondence, humorous items, and photos, including photos suitable for the cover of *The Horn Call*.

Annie Bosler, Patrick Hughes, Kristina Mascher-Turner, Andrew Pelletier, and Jeffrey Snedeker have completed their Advisory Council terms. Joining the Advisory Council are three members elected by the general membership: Johanna Lundy, Michelle Stebleton (elected for a second term), Margaret Tung; and three members elected by the Advisory Council: Allison DeMeulle, Peter Luff, and Lucca Zambonini. The Advisory Council voted to split the Secretary-Treasurer position into two positions for 2021-2024, and then elected new officers for 2021-2024: Radeagundis Tavares (President), J. Bernardo Silva (Vice President), Johanna Lundy (Treasurer), and Allison DeMeulle (Secretary).

Andy announced the Advisory Council results for the 2021 IHS Service Medal of Honor: Dan Phillips; 2021 Punto Awards: Christoph Ess and Israel Oliveira; and 2021 Honorary Members: Nozomu Segawa, William Scharnberg, and Sarah Willis.

Andy gave closing remarks followed by a performance of the IHS Student Advisory Council. The meeting adjourned at 7:09 am Pacific Time. As I step down from the Secretary/Treasurer position and Advisory Council, I want to say thank you to the membership and Society. I love this community.

— Annie Bosler

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compiled By Harriet Fierman

Volume LI (October, 2020 – May, 2021)

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INTERNATIONAL HORN SOCIETY STATEMENTS OF FINANCIAL POSITION As of December 31, 2020

| | | 2020 |
|--|----|---------|
| <u>ASSETS</u> | | |
| <u>CURRENT ASSETS</u> | | |
| Cash and cash equivalents | \$ | 196,491 |
| Accounts receivable | | - |
| Inventory | | 3,294 |
| Prepaid expenses | | 20,500 |
| TOTAL CURRENT ASSETS | | 220,285 |
| <u>OTHER ASSETS</u> | | |
| Investments, at fair value | | 147,700 |
| TOTAL ASSETS | \$ | 367,985 |
| <u>LIABILITIES AND NET ASSETS</u> | | |
| <u>CURRENT LIABILITIES</u> | | |
| Accrued expenses | \$ | 11,425 |
| TOTAL LIABILITIES | | 11,425 |
| <u>NET ASSETS</u> | | |
| Without donor restrictions | | 126,754 |
| With donor restrictions | | |
| Scholarships and commissions initiatives | | 105,474 |
| Friendship | | 21,906 |
| Advanced memberships | | 102,426 |
| Total with donor restrictions | | 229,806 |
| TOTAL NET ASSETS | | 356,560 |
| TOTAL LIABILITIES AND NET ASSETS | \$ | 367,985 |

INTERNATIONAL HORN SOCIETY STATEMENTS OF ACTIVITIES AND CHANGE IN NET ASSETS For the Year Ended December 31, 2020

| | 2020 | | |
|----------------------------------|-------------------------------|----------------------------|------------|
| | Without Donor Restrictions | With Donor Restrictions | Total |
| <u>REVENUES</u> | | | |
| Dues | \$ - | \$ 97,417 | \$ 97,417 |
| Advertising | 58,419 | - | 58,419 |
| Workshop income | - | - | - |
| Merchandise sales | 5,146 | - | 5,146 |
| General donations and support | 13,189 | 1,000 | 14,189 |
| Manuscript revenue | 2,803 | - | 2,803 |
| Interest and dividends | 795 | - | 795 |
| Investment return, net | 17,837 | 7,729 | 25,566 |
| Scholarship | - | 1,540 | 1,540 |
| Composition registration | 2,175 | - | 2,175 |
| Major commission initiative fund | - | - | - |
| Royalties | 1,099 | - | 1,099 |
| Publication sales | 790 | - | 790 |
| Miscellaneous | 215 | - | 215 |
| Released from restriction | 97,183 | (97,183) | - |
| TOTAL UNRESTRICTED REVENUES | 199,651 | 10,503 | 210,154 |
| <u>EXPENSES</u> | | | |
| Program services | 122,584 | - | 122,584 |
| Supporting services | 37,778 | - | 37,778 |
| Fundraising | 746 | - | 746 |
| TOTAL EXPENSES | 161,108 | - | 161,108 |
| CHANGE IN NET ASSETS | \$ 38,543 | \$ 10,503 | 49,046 |
| NET ASSETS, BEGINNING OF YEAR | | | 307,514 |
| NET ASSETS, END OF YEAR | | | \$ 356,560 |

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| E-Membership - three-year | \$126 |
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F/Bb double horn, model 103
Here shown: limited special
edition model to the centenary
of the patented instrument



seit 1782

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