

# The Horn Call

OCTOBER 2022



Journal of the

國際圓号協会

L'Association internationale du cor  
Internationale HornGesellschaft  
La società internazionale del Corno

国際ホルン協会

국제호른협회

Sociedad internacional de Trompas  
International Horn Society

## IN THIS ISSUE...

- Obituaries: Jordin Andrews, Vincent DeRosa, Bruce Richards
- IHS 54 Reports
- Awards and Recognition



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# *The Horn Call*

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

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**On the Cover:**

IHS54 "Untamed Horn" image provided by Jennifer Sholtis

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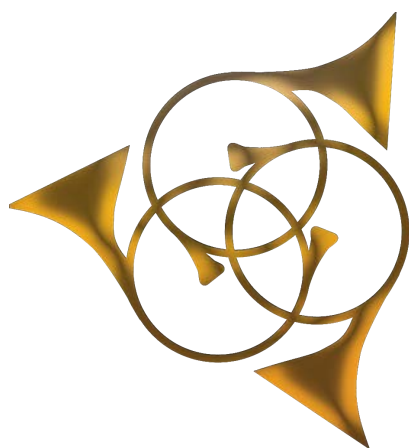
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# From the Editor

James Boldin

Greetings!

As you will infer from the cover image, much of this issue will focus on IHS54 in Kingsville, Texas, the first in-person symposium since IHS51 in Ghent, Belgium (2019). I share more details in my Symposium Report, but for now I want to offer sincere thanks to all who were able to attend, and especially to Symposium Host Jennifer Sholtis for making IHS54 a reality. While words cannot adequately describe the various sounds, sights, and feelings we experienced after three years without seeing our dear IHS friends in person, I hope this issue can at least capture some of that excitement.

Please join me in remembering Vincent DeRosa, Jordin Andrews, and Bruce Richards, and be sure to read the biographies of this year's IHS Honorees: Honorary Members – Marcus Bonna and Kerry Turner; Punto Award – Jonathan Luxton, Kristina Mascher-Turner, Bohdan Šebestík, and Frøydis Ree Wekre; Service Medal of Honor – Andrew Pelletier. Their collective contributions to the IHS and the art of horn playing are truly inspirational. If you have not yet heard the news, IHS55 will be held July 24-29, 2023 in Montreal, Canada. IHS55 promises to be an amazing event, so start planning your trip today. I hope to see you there!

I would be remiss if I didn't also mention the October issue's feature articles, columns, and reviews. As always, I am amazed at the talents, scholarship, and creativity of our contributors. Serving as your Publications Editor continues to be an honor and a privilege.

James

Applications for all IHS awards and contests are available at [www.hornsociety.org](http://www.hornsociety.org) (follow the link under Programs to Awards and Competitions) or by contacting the IHS Executive Director.

### Barry Tuckwell Award

- Award: U.S. \$500 towards expenses to attend any horn masterclass or workshop in the world.
- Deadline: December 1, 2022

The Barry Tuckwell Award, established in 1997 to honor the IHS Founding President, supports worthy horn students attending and participating in any horn masterclasses or workshops throughout the world. It is not limited to attending the annual IHS International Symposium.



Barry Tuckwell

### Premier Soloist Competition

- Awards: Cash Prizes, U.S. \$1000/\$750/\$500 – 1st/2nd/3rd Place
- Deadline: March 20, 2023

The purpose of this competition is to nurture and develop the great horn soloists of the future. Preliminary round of competition is by electronic submission. Final round takes place at the annual international horn symposium. Finalists must pay for travel to the symposium and register as a full participant.

### Jon Hawkins Memorial Award

- Award: U.S. \$1500 towards expenses to attend the IHS International Symposium
- Deadline: March 20, 2023



Jon Hawkins  
1965-1991

Neil and Runa Hawkins established this award as a memorial to their son, Jon, who was a Life Member of the IHS and just starting his career as a professional musician when he met his death in a traffic accident. The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they are exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

### Paul Mansur Memorial Award

- Award: Private lesson with a Featured Artist or Advisory Council Member.
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Paul Mansur

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The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations* sixth edition, by Kate L. Turabian. Refer to these texts or recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home/business address), photograph, and a brief biography should be included with all submissions. Authors are hereby advised that there may be editorial spelling/style/grammatical changes to articles in order to maintain the journal's format and professional integrity. In general, submissions should be approximately 1500 to 4000 words in length. Longer articles may be considered, but with the understanding that they may be edited for length and content, with the option to publish additional material from the original submission at [hornsociety.org/publications/horn-call/extras](http://hornsociety.org/publications/horn-call/extras).

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

The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986):





# President's Message

*Radegundis Tavares*

## Healing Times

Dear Horn Community,

**H**ope this message finds you all well! IHS54 was awesome! Getting back to the in-person experience was very intense, and lots of horn-related activities took place in Kingsville, Texas. Brava to Jennifer Sholtis and her team for such an exciting event! I would also like to thank Texas A&M University Kingsville for their support.

As with every Symposium I have participated in, the best experience for me was being with other people who love the horn. Enthusiasts from different parts of the world were there, and for me it was great to see all these facets of horn playing, teaching, and research. It felt like I had an injection of enthusiasm and energy to continue ongoing projects, start new ones, and finish the year.

One specific situation I would like to highlight from IHS54 was when I got together with some friends from different parts of the world to play quartets. This impromptu moment would not have been possible without the International Horn Society. So much joy! From this very basic desire to be together and play together, I think we can understand the importance of the IHS and our International Symposiums.



*Photo by Luana Tayze*

Out of all these learning experiences, I noticed the increased attention given to preparing the body and the mind to perform. Many authors have been approaching this subject throughout the years, and it is becoming more popular to have lectures and masterclasses that contemplate this theme.

As we approach the end of this year, my feeling is that people have been reminded of the value of in-person experiences. Different situations of the pandemic around the world remind us that it is still not over, but it seems that we are more prepared to deal with it. My impression is that we are healing from a very difficult moment in human history.

Our next Symposium was announced, and I'm very excited about going to Montreal, Canada next year. IHS55 will be hosted by Louis-Philippe Marsolais and will take place from July 24-29, 2023. Make your plans and I hope to meet you there next year!

All the best,

Radegundis Tavares

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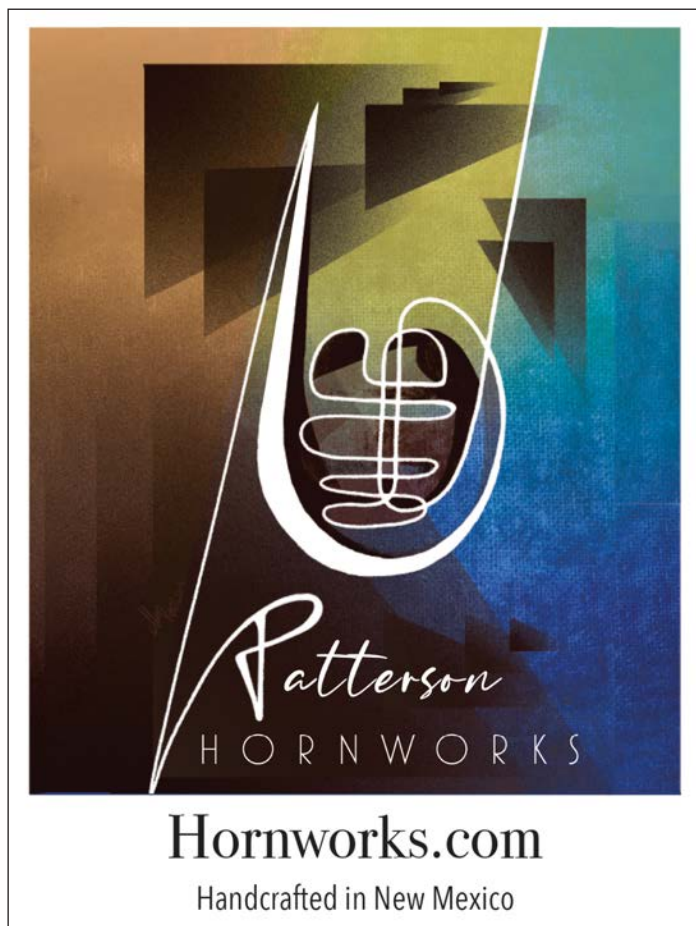
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# IHS News and Reports

*Brenda Luchsinger, Editor*

## From the Office

I write this on my first day back to work after IHS54, and I'm still trying to settle down after an amazing week of seeing people in person, meeting people face-to-face whom I've only seen over Zoom, and enjoying LIVE music. I don't have the vocabulary to thank Jennifer Sholtis adequately for creating IHS54 for us in a world of constantly changing circumstances which affected every aspect of planning and executing an event of this scale. And for everyone who volunteered, were "volun-told" (my husband Todd), or jumped in to help, thank you. THANK YOU. Looking ahead, will we see you in Montreal on July

24-29, 2023? I hope so! Be sure to check IHS55.org regularly for updates!

What questions do you have for me? What information would you like to see in this "from the office" section of *The Horn Call*? I usually just put reminders about updating your address or the like, but would like to hear from you if you have thoughts on what would be meaningful information in this spot. Please send me an email at [exec-director@hornsociety.org](mailto:exec-director@hornsociety.org). I'd love to hear from you!

– *Julia Burtscher, Executive Director*

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## New Advisory Council Members

In April, 2022, **Ken Pope** and **Jeff Scott** were elected to a first three-year term and **Randy Gardner** was reelected for a second three-year term by the general membership to the Advisory Council. The AC elected **Ben Lieser** and **Tommi Hyytinen** to complete the terms (one year remaining for each) of Leslie Norton and Benoît de Barsony who both had to resign from the AC for personal reasons.

---

## Call for Nominations to the IHS Advisory Council

Our IHS Bylaws state that 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 2023 Symposium and ending after the 2026 Symposium, must be received by the Executive Director before December 1, 2022. 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 2023: **Tommi Hyytinen** and **Ben Lieser** are completing their first terms and are eligible for nomination. **Susan McCullough** and **Lydia Van Dreel** are completing their second consecutive terms and are 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](mailto:exec-director@hornsociety.org).

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## 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.

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## 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 sup-

port 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 consideration in 2023 will be accepted via the website from January 1, 2023 to May 15, 2023. On the IHS website, select Programs/Composition Projects/Commissions. The Application Portal becomes available during the application open period.



## News Deadline

The next deadline for news submissions is December 1, 2022. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Brenda Luchsinger**, at [news@hornsociety.org](mailto:news@hornsociety.org).

## IHS Awards and Contests

The IHS awards and contests information has been updated online. Please visit [hornsociety.org](http://hornsociety.org) (follow the link under Programs to Awards and Competitions) to find the current submission deadlines, requirements, and repertoire. Coming up is the December 1, 2022 deadline for the Barry Tuckwell Award. The winner of this award receives \$500 towards expenses to attend any horn masterclass or workshop in the world.

## Membership

A word to those who have Student Memberships: our Student and Student Electronic Memberships are for those who are 26 years old or younger and may be renewed until your 27th birthday. If you have used the Automatic Renewal feature on the IHS Website, you *must cancel* that automatic feature prior to your 27th birthday or it will automatically withdraw a payment for which you no longer qualify. If you have the Student Electronic Membership, the One-Year Electronic Membership is only \$5 more! So it

should be easy to move up to that level. If you are a Student Member who receives the printed *Horn Call* and you wish to still receive it when you are 27 and older, your choice would be the regular One-Year Membership at \$50, \$18 more than the regular Student Membership. So, Student Members, please check to see that you still qualify when renewing your membership.

– *Elaine Braun, Membership Coordinator*

## IHS Website

The IHS website has hosted over 8,000 free classified ads in the past 15 years. Our Community Directory lists 751 members in the worldwide Teachers Database, along with 54 Horn Clubs and Choirs, 28 Repair Technicians, 19 Instrument Makers, and 18 Publishers. Our Section Listings include 1,969 ensembles from 71 countries. Over the past 12 months, the website has had over 193,000 visitors from 186 countries.

– *Dan Phillips, Webmaster*

## Job Information

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

## Country/Area Representative News

The country of Costa Rica is now represented by **Taylor Castillo**. In the US, **Martha Sharpe** is the new Area Representative for Arizona and **Lauren Hunt** for Utah (both on the Southwest Team). If you are interested in becoming a Country or Area Representative, visit the IHS website, check under People for the vacant positions, read the job description, and apply.

– *Bernardo Silva, Coordinator*

## Upcoming Events

**Louisiana Horn Day** is scheduled for Saturday, January 21, 2023 at the University of Louisiana Monroe. This free event will include performances, masterclasses, and exhibits. Our Guest Artist/Clinician is Brett Hodge, principal horn of the Omaha Symphony and third horn of the Grant Park Music Festival. Regional artists are invited to perform and/or present. Contact James Boldin, [boldin@ulm.edu](mailto:boldin@ulm.edu).

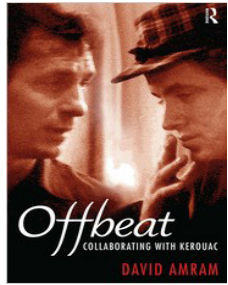


*Lawrence Kursar's 'Shchedryk' performed in Vienna.*

## Member News

**Lawrence Kursar** (Annadale, NJ) conducted the Princeton Symphonic Brass at Westminster Choir College in June. His composition, *Ricky the River Rat*, which features the instruments of the percussion family, was premiered in February by the Hunterdon Symphony Orchestra. His setting of *Shchedryk* (a tribute to Ukraine) was performed to acclaim at the Musikverein in Vienna, Austria in June.

**David Evan Thomas**, a composer in Minneapolis, has written a piece for horn and piano. "*Talisman*, a buoyant and songful recital piece, is published by Cherry Classic. The four-minute work is appropriate for contest and recital. The premiere was given by Charles Hodgson, horn, and [Thomas] in St. Paul, Minnesota in November 2021." A talisman is an object, such as an amulet, a bowl, or even a symbol, held to act as a charm to avert evil and bring good fortune. This talisman is a sonic charm that captures the essence of the Maine lakes and woods, evoking in song a sense of the rustic and the legendary. It was commissioned by Minneapolis resident Holly Windle in tribute to her mother, Jan, who played horn as an adolescent.



**David Amram** (Beacon, NY) may be publishing an audio book of his second book, *Offbeat: Collaborating with Kerouac*. The New England Conservatory awarded him his eighth honorary doctorate in May. Current projects include performing, a recording release, conducting, summer festivals, and narrating a documentary.

**Peter Reit** (Mahopac, NY) writes that *A Portrait of Milton Phibbs*, for ten horns and percussion by his wife, harpist and composer Alyssa Reit, was performed and is available at <http://y2u.be/1aXjDdhYk9U>.

**Karl Kemm** reports that Hornswoggle 2022 hosted **Michael Walker** from the University of New Mexico and **Katherine Smith** from the University of Wyoming as the featured performers and clinicians. They were joined by **Jim Patterson**, who held discussions and demonstrations on horn repair and fabrication. With the recent forest fires in the Jemez mountains of New Mexico threatening the Memorial Day weekend event, there were fewer participants than usual, but a tight camaraderie was fostered among old and new acquaintances.

**Lee McClure**, founder of the Eclectix Chamber Orchestra (NYC) has a new composition for horn and piano, *Film Noir Memoir*. The duration of the work is five minutes and is composed in a Gershwin-esque style. It was composed for and premiered by **Jennifer Montone**, principal horn of the Philadelphia Orchestra, with pianist Ināra Zandmane at the Southeast Horn Workshop in March 2022 in Greensboro, North Carolina. A video performance is at <https://>



*The Spokane Horn Club*

[youtu.be/x7wTFwr3BT0](https://youtu.be/x7wTFwr3BT0). Contact the composer regarding the score and part: [eclectixnyc@gmail.com](mailto:eclectixnyc@gmail.com).

**Hans Pizka** was decorated by the Austrian Federal President with the Golden Cross of Honor for bringing merit to the Federal Republic of Austria, for his "efforts for the understanding of people from different countries to each other by music and teaching" for approximately 25 years upon his own account mostly, and playing as principal hornist in great opera houses for 50 years.

**Michael Herzlin**, on a recent visit to the Paxman showroom in London, was shown their DB100M Special #5950C concept/prototype/museum model "horn for Dennis Brain's 100th birthday." It was a most memorable experience.



*Michael Herzlin*

**Steven Gross** recorded a concerto that he commissioned in June, accompanied by an orchestra in Indianapo-



*Steven Gross and Daniel Baldwin*

lis that included members of the Indianapolis Symphony. Composer **Daniel Baldwin** conducts the work in the recording. The commission was delivered pre-COVID; however, the pandemic delayed further work. In keeping with the IHS's new categories for formal recordings, it will

be released in both audio and video formats. The work's four-movement form is based on the Baroque sonata da chiesa, comprising a pattern of slow-fast-slow-fast movements. Here, a prelude is followed by a passacaglia, an expressive slow movement, and a robust finale. The concerto's harmonic language follows a contemporary mixture of tonality, modality, pentatonic scales, and other languages. The recording's release is expected in 2023.

The Spokane Horn Club (Spokane, WA) performance at Street Music week was part of a collective effort to raise support for a local food bank. Members participating included **Bruce Brummett**, **Roger Logan**, **Stewart Schuele**, **Danielle Jostlein**, **Steve Getman**, **Cyn Orosco**, **Jim Loucks**, **Steven Munson**, and **Jennifer Brummett**.

**Peter Kurau** writes: "The Eastman Horn Studio announces that, through the generos-



ity of Eastman alumna Helen Valenza (flute), the school has received on long-term loan the iconic Charles Valenza Historic Horn Collection. Chuck, an Eastman alumnus in horn and music theory, amassed a collection of 31 horns, spanning from the early 19th century to the 21st century. At Chuck's wishes, the collection is meant to be used and heard, and not simply viewed as a museum collection might be, and thus will become an integral component of the horn curriculum. Plans are underway for the first inaugural concert on October 1, 2022, during Eastman's Meliora Weekend, featuring representative horns from the collection, including an 1810 Halari natural horn, a Courteois horn with sauterelle, and a set of four Geyer horns, among others."

*The beautiful instruments of the Charles Valenza Horn Collection will soon have a home in a specially built display case on the second floor of Eastman's main building. Photograph by Luke Juntunen.*



**Matthew Meadows** (DMA candidate, University of Alabama) was selected as the 2022 National Collegiate Solo Competition winner. He will be a featured soloist with the US Army Concert Band at Schlesinger Hall in Alexandria, Virginia, performing the first movement of

*The Glass Bead Game* by James Beckel. Matthew also attended the Fresno Summer Orchestra Academy's FOOSA Festival in Fresno, California, where he worked with **Lanette Compton**. Matt also won the FOOSA Festival Concerto Competition and performed Strauss's Horn Concerto No. 1 with the FOOSA Philharmonic.



*L to R: 2022 FOOSA horns, Gustavo Negron, Carson Kimber, Lucas Hamilton, Sophia Brown, Isabella Redd, Matt Meadows.*



*FOOSA Philharmonic horns with Lanette Compton*

**Bill Scharnberg** premiered *High Wire*, a concerto for horn and band, with the San Diego State University band in April. The ten-minute concerto is based on a series of circus routines, and was composed by his brother, Kim Scharnberg, a Broadway composer and arranger. The conductor of the band, Shannon Kitelinger, studied horn with Bill while earning a DMA degree in conducting at the University of North Texas. Plans are being made to publish the concerto.



*Bill and Kim Scharnberg*

Eastman DMA student **Nikolette LaBonte** (Associate Principal/ Assistant Principal Horn of the Rochester Philharmonic) will be Guest Principal Horn for 14 weeks with the Baltimore Symphony during its 2022-2023 season. Further kudos to graduating seniors, **William Sands**, **Connor Landers**, **Abby Davidson**, and **Brianna Garcon**, who will be pursuing subsequent studies at Yale University, Rice University, the Colburn School, and the prestigious Take Five program at the University of Rochester, respectively.

**Randall Faust** has composed several new works for the horn this year, with several notable performances. The University Horn Choir at IHS54 premiered his *Fantasy on Melodies from the Old West*. **Caroline Steiger** and **Vanessa Montelongo** premiered his *Sights and Sounds of the Symposium* for Two Horns and Piano – a work commissioned by Vanessa Montelongo and **Robert Palmer**. The University of Arizona Horn Ensemble performed his *Memoirs and Souvenirs* (a double concerto for horn octet and horn choir), conducted by **Johanna Lundy** in Tucson in April in memory of the late horn professor Keith Johnson and on behalf of the Keith Johnson Horn Scholarship. *Rhapsodic Variations* for



Triple Horn Choir: *A rainBow of orange above the Green* received its world premiere performance by the Bowling Green State University Horn Club, conducted by **Andrew Pelletier** in March. *The Wonder of the Waters* was premiered by the Quincy Symphony Orchestra conducted by Bruce C. Briney in Quincy, Illinois in April with hornists **Randy Langellier** and **Patricia Mickey**.

**Stephen Caldicott** reports that the Havant Symphony Orchestra performed its 60th Anniversary Concert in July. Havant is a small town near Portsmouth, on the southern coast of England. The concert featured Dukas: *The Sorcerer's Apprentice*, Tchaikovsky: Violin Concerto, Berlioz: *Royal Hunt and Storm*, and Rachmaninov: *Symphonic Dances*, Op. 45. The HSO performs four concerts each season, with one piece in the last three being conducted by a student chosen by audition. It has always been a pleasure to watch the careers of some of the Bursary holders develop. One fortunate and extra source of income for HSO is the use of its large library of orchestral music by other orchestras around the country. "I often come across my own markings in parts I find myself playing elsewhere!"



Ken MacDonald

**Ken MacDonald** (Associate principal horn of the Winnipeg Symphony, Manitoba) wrote an orchestral show for young audiences, with music by Kevin Lau, Andrew Balfour, and Jodi Contin, called *The Spirit Horse Returns*. In the show, Indigenous Elders and knowledge-keepers share stories about the Spirit Horses, who are closely connected with First Nations throughout Turtle Is-

land. Narrated by horn player **Louis-Philippe Marsolais** and an Indigenous storyteller, Jodi Contin, this show introduces young audiences to the orchestra and to a part of traditional North American history that was nearly lost. A comprehensive study guide for educators and an activity guide for family audiences are included. Orchestras that wish to feature Indigenous perspectives will appreciate this engaging production, which features a rich new orchestral score and vivid projected artwork.



**Gary Pattison**, second horn with the Canadian Opera Company, reports that the Company recently performed a production of *La Traviata*, which ran at The Four Seasons Center in Ontario in May.

*The horn section of the Canadian Opera Company. L to R: Christine Passmore, David Quackenbush, Jessie Brooks, Scott Wevers (principal horn), Gary Pattison, Bardhyl Gjevori, and Janet Anderson.*

**Jean-Pierre Dassonville** (Belgium) visited **Louis-Philippe Marsolais** and the Université de Montréal in February as the Association Québécoise du Cor could not host its usual Montréal Horn Days because of COVID. Dassonville taught lessons and a masterclass and performed a wonderful recital.

**Nate Kessler** and **Ellie McGary** graduated from North Medford High School in Medford, Oregon in June 2022. They both plan to study music and science at the University of Oregon and Oregon State, respectively. They have been colleagues throughout their musical careers, studying with



Nate Kessler and Ellie McGary

**Cynthia Hutton**. Nate and Ellie performed with the Western International Band Clinic, and were the top two chairs in the band. They are finishing their pre-college careers by performing with the Ashland City Band, led by Cynthia Hutton, for the summer.

*continued*

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## Reports

### Florida French Horn Festival 2022

by Benjamin Lieser

The 2022 Florida French Horn Festival was held at the University of Central Florida on March 19th, hosted by **Benjamin Lieser**. The featured guest artist was **Patrick Hughes** from the University of Texas at Austin. Patrick led a morning warm-up session, performed a recital, and led a masterclass. Performances and presentations were given by **Margaret Tung** (University of Kentucky), **Kathy Thomas** (Stetson University), **Paul Basler** (University of Florida), **Kelly Langenberg** (Gulf Coast State), the Stetson University horn ensemble, and the UCF horn ensemble.



*Patrick Hughes at the 2022 Florida French Horn Festival*



*Participants at the 2022 Florida French Horn Festival*

The Florida French Horn Festival is an annual event through the Florida Horn Society. See [floridahornfest.com](http://floridahornfest.com) and [facebook.com/FloridaHornFest](https://facebook.com/FloridaHornFest).



*UNC-Greensboro Horn Studio*

### Southeast Horn Workshop 2022

by Abigail Pack

The University of North Carolina at Greensboro's horn studio and Professor Abigail Pack hosted the 2022 Southeast Regional Horn Workshop in March. It was a hybrid, in-person conference with the ability for hornists to also participate virtually. Headline guest artists included **Saar Berger** (virtual; horn professor at the State Music Academy in Trossingen, Germany, and hornist with Ensemble Modern), **Julie Landsman** (virtual; Juilliard, University of Southern California), **Heidi Lucas** (virtual; Indiana University of Pennsylvania), **Jennifer Montone** (in-person; Philadelphia Orchestra, Curtis Institute, Juilliard), **Kevin Newton** (virtual; Imani Winds), **Julia Pilant** (virtual, Metropolitan Opera Orchestra), **John Smith** (virtual; University of Delaware), and **James Thatcher** (in-person, University of Southern California and the film industry).

### Audition Mode Horn Seminar 2022

by Maddy Tarantelli

Audition Mode 2022 was held at the College-Conservatory of Music at the University of Cincinnati in Cincinnati, Ohio. **Denise Tryon** and **Karl Pituch** have been hosting Audition Mode since 2009. This year concludes Karl Pituch's tenure with Audition Mode.

The seminar attracts a variety of ages and experiences – students at the beginning of their undergraduate degrees to freelancers and college professors. Participants came prepared to perform in high horn, low horn, and section-playing masterclasses, where Denise and Karl addressed the many facets of orchestral auditions.

Audition Mode's plans after this year's seminar are tentative. Visit [auditionmode.com](http://auditionmode.com) and stay tuned for more information about the next seminar.



*Audition Mode 2022 horns*



## Correspondence

I was amused to see William Scharnberg's piece in the last issue of *The Horn Call* about an excerpt from the opera *Ariadne auf Naxos* by Richard Strauss. It's a nice thought regarding the possibility that Richard's father (Franz Strauss, the famous horn player in Munich who didn't get on well with Wagner!) may have suggested the passage, but I think Richard Strauss already knew all he needed to know about horn parts ... just look at *Der Rosenkavalier*, *Arabella*, *Daphne* and the rest! Remember

too that Franz Strauss died in 1905, a few years before *Der Rosenkavalier* (1910) and *Ariadne auf Naxos* (1912) were written. Maybe Richard Strauss had heard his father playing something like it a few years earlier even if only for fun – we'll never know! And by the way, the passage is written for horn in E – so Bill's F horn fingering won't work – and I'm not sure anyone would really try 123 on the F side! Franz Strauss reputedly favoured a single B-flat horn – ideal for the facility needed in this excerpt.

– Bob Ashworth, Principal Horn, Opera North, UK

### Annotations to and Comments on Russell Greene's article

#### "The Evolving Legacy of Strauss's Horn Concerto No. 2," in *The Horn Call*, May 2022

I have read – with interest – Russell Greene's article in the May 2022 *Horn Call* about Strauss's second concerto for horn. I do have some comments, questions, and additional information.

- First, I would like to draw attention to the new Urtext edition from 2020 by Henle, edited by Hans Pizka, full of thorough information and scholarly comments.
- In 1944, the first *German* performance of this concerto took place in Dresden, at a *Festkonzert* for the composer's 80th birthday. Soloist was Max Zimolong, principal horn in Dresden Staatskapelle, and the composer was present. The horn part which was used by Zimolong still exists, at least in the form of a copy (I have it). The articulations in Zimolong's part differs somewhat from the horn part which was used by Freiberg.
- This leads to a question, which might have been answered in the Henle edition: In what way is Freiberg's horn part "original"? Was it written out by Richard Strauss himself, with articulations identical to those in the original score? Or, is the handwriting by Freiberg, who might have copied the solo part out from the score, with or without the addition of his own, preferred articulations?
- In the end, who decided upon the articulations

in the first printed edition? (Maybe Henle has the answer also to this question!)

- The article sets forth a theory about this concerto being a tribute to Richard's late father, Franz Strauss. However, several quotes from operas, notably *Der Rosenkavalier* and *Capriccio*, could alternatively be interpreted as a music in which an old composer looks back at his own successful life and work.
- The negative perceptions of Strauss 2 in the 60s and 70s, as forwarded by professor Charles Snead, must have come from British horn players. I never heard of such perceptions coming from other parts of Europe, particularly not in Germany, Eastern Europe, or Scandinavia. Strauss 2 was programmed in the second round of the ARD competition in 1969. I was there, participating.
- You do mention Philip Farkas, indicating that he shared with you some valuable information about this concerto, passed on to him by word-of-mouth. What exactly was this information about, and when and from whom did Farkas receive it?

These comments and questions came to me immediately after reading this interesting article. Maybe an additional, updated article could be published?

– Frøydis Ree Wekre

I read with great interest Russell Greene's contribution on Richard Strauss's Horn Concerto No 2, which was without a doubt a difficult article to write. However, it quickly became apparent that the author falls back on antiquated sources. First, it should be said that I am not a trained musicologist, but rather an interested practitioner. I have been involved with Strauss's second concerto since my student days, and in my active years I gave 50 performances of it, including a recording with the Sächsische Staatskapelle

Dresden under Maestro Rudolf Kempe. I have been studying the history and sources of this late composition by Richard Strauss very extensively for years. With this experience, I have taken the liberty of making a few comments. Below I attempt to correct several historical items which caught my attention, followed by annotations and corrections to the "Publication Differences and Common Performance Practices" section of Greene's article (see page 41 in the May 2022 issue).

*continued*



[www.hornsociety.org](http://www.hornsociety.org)



- Freiberg used a Viennese horn with an F-crook, not an E-flat crook.
- The premiere in Salzburg was not recorded by the then "Reichsrundfunk, GmbH, Reichssender Wien."
- The first studio production took place in 1943 with Gottfried von Freiberg and the Vienna Philharmonic under the conductor Karl Böhm. It was broadcast by Deutschlandsender at Christmas 1943 and May 1944. Further radio broadcasts of the same production also took place after 1945. The first amateur recordings of these broadcasts circulated as early as 1950/60. In 1994 an edited CD of the 1943 production was released by ORFEO (C376 941 B).
- The studio recording was made by Dennis Brain in September 1956 with the Philharmonia Orchestra and conductor Wolfgang Sawallisch.
- Freiberg performed the concerto again in Vienna in April 1957.
- When Greene writes the surname of the solo-

ist in the premiere as "von Freiburg," this is not a misprint. The correct name is Gottfried Ritter von Freiberg. Presumably, the author obtained his knowledge from the following passage in Stephen Pettitt's, *Dennis Brain: A Biography*, 2nd edition, London: Robert Hale, 1989, on page 94: "On 28 February 1948 Dennis flew to Vienna to give the second public performance, on 3 March with Josef Krips, of Richard Strauss's Second Horn Concerto (the première had been given five years earlier by its dedicatee, Gottfried von Freiburg [sic].) In this performance, it was not the Vienna Philharmonic that accompanied, but the *Vienna Symphony Orchestra* under the conductor Josef Krips. This was not the second public performance of the Horn Concerto, because in 1944 three performances took place in Switzerland and Germany. Furthermore, *Freiberg is not the dedicatee*. Strauss dedicated the concerto to his father on the title page of the short score, but the dedication was not included in the autograph score.

### Publication Differences and Common Performance Practices

For the first printed edition by Boosey & Hawkes, the publisher had only the photographed solo part and the photographed orchestral material of the Vienna Philharmonic available. This material was written out by a music copyist exactly as in the autograph score of 1942. The only reason for the "remarkable differences" between the solo part of the first edition – exactly reproducing the autograph's version – and Gottfried von Freiberg's handwritten solo part is that Freiberg for some reason or other arranged the solo part for his *own* interpretation, changing Strauss's original articulations.

The present article suggests that the author is not

aware of the manuscripts by Strauss and does not know his handwriting. All printed music examples are taken from the Boosey & Hawkes edition. The examples referred to as "Strauss's manuscript" are excerpts from the solo part edited and written by Freiberg. Richard Strauss did not write out the solo part himself. First his father, Franz, and later copyists carried out this task.

Discrepancies between Strauss's handwritten manuscript and Boosey's publication: Dennis Brain played the original articulations by Strauss found in the first edition, Freiberg only the articulations he had "corrected."

– Peter Damm

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# Symposium Report: IHS54 “Untamed Horn”

by James Boldin

The 54th International Horn Symposium took place on the campus of Texas A&M University Kingsville, August 1-6, 2022. Symposium host Jennifer Sholtis and her entire crew of students and other volunteers are to be commended and thanked for putting together an exceptional event. While this report can’t do justice to the sights, sounds, and emotions of the symposium – the first to be held in-person since Ghent in 2019 – I hope it will give you a “taste” of IHS54, and whet your appetite for future events.

## Travel, Facilities, Local Flavor

Hundreds of horn players converged in Kingsville, Texas, a town of about 25,000 people located only a few hours north of Mexico. Though Kingsville does not have its own airport, the cities of Corpus Christi, San Antonio, and Houston all have airports within a day’s drive. My students and I elected to travel by van, and made the trip from Monroe, Louisiana to Kingsville in approximately nine hours. I believe that each country and region has its own unique beauty, and South Texas delivered with seemingly endless vistas, palm trees, and Mission-style architecture. The university and town of Kingsville border the King Ranch, a sprawling 800,000-plus acre ranch from which the town derives its name.

The Texas A&M Kingsville campus boasted excellent facilities, with a brand-new Music Education Building housing all the exhibits, performances, and presentations. Dorms, dining, and other on-campus amenities were within walking distance, though the heat and humidity could make those relatively short walks seem long. The music building’s two floors included a large performance hall, a more intimate recital hall, and numerous large and small rehearsal rooms. At the opening concert, the Director of the School of Music, Paul Hageman, told us about a broken pipe that flooded the large performance hall with thousands of gallons of water, a result of the record-low temperatures the region suffered during the winter of 2021. This disaster required the

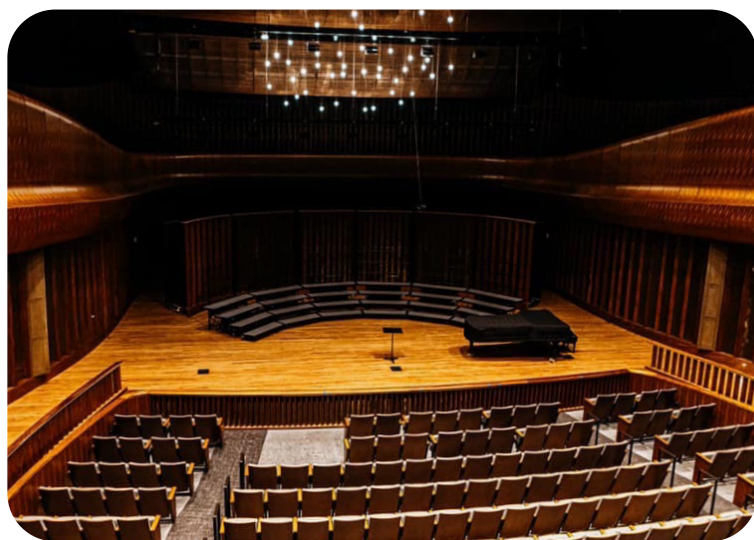


*Texas A&M Kingsville Music Education Building*

renovation of the entire hall, which was completed just in time for the beginning of IHS54.

Having never traveled to this part of Texas, I wasn’t sure what to expect. Most of my time in Texas has been spent in the north central region, near Dallas, Fort Worth, and parts therein. This part of Texas is delightful, with warm and friendly people, and much less hustle and bustle than you would find in more densely packed urban areas. While most of our dining took place in the on-campus cafeteria, we did visit a local Indian restaurant, Spice Station, which we were told is among the best in the state! The food was delicious, and if you are ever in Kingsville, you will not be disappointed. The “Veranda After Dark” post-concert events provided ample opportunities for socializing in an informal atmosphere, complete with food, drinks, and live jazz and mariachi music.

*Performance Hall*





## Opening Concert, Featured Artists, Horn Ensembles

The opening concert included stellar performances by the Midwest Alphorns, members of the Advisory Council, and the TAMUK Horn Ensemble and Alumni. The beginning of IHS54 was an emotional time for many reasons: the three-year break since an in-person symposium, the joy and elation at seeing so many friends gathered in one place, the sadness and contemplation as we reflected on the COVID-19 pandemic. Music gave voice to those feelings where words alone could not, in a performance of James Naigus's *Long I Stood*, accompanied by the reading of the names of horn players we have lost since the 2019 symposium in Ghent.

The international slate of Featured Artists was extraordinary: Chris Castellanos, Barbara Jöstlein Currie, Luiz Garcia, Nobuaki Fukukawa (who was sadly unable to attend the symposium), Kristina Mascher-Turner, Ricardo Matosinhos, Jennifer Montone, Matias Piñeira, Julia Pilant, Anneke Scott, Marshall Sealy, Denise Tryon, and Pan Ye. Each artist delivered a world-class performance, and it

was inspirational to hear new and traditional works performed so masterfully and effortlessly, from the agile natural horn playing of Anneke Scott to the room-filling multiphonics of Ricardo Matosinhos. Women and other historically underrepresented performers and composers featured prominently in recitals, presentations, and other activities, reflecting the diversity of our IHS community.

Horn ensemble playing seemed to be a special emphasis at IHS 54. Amateur mass ensembles and collegiate horn choirs; professional groups like the Texas All-Star Horn Professors Horn Choir, Eldon Matlick's PHAT Big Band, and Steven Cohen's NUCORNO ensemble; quartets from Mexico (Rio Bravo Quartet) and the United States Air Force Band of the West (Mustang Quartet), to name a few; all gave inspiring performances of both traditional and new music. Perhaps it was just the novelty of such performances, but the enthusiasm, energy, and sheer joy in all these groups was palpable.



## Presentations, Exhibitors

As is normal with an international symposium, there were too many presentations happening simultaneously to attend all of them. However, I tried to get to everything I possibly could, and heard many positive reports from those who attended presentations that I could not. In a word, the breadth and quality of the presentations at IHS 54 was *stunning*. Historical topics, performance psychology, documentary films, lesser-known composers and repertoire, pedagogy of all types, health/wellness/aging... the list goes on. Especially noteworthy was Chris Brigham's presentation, "Olga's Last Call," which dealt with the orchestras in Auschwitz, their functions, and their horn players. Chris's presentation generated so much interest that he was asked to give it a second time during the week so that more people could attend.

No symposium report would be complete without recognizing the exhibitors, who traveled from far and wide to bring their horns, music, cases, mutes, and other equipment to Kingsville. As one well-known exhibitor related to me, symposiums present a significant financial burden – shipping, travel, lodging, lost business back home, etc. – but are not to be missed because of the comradery, networking, and socializing opportunities that can only be found there. *Thank you* to all the exhibitors at IHS54!

## Competitions, Awards, Honorees

While guest artist performances, masterclasses, and other events often take center stage at a symposium, an equally important component is the recognition of competition and scholarship winners, and IHS Honorees. They are among the best and brightest in the IHS, past, present, and future.





## IHS Awards and Performance Contest Winners

Premier Soloist Competition:

Second Place, **Jonathan McGarry**

Premier Soloist Competition:

Third Place, **Serina Turrieta**

(First Place was not awarded this year.)

Frizelle Orchestral Audition Contest

High Horn: **Lucas Hamilton**

and **Michael Goss** (tied)

Frizelle Orchestral Audition Contest

Low Horn: **Gilbert Trevino**

Paul Mansur Award: **Emma Brown**

Paul Mansur Award (under 17):

**Sonya Tobias**

The Jon Hawkins Memorial Award:

**Quentin Fisher**



*IHS Awards and Performance Contest Winners, IHS 54 Performance Competition Winners, IHS President Radegundis Tavares*

\*For detailed descriptions of these scholarships and other awards, visit [hornsociety.org/about-the-ihs/scholarships](https://hornsociety.org/about-the-ihs/scholarships).

## IHS 54 Performance Competition Winners

Jazz Horn Competition: **Hayden Douglass** (Cornish College)

University Horn Ensemble Competition

First Place, Oklahoma State University Horn Choir  
(Oklahoma State University)

Second Place, TAMUK Horn Ensemble  
(Texas A&M University Kingsville)

University Quartet Competition

First Place, Los Segundos  
(Texas A&M University Kingsville)

Second Place, UTRGV Quartet  
(University of Texas-Rio Grande Valley)

Natural Horn Competition

First Place, **Nivanthi Karunaratne**  
(Trinity Laban Conservatoire of Music and Dance)

Second Place, **Ryan Peterson** (Pennsylvania State)

Youth Days Solo Competition

First Place, **Andy Lui** (Vancouver, Canada)

Youth Days Quartet Competition

First Place, Cache-23  
(Lake Travis High School, Austin TX)

## 2022 IHS Honorees

Honorary Members: **Marcus Bonna**, **Kerry Turner**

Punto Award: **Jonathan Luxton**, **Kristina Mascher-Turner**,

**Bohdan Šebestík**, **Frøydís Ree Wekre**

Service Medal of Honor: **Andrew Pelletier**

\*For more information about these honors and honorees, refer to the "IHS Honorees" section in this issue.

## Student Experience

On a personal note, IHS54 was special for me because it was the first time my students had attended an international symposium. I attended my first International Horn Symposium (IHS31) in 1999, hosted by Jean Martin at the University of Georgia. Twenty-three years later, I still have vivid memories of that event: the "bigness" of everything, seeing and hearing players I was familiar with only through recordings or *The Horn Call*, and exploring the bountiful exhibit rooms. Witnessing my students have their own first experiences at an IHS symposium, and discussing those experiences, was so meaningful to me, and it is my hope that horn players everywhere have the opportunity to make their own memories at future IHS symposia.

## Gratitude, Conclusion, IHS55

We departed Kingsville on Saturday morning, having experienced so many sights and sounds that it will take several weeks (or months) to fully digest them. However, I can already say that IHS54 was one for the history books. Alas, COVID-19 was still with us, resulting in some last-minute cancellations and substitutions, but I was not aware of any major COVID-related disruptions at the symposium. Performers were always ready to step in to cover a part or rearrange things as necessary to accommodate any unexpected changes. Jennifer Sholtis and her studio displayed incredible poise and flexibility in dealing with the innumerable issues that always crop up unannounced at events of this scope, and I want to reiterate my sincere thanks to Jennifer for a job well done!

If you were not able to attend IHS54, I encourage you to make plans for IHS55, which will be held July 24-29, 2023 in Montreal, Canada, hosted by Louis-Philippe Marsolais, the Association québécoise du cor, and the Université de Montréal.



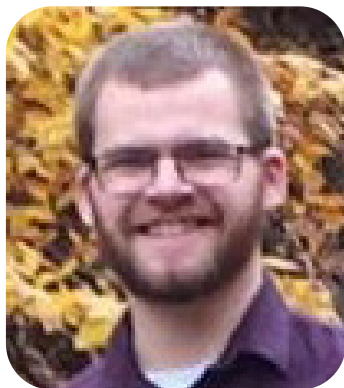
*Host Jennifer Sholtis with  
Featured Artist Anneke Scott*

## Obituaries

### Vincent DeRosa (1920-2022)

Vincent DeRosa was renowned for his beautiful, soaring horn solos in innumerable films and recordings, for leading in establishing the Los Angeles horn sound with the Conn 8D, and for teaching generations of young horn players at the University of Southern California. See a biography under Honorary Members

on the IHS website – [hornsociety.org/ihs-people/honoraries/26-people/honorary/78-vincent-derosa](https://hornsociety.org/ihs-people/honoraries/26-people/honorary/78-vincent-derosa) – and extensive tributes on the occasion of his 100th birthday in the October 2020 issue of *The Horn Call*. Additional tributes are also available online at [hornsociety.org/publications/horn-call/extras/1554-october-2020](https://hornsociety.org/publications/horn-call/extras/1554-october-2020).



### Jordin Andrews (1998-2022)

Three months short of his 24th birthday, Jordin Andrews succumbed to complications from an inoperable brain tumor. Jordin was a talented hornist who had recently graduated with his performance degree from the University of Akron. After the diagnosis of his tumor, Jordin's career goals turned from performing to helping other musicians struggling with debilitating medical conditions and disa-

bilities. He had written about this in the March 2021 issue of *Horn and More* ([hornsociety.org/295-newsletter/1608-jordin-andrews](https://hornsociety.org/295-newsletter/1608-jordin-andrews)). Jordin was the only child of Jeff and Linda Andrews. Donations to the scholarship created in Jordin's memory at the University of Akron can be made at <https://igfn.us/f/2zsf/n> by selecting *Jordin Andrews Scholarship* in the "designate my gift to" drop-down box. – Mike Harcrow

### Bruce Richards (1963-2022)

Bruce Richards was an American who spent most of his working life in Liège, Belgium. He was a member of the Liège Horn Quartet, which performed at several IHS symposiums, and arranged much of its music. As professor of horn at the Liège Royal Conservatory since 2011, he became a highly respected pedagogue.

Bruce was born in Michigan and studied at Western Michigan University with Neill Sanders and Johnny Pherigo. His master's studies at the University of the Arts in Philadelphia with Francis Orval led to the position in the Royal Philharmonic Orchestra of Liège.



Bruce with Francis Orval in 2007

### Tribute from a Teacher

I have known Bruce Richards for about 35 years. He enrolled in my horn class as a masters major in performance at the University of the Arts in Philadelphia, obtaining his degree in the late 1980s. Subsequently he played in the orchestra of Bethlehem in Pennsylvania and provided lessons to many private students.

In 1992, a former student of mine, solo horn at the Royal Philharmonic Orchestra of Liège in Belgium, wished to have a colleague inspired by the same school of horn to assist him. I immediately offered him Bruce Richards, who ardently wanted to be in a big symphony orchestra. His enormous instrumental accomplishments and human qualities motivated him to cross the Atlantic Ocean. Since that time, Bruce has shone in this orchestra as a horn player, animator of educational programs, and member of various chamber music ensembles. These great musical qualities have contributed to composing and arranging musical pieces for these ensembles.

In addition to his activities as an instrumentalist, Bruce has spent the past ten years lavishing his talents as a pedagogue on the Royal Conservatory of Music of Liège. With an endearing personality of the musical world of Liège, he was always in search of perfection in all areas of the profession. Bruce will be greatly missed. Peace and courage to Mary his wife, his children, his family and all his many friends who had the chance to know him.

– Professor Francis Orval



## Remembering a Summer with Bruce Richards

I met Bruce Richards at the Aspen Music Festival in 1983. Although our lives went in different directions, I noticed in 2010 that he had written an article for his blog *Living the Dream*, "Four Summers That Changed My Life." As I had been there for one of those four summers, I reconnected with him and reminisced about that Aspen summer.

While I was a year ahead in school, we were essentially the same age and both were students at smaller universities. After auditions, we were often placed in ensembles close to each other and were both in David Wakefield's studio for the summer.

I've always been interested in equipment, and one of the first things I noticed was his Paxman descant, which was way out of the box for a college student in 1983. He was using a Neill Sanders mouthpiece (with the giant rim), an unusual choice. Turned out that he had studied with Sanders during his freshman year at Western Michigan University, and later studied with Johnny Pherigo. His default approach was a British, Sanders-influenced style, but it would be a summer with some changes.

Early in the summer we played third and fourth horn on *Leonore Overture No. 3* with the Chamber Orchestra. As he was playing a descant, I believe the thinking of the seating was he would be well equipped to pop out those high B's! In my 2010 interview I asked what his biggest musical highlights of that summer were:

Oddly, the biggest highlight didn't involve my horn, or any horn for that matter. I went to hear the Cleveland String Quartet and Emanuel Ax perform a chamber concert. They finished the concert with Schumann's Piano Quintet. I was mesmerized. I fell in love with that piece and it remains, to this day, my favorite chamber music piece. The second highlight was hearing the Festival Orchestra play Wagner's *Siegfried's Rhine Journey* and John Cerninaro play the off-stage solo (the Short Call). It was the first time that I had heard playing at that level, and in an iconic solo.

For Bruce, that summer changed his life:

Aspen was the start of a series of events which changed my life and led me to the Liège Philharmonic Orchestra in Belgium. My roommate at Aspen was a student from Florida State University, and because of that connection, amongst other reasons, I went to graduate school at Florida State. I didn't finish my degree there, but my journey towards Belgium had been launched. Another memory, which is totally unrelated to music, is that I remember vividly playing soccer in Aspen. I also remember how difficult it was to adapt to the altitude the first few days. Playing soccer helped. I would still like to go to Aspen with my wife one summer. Great scenery and great music; it would be a perfect honeymoon. It would be a perfect second honeymoon.

To close, I can still recall his friendly manner, and I treasure the memories of that summer when we were both students long ago. His life was too short and a reminder to treasure the time we have, and use it well.

— John Ericson



## 2022 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](http://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.

#### Marcus Bonna

Marcus Bonna has been instrumental in the formation of the Brazilian Horn Association, Brazilian national horn workshops (Encontro Brasileiro de Trompistas), and the 2017 IHS Horn Symposium in Natal, Brazil. Over the years, he has donated products from his company to help the IHS raise money for various programs. As a member of the IHS Advisory Council, he supported a closer association between Brazilian horn players and the international horn community.

Marcus was born in Belem, Pará, Brazil in 1960 and studied at the Federal University of Pará School of Music. He played in the National Theater Orchestra of Brasília and joined the University of Brasília before moving to São Paulo to play in the São Paulo State Symphony for the next 20 years. He also played in chamber music groups such as the Gramado Wind Quintet and Brazil Brass Group.

Marcus hurt his back in 1990 and developed a lighter



instrument case for himself. This case sparked interest from his orchestra colleagues, then visiting horn players. He founded the MB company in 1991 to manufacture instrument cases – all designed by Marcus. The company now employs 72 people and exports about 700 cases a month to more than 25 countries. In 2011, the company received the Exporta São Paulo Award for exporting 98% of its production and for manufacturing a product made 100%

with domestic raw materials and in 2016, it was awarded the title of Child Friendly Company.

Marcus is a member of the Board of Bragantina Friends of the Arts Association. In 2009, together with his wife, Kathia, and Luis Custódio, he founded the Lyra Bragança Project, whose purpose is to offer free music education for youth from the periphery of Bragança Paulista (near São Paulo).

Marcus was given the Punto Award in 2017.

#### Kerry Turner

Kerry Turner has become one of the most recognized names, not only in the horn world, but also in brass playing in general. Whether as a composer or a performing artist on the horn, he appears regularly on the great concert stages of the world. Major ensembles with whom Kerry performs include the American Horn Quartet, the Virtuoso Horn Duo, and the Luxembourg Philharmonic Orchestra. As a member of these prestigious organizations, he has concertized on four continents. His compositions for the American Horn Quartet have raised the profile of horn quartets and horn music in general, and the quality and technical mastery of his compositions have raised the bar for horn compositions. He is also a frequently invited soloist and clinician, having performed and taught in Germany, France, Portugal, Switzerland, Japan, the United States, and the Czech Republic.

A native of San Antonio, Texas, Kerry received his Artist Diploma from the Manhattan School of Music in New York and, as a Fulbright Scholar, continued his studies with



*Photo by Frédérique Bouchard*

Hermann Baumann at the Stuttgart College of Music and Performing Arts. Following his studies, he placed fifth at the Geneva International Horn Competition and won the Bronze Medal at the 39th Prague Spring International Music Competition.

Turner's compositional career has sky-rocketed over the past several years. His works for horn in combination with virtually every genre of chamber music continue to be heard literally around the world. He has been commissioned by many organizations, including the United States Air Force Heritage of America Band, the Luxembourg Philharmonic, the Japanese Horn Ensemble, and the Richmond, Virginia Chamber Music Society (with

Thomas Jöstlein), to name a few. He has been awarded top prizes at the IHS Composition Contest as well as the IBLA Foundation. In his spare time, Kerry sings tenor, studies languages (he is fluent in four and dabbles in a few others), and loves to cook.

Kerry is a Dürk Horns Artist and performs on the new Ab Aeternum model.



## 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 symposium host or any Advisory Council member can nominate individuals for this honor, and selection will be by majority vote of the Advisory Council.

### Frøydis Ree Wekre

Through a long and distinguished career as one of the world's leading horn players, as a professor and celebrated cultural personality, Frøydis's work has been of tremendous value to the art of horn playing and its repertoire of contemporary music. Her distinctive tone and communicative abilities have captured audiences and composers all over the world, and numerous works have been written especially for her.

Frøydis Ree Wekre was born in 1941 in Oslo into a musical family. She studied piano and violin (playing in the Norwegian Broadcasting Junior Orchestra) before taking up horn at the age of 17, having become fascinated by the sound of the horn and the idea of having her own voice in the orchestra.

Her horn studies continued in Sweden, Russia, and the US. Her principal teachers were Wilhelm Lanzky-Otto and Vitali Bujanovsky. Frøydis first won a position with the Norwegian Opera Orchestra, then in 1961 she joined the Oslo Philharmonic and became co-principal in 1965. In 1991, she retired from the orchestra to be professor of horn and wind chamber music at the Norwegian Academy of Music, where she already held a part-time position.

Her role as a teacher has been important to Frøydis, and dozens of her students play in major orchestras around the world. She has been offered professorships in several countries. She received the Lindeman Prize in 1986 for her contributions as a teacher. With Nordic colleagues, she started the NORDHORNPED teaching group, whose activities include studying their own teaching on video. With Academy colleagues, she has been forging connections with music conservatories in the US.

Renowned as both teacher and performer, Frøydis has given masterclasses and workshops throughout Europe and North America. Her book *On Playing the Horn Well* has been translated into several languages, and she has contributed articles to various publications, including *The*



*Horn Call*. Her latest book is *Collected Writings*. Sometimes she demonstrates playing a scale with the main tuning slides pushed all the way in, then pulled all the way out; the scale is in tune at A=440 in both instances, showing that you can play in tune no matter the horn. She advocates practicing lip and mouthpiece buzzing while waiting for a bus, even if it might be considered a bit eccentric; "If people don't know you, it doesn't matter what they think of you, and if they do know you, well, then it's not a surprise."

Her CDs showcase her talents and include many works that have been dedicated to her or that she has commissioned, notably works by Andrea Clearfield and Norwegian composers such as Trygve Madsen and Wolfgang Plagge.

Frøydis is named after an Icelandic saga character; in the midst of war, her mother wanted to give her the name of a strong person. Her name is now instantly recognized in the horn world, and she prefers to be addressed by her given name.

In 1973, Frøydis sponsored IHS memberships for Peter Damm and Vitaly Bujanovsky, both of whom lived behind the Iron Curtain and were unable to send membership dues to the US. In 1976 the effort became formalized into the WestEast (WE) project (renamed the Friendship Project in 2000) to support members in countries where the economy or currency restrictions make regular memberships impossible.

Frøydis served on the IHS Advisory Council from 1974-1978 and 1993-2000 and as IHS President from 1998-2000, and she was elected an IHS Honorary Member in 1994. She was co-host of the International Horn Symposium in Banff in 1998 and has participated in symposiums from the earliest days as performer, lecturer, and master, often humorous and always inspiring. She is famous for her whistling prowess, a highlight at otherwise business-like IHS General Meetings. *continued*

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<https://linktr.ee/hornsociety>





Photo by Frédérique Bouchard

## Kristina Mascher-Turner

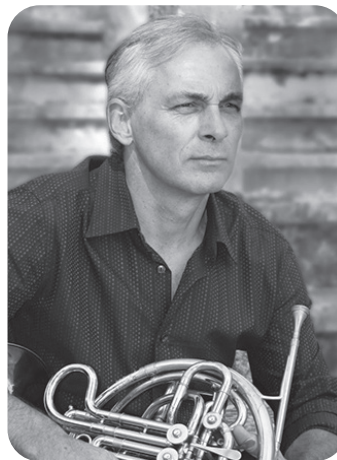
Kristina Mascher-Turner, former principal horn of the Brussels Philharmonic Orchestra (Flemish Radio Orchestra), hails from Albany, Oregon and is once again based in Brussels. She is a graduate of the University of Wisconsin-Madison (Douglas Hill) and the Hanns Eisler Conservatory in Berlin

(Kurt Palm), and also studied privately with Fergus McWilliam of the Berlin Philharmonic.

Early in her career, she was engaged in various chamber and symphony orchestras, including the Odense Symfoniorkester in Denmark and three tours as principal horn with the Gustav Mahler Jugendorchester under the direction of Claudio Abbado, Pierre Boulez, and Kent Nagano. She played full-time with the Luxembourg Philharmonic Orchestra for several years and is a regular guest with orchestras and ensembles around Europe.

She joined the world-famous American Horn Quartet in 2009, with whom she has toured and recorded extensively. Kristina is also a member of the Ni Ensemble of Luxembourg and forms with husband Kerry Turner the Virtuoso Horn Duo. Their critically-acclaimed CDs of works for two horns and chamber orchestra can be found on the Naxos and MSR Classics labels. Kristina has given masterclasses and performed in over thirty countries on six continents.

She served as Vice President of the International Horn Society from 2015-2021 and was editor of the IHS digital newsletter *Horn and More*. Horn aside, Kristina sings with a semi-professional vocal octet, has a passion for travel, food, and languages, and is a certified Reiki master. Kristina performs on a Ricco Kühn W393X triple horn.



## Jonathan Luxton

Jonathan Luxton first picked up a coach horn at the age of 5. He played the trumpet at the age of 8 and by 12 was playing the French horn. His mother was his driving force, as she would encourage him to listen to classical music from a young age and to become a member of every local orchestra. Growing up in a rural area, Jonathan was fortunate to have

the opportunity to study with Peter Kane (Bournemouth Sinfonietta) and Richard Thomas (Bournemouth Symphony Orchestra).

Jonathan studied at the Royal Academy of Music in London with Professor James Brown. During this time, he played principal horn with the European Youth Orchestra with Claudio Abbado and Daniel Barenboim, and the Snape Maltings Training Orchestra with Hugh Maguire. Before leaving for Portugal, professional experience included playing with the City of Birmingham Symphony Orchestra, Opera North, Orchestra of the Royal Ballet, Cambridge Opera Group, recording with the BBC, among others.

At the age of 24, Jonathan accepted the position of principal horn in the Gulbenkian Orchestra, Lisbon, Portugal. For 31 years, he played a vast repertoire of music and genres, travelled the world with the orchestra, and had the opportunity to work with leading soloists and conductors. Jonathan has extensive experience playing with chamber groups from wind quintets and brass quartets to horn and piano duos, travelling throughout Europe playing recitals.

A great part of Jonathan's passion has always been to inspire and mentor other musicians at all levels. Jonathan started to teach brass in the UK, and went on to teach horn at the university-level in Portugal. He introduced the British method of French horn playing to Portugal where he developed the degree programs for horn Bachelor and Masters at universities.

## Bohdan Šebestík



Bohdan Šebestík has been professor of horn and the martial art of Aikido at ESMAE (University of Music and Performing Arts, Porto) since 1995. With former students performing and teaching at a high level around the globe, his influence on the last two generations of Portuguese horn players is enormous.

Bohdan was born in Kroměříž in the former Czechoslovakia. He took up the horn following studies in piano and trumpet. From 1978 to 1982, he attended the Janáček Academy of Music (JAMU) University in Brno, where he completed his Mas-

ter's degree with Professor František Šolc.

He participated in several national competitions, including the Kraslice National Competition and the JAMU competition of Brno, where he won first prize. Soon afterward, Bohdan was the winner of several international horn competitions in the Czech Republic, Slovakia, and Poland.

Professor Šebestík held positions with the orchestra of the Armed Forces in Prague, the Brno Opera, and the Brno Philharmonic. He has been a member of the National Orchestra of Porto since 1994 (solo horn since 2001).



## 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.

### Andrew Pelletier



Internationally active horn soloist, chamber musician, and masterclass clinician, Andrew Pelletier enjoys solo playing, orchestral performance, and mentoring developing musicians. The First Prize winner of the 1997 and 2001 American Horn Competition, he has appeared often as a Featured Artist at IHS Symposiums. A Lifetime member of the IHS and the British Horn Society, Andy has served the IHS as President (2018-2021), host/coordinator of IHS53 (2021), Advisory Council member, Coordinator of Scholarships and Competitions, member of the Digital E-Newsletter committee, and Ohio Area Representative.

Dedicated to new music and the collaboration between performer and composer, Andy has commissioned and premiered over fifty new works for the horn as a solo voice, by composers including Samuel Adler, David Crumb, Randall Faust, Catherine Likhuta, Anne McGinty, Roger Reynolds, Catherine Stockhausen, and Kerry Turner.

As a chamber musician, Andy performs with Southwest Chamber Music in California, the Motor City Brass Quintet in Detroit, and others. As an orchestral performer, he is

the principal horn of the Michigan Opera Theatre, and has performed as guest principal horn for the Los Angeles Philharmonic, the Detroit Symphony, the Toledo Symphony, and Toledo Opera. He spent almost a decade as an active freelancer in Los Angeles and can be heard on film soundtracks and television movies.

His pedagogical articles have been published by the IHS, the Norwegian Horn Society, the Texas Bandmaster's Association, and the New York Brass Conference. He holds a BM degree from the University of Southern Maine, and MM and DMA degrees from the University of Southern California, studying with James Decker, John Boden,

David Jolley, trumpeter Roy Poper, Michael Thompson, and Gail Williams.

Andy has been Professor of Horn of the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio, since 2004, where he also serves as the Coordinator of the Brass Area. He was named a Professor of Creative Arts Excellence at BGSU in 2020. Andy plays exclusively on horns by Paxman of London, and mouthpieces by PHC London.



*C.G. Conn*



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# A Tribute to Gail Williams

by Dana Wilson

There are wonderful horn players in the world and great teachers, but rarely is there a wonderful horn player and great teacher who is also a remarkable human being. Gail Williams, who retired from fulltime teaching at Northwestern University in June 2022, is all three of these, and her long and fabled career is worthy of celebration.

I have known Gail for over thirty years and consider her one of my dearest friends. The thing is: *many* people in the world consider her one of their dearest friends. For this article, I interviewed musicians who have worked with her and also quote from an interview she gave for Anthony Plog's podcast, [anthonyyplog.com/podcasts/gail-williams](https://anthonyyplog.com/podcasts/gail-williams).

## Performer

Gail is an internationally recognized horn player who has performed with the world's great orchestras and presented concerts, masterclasses, recitals, and lectures throughout North America, as well as in Europe and Asia. She began her journey, however, in a modest setting that still informs her music-making and world view.

Gail grew up on a farm in Western New York State, which helped to instill a prodigious work ethic. "Today everything is so fast in our lives, and [musicians] want to be able to move quickly," says Gail. "That doesn't happen. It doesn't happen on a farm; it doesn't happen on a brass instrument." On a farm, "Cows have to be milked twice a day, so you can't just leave. And planting seeds is the way we learn music. You water them, weed them, till them; that's part of the work ethic; and there's vision because you have to plan long-term planting. It doesn't happen quickly and you have to have the patience that becoming a musician over the long haul requires. On a good summer day, we had to put in 800 bales of hay to feed the cows in the wintertime." When she was young, her dad gave her a calf to care for; by the time she was a teenager, she had a small herd and sold the cows back to her dad to pay for college. When she was nine, she carried 40 pounds of milk daily and threw 45-pound bales of hay; it gave her the strength and endurance to hold and perform on the horn (and to later run marathons – which led to her being on the cover of *Runner* magazine).

Gail's mother was a choral music teacher, and her one rule for her own children was that none could play the same instrument as another. At first Gail thought she would play the flute, "... but when they got around to W in my fifth grade, the flutes were all gone, and my mother said 'Well, you're left-handed; why don't you take up the French horn?'" Gail had no private music lessons and one 10-minute lesson per week at school. But she took her mom's theory class, and her mom had her accompany the choir on piano. Still, Gail was planning to be a physical education major in college, but when she placed high in the Eastern Division festival in Washington DC, it finally occurred to her that "maybe I should be doing this." As an undergraduate at Ithaca College, she studied horn basics, etudes, and solo literature with Jack Covert, professor of horn there for many years. "Jack was not only my most important mentor but

also the person who was responsible for my career in music. I had never had a private horn lesson until my first one with Mr. Covert as a freshman music education major."

Gail was studying with legendary CSO hornist Frank

Brouk in the Northwestern master's program when she first played with Chicago Lyric Opera as an extra, followed by playing second, third, and finally first horn. She got to hear Pavarotti in *Tosca*, Nilsson in *Götterdämmerung*, Domingo in *Tales of Hoffmann*. "I absolutely fell in

love with listening to those singers, because it was like my post-graduate degree listening to them sing like that, and I would try to sing [on the horn] with them. I'd listen to them and then go home and try to match their phrasing, noting the inflection in their voices based in part on diction. They had words to sing.... We brass players play too square and too sustained all the time. You can think in terms of colors, not just dynamics." The key to all of this is developing an inner core "so you have the freedom to do things." And she added: "I was so fortunate. I got to hear Renée Fleming over the years," from whom Gail learned that "You keep changing and it's okay to change."

Gail joined the Chicago Symphony Orchestra in December 1978 and was appointed associate principal horn in 1984, a position she held until her retirement from the orchestra in 1998. "I hit the CSO in a really great heyday.... It was a great horn section, but I had [Adolph] Herseth behind me and [Arnold] Jacobs over on the other side." She had lessons with Jacobs on Saturday mornings.

He said once, "This is for you to practice, but I don't want to see you using it tonight, and I will be watching." So you had to be careful and build this new habit. Herseth was so successful because he had his routine, and I was really lucky to have that role model. I got to spend a lot of time with him because on tours we had a room to practice in; he did his routine every day and always said, "If you don't do your routine, you'll notice it the next day and the audience will notice it on the third day."





**We brass players play too square and too sustained all the time. You can think in terms of colors, not just dynamics.**

As part of *her* routine, Gail usually rode her bike eleven miles each way to CSO rehearsals.

Moving from playing in a great opera orchestra like Chicago Lyric to a great symphony orchestra like CSO, she tried not to make many adjustments.

I know there are times when you have to play bigger – such as in Bruckner’s massive, sustained brass passages in his orchestral works – but there are a lot of things you get to play in orchestra, especially being assistant or associate – a lot of the Beethoven and Mozart symphonies or concertos – where you can use the same dynamics and articulation as you would in opera. The horn is often more secondary, not prominent. You’re supposed to be there for color.... And as a horn player in an orchestra, you perform several roles: at various times you’re in a brass section, or woodwind section, or with the strings. Are you in a brass trio or woodwind quintet? You play very differently in each. Also, the horn usually plays inner parts.

Gail credits her understanding and proficiency regarding that role to growing up singing with the family, at school, and in church. “If you try to sing – no matter the context – I think you’re a better musician.”

Who were her favorite conductors?

Solti’s pacing was tremendous, and I think it came from his experience with opera, first as a rehearsal pianist in Frankfurt. The pacing didn’t differ from day to day; he checked the timing of a performance each evening and it would be only seconds off. I think that was his driving force – his rhythmic pacing. With some conductors you didn’t know from day to day where you were going to breathe. With Solti you did (which could make a huge difference in a Bruckner symphony).

Gail performed Strauss’s Horn Concerto No. 2 with Solti.

Claudio Abbado had flexibility; he was one of my favorites; Barenboim was great for a chamber music concept. I played Mahler 2 at Ravinia with Levine; Leinsdorf always brought in unusual repertoire. Boulez – his

*Rite of Spring!* When I finally got to do it with him, I was like “Wow! That’s fabulous! And it was so easy to follow. It was right in front of you and so simple and perfect! And his ears were frightening!”

Gail is currently principal horn of the Grand Teton Music Festival Orchestra, which she loves.

There is great camaraderie among players from all over. I play every summer and the orchestra changes in the course of those few weeks, which keeps you musically on your toes. You have to change because each incarnation has different articulations, pitch, vibrato, and phrasing. It’s a great challenge. Donald Runnicles has been conductor for the past fifteen years, and his pacing of the Mahler symphonies is one of a kind.



As featured soloist, Gail has performed with the CSO, San Antonio Symphony, Sinfonia da Camera, New World Symphony Orchestra, the Grand Teton Music Festival Orchestra, Syracuse Symphony, and a number of regional orchestras and ensembles. She also performed in 2004 as principal horn with the Saito Kinen Orchestra with Seiji Ozawa in Matsumoto, Japan. From 2005 to 2019, she was principal horn with the World Orchestra for Peace (WOP), under Valery Gergiev, with concerts in London, Berlin, Moscow, Beijing, Budapest, Rotterdam, Brussels, Jerusalem, Krakow, and Stockholm. In the summer of 2010, she performed Mahler’s Fifth Symphony with WOP live on the BBC in London and in Salzburg, Austria. Other WOP performances took place in Abu Dhabi, New York City, and Chicago.

Gail is also dedicated to performing and promoting chamber music. She has performed with the Vermeer Quartet, Chamber Music Society of Lincoln Center in New York City, Philadelphia Chamber Music Society, Skaneateles Music Festival, Santa Fe Chamber Music Festival, and Olympic Peninsula Chamber Festival. She was the featured artist on a chamber music series with the National Arts

Orchestra of Canada in Ottawa. She was a founding member of the Chicago Chamber Musicians (CCM) with her husband Larry Combs, Joseph Genualdi, and Deborah Sobol, and Pierre Boulez served as artistic advisor for a while. It was a critically acclaimed chamber ensemble which commissioned several works. Their recording of all Mozart works, including the horn quintet, was nominated for a Grammy in 2006. "What a great time!"

Gail was an original member of Summit Brass, with which she made eight recordings and gave many masterclasses. Allan Dean, trumpeter with the New York and St. Louis Brass Quintets and on the Yale faculty, reminisces:

When David Hickman formed Summit Brass in the 1980s, there was never a question about Gail being in the horn section. And she was also the only woman in the group. We had a wonderful conductor in Carl Topilow, but every section had its leaders; Hickman and Ray Mase in the trumpets, Ralph Sauer and Joe Alessi in the trombones, David Krehbiel and Gail in the horns. Gail always had sane and excellent suggestions about repertoire for the Keystone programs as well as tour and recording possibilities.

Then after hours she climbed the mountains, held forth on the tennis courts, and most of all would lead us to the nightclub nearby for late night dancing! And I've played thousands of quintet programs in

my long career, but a performance with the Chicago Chamber Musicians stays in my mind as one of the most memorable.

What's not to love about Gail? A warm, engaging personality, a great sense of humor, a dog lover, a real jock, and for my taste one of the greatest musicians to ever play the horn.

### **My own musicianship has grown enormously through witnessing what Gail can do with a phrase or gesture...**

In addition to her recordings with Summit Brass, Gail can be heard on her solo recordings, *20th Century Settings* and *Deep Remembering*, which are available on Summit Records. Another solo recording, *Goddess Trilogy*, was released by Northwestern University. In 2011, she released a recording of four commissioned works, available on CD Baby.

Because she cares deeply about the profession, Gail has been a member of the International Horn Society Advisory Council (1997-2000), received the Punto Award in 2008, and was elected an Honorary Member in 2012. Since 1980, she has been a featured recitalist and lecturer at the IHS Symposiums in the United States, Canada, Japan, and Germany.

Gail served as a judge for the Horn Solo Competition in Porcia, Italy in 2001, 2005, and 2009. Ithaca College, her alma mater, has awarded her the Distinguished Alumni Award and an honorary doctorate in music.

## **Commissioner of New Works**

Gail has played an active role in commissioning projects and performing and recording contemporary works for horn. I have had the honor of writing nine works for her – from solo works to a concerto – and she has performed them multiple times and recorded several of them. To say that I have learned from her what a colorful and multifaceted instrument the horn can be is a gross understatement. My own musicianship has grown enormously through witnessing what Gail can do with a phrase or gesture and how she can pace a movement in order to

reveal its formal design. In her hands, I've learned things about the music that had been merely incipient in the notation.

Other composers she has commissioned include Anthony Plog, James Stephenson, and Yehudi Wyner. In 1995, she performed the Oliver Knussen Horn Concerto with the Chicago Symphony Orchestra, under the direction of the composer. What an amazing gift to composers as well as to the horn community that she has single-handedly enriched and broadened the literature!

## **Pedagogue**

Gail has been on the faculty of Northwestern's Bienen School of Music since 1989. In May of 2005, she received the Charles Deering McCormick Teaching Professorship. With the award, she generously commissioned and performed three new chamber works for horn and mixed instruments by Douglas Hill, Augusta Read Thomas, and me. Though retiring as a fulltime professor, Gail will continue to teach horn part-time at the Bienen School.

During her time at Northwestern, Gail has had a thriving horn studio and taught a number of students who have gone on to important careers. Adam Unsworth, formerly a member of the Philadelphia Orchestra and currently on

the faculty at the University of Michigan, says about Gail's teaching:

The most important thing Gail did for me was to give me the sense that she believed in me when I was down on myself. I needed these words of encouragement during the ups and downs of being a student and young professional. Even now, knowing she is there to lend an ear when needed has been hugely important. I feel incredibly fortunate to have had the model of a world-



class performer, who is just as world-class as a person, to aspire to in my own teaching and playing. It is a thrill to still have occasional opportunities to perform with her at the Grand Tetons Music Festival.

Each time I experience her horn playing I am reminded of her incredible artistry, focus, and consistency, and return home inspired to practice! How lucky I am to have had Gail in my life all these years!

Valery Whitney, who completed her DMA with Gail and is currently assistant professor of horn at the University of British Columbia, wrote:

It's hard to distill Gail's impact on me and the brass world into sentences, because her impact has been measureless, and is one that will continue to have ripple effects down through future generations of horn players in her pedagogical family tree, and those who study and perform the entire archive of works that she has been involved in creating.

It's rare to find someone who is as effective a teacher as they are a performer, but in my opinion, Gail defines the term "teaching artist." When I was doing my DMA at Northwestern, I had many opportunities to pick her brain about pedagogy, and it was

through those conversations that I understood that what makes Gail such an effective teacher is that she has never stopped being a student. She has an insatiable curiosity, and an ability to use information from unrelated disciplines to the benefit of horn/brass technique and musicianship. She has a way of blending technical mastery with musical maturity, and I cannot remember a lesson or a conversation with her that I left without feeling as though I could conquer the world!

Thanks to Gail's knack for making melodic sense of technical skills, I have an abiding love for lip slurs and long tones, and an appreciation for the value of a good "smeary" buzz!

Gail has given masterclasses and recitals at virtually every major music school/conservatory around the world. For Gail, fundamentals are key.

Some of the students that come to me who are "green" are more fun to work with because they haven't experienced some of the music and don't have an opinion, and it's more fun when they open up their eyes and go "Wow! That is so beautiful!" The question is not "Are they talented?" but rather "Are they willing to do the work?" It goes back to the farm.

## Conclusion

So that's Gail in a nutshell. Jon Boen, Principal Horn for the Lyric Opera of Chicago since 1979 and also on the Northwestern faculty, summed it up this way:

One can attribute many outstanding qualities to Gail, which is common knowledge in our industry. Her impeccable artistry – heard around the world through her years with the CSO, recordings, masterclasses, and recitals – speaks to Gail's technical prowess and musical intelligence. Her reputation as a wonderful colleague holds her in high esteem amongst horn players.

However, the one characteristic I would like to mention is simple: Gail is a phenomenal human being. I've witnessed her dedication and humanity towards students and faculty alike after collaborating with her at Northwestern University for the past dozen years. Gail is firm, but compassionate. She is principled, but fair. She is confident, but unpretentious. She is demanding, but encouraging.

Gail has a gift for assessing the needs of individual students and guiding them to find their best qualities within themselves, both personally and musically. Dedicated to developing the whole musician, not just the horn player, Gail is in a class by herself.



Dana Wilson is a composer and the Charles A. Dana Professor of Composition Emeritus at the Ithaca College School of Music. See [www.danawilson.org](http://www.danawilson.org); contact [wilson@ithaca.edu](mailto:wilson@ithaca.edu). Anthony Plog's podcast is at [anthonyplog.com/podcasts/gail-williams](http://anthonyplog.com/podcasts/gail-williams).

# Mining the Archives: Dennis Brain's Music Library

by Stephen Stirling

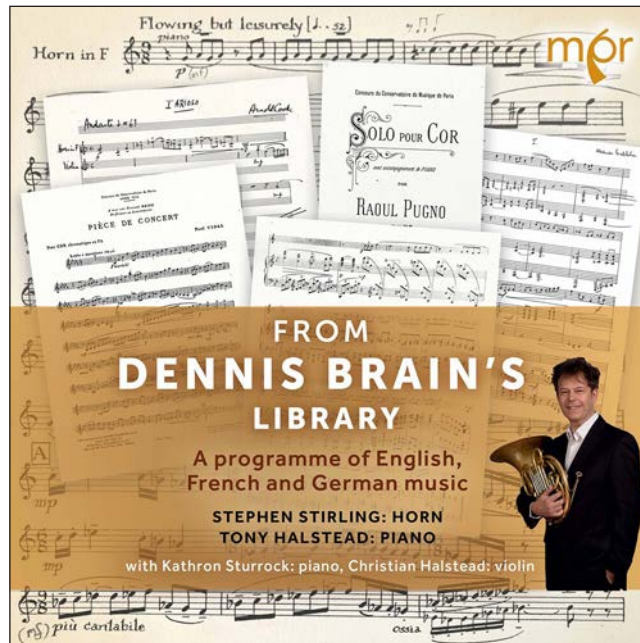
*Editor's Note: During his all too short life, Dennis Brain accumulated a collection of horn concertos, music for horn and piano, chamber music, and scores. Many of these works had been sent to Brain by the composers, and he acquired others himself. Stephen Stirling and Tony Halstead, who located Dennis Brain's personal collection of music, conceived a recording project of music from the library that is largely unknown and, in most cases, unrecorded. It was recorded in September 2021 with horn soloist Stephen Stirling accompanied by Tony Halstead and Kathron Sturrock.*

I was tipped off in 2013 that Dennis Brain's music library had been bought at auction by Mark Andrews, a lawyer and amateur horn player. In 1998 Sotheby's had listed the extensive collection between manuscript pages of Beethoven's *Missa Solemnis* and the death mask of Hector Berlioz. Had Mark not been alerted to it, the library would have been submerged by those two highly collectable items and ended up being bought and then dismantled by another serious and rather persistent bidder, a dealer in autographs! Brain's signature appears at the top right of every score and horn part. Horn players owe Mark a debt for having the presence of mind to understand that the integrity of the collection was too important to lose.

In a career consisting largely of playing unknown and contemporary chamber music to small audiences, I have been sent quite a few manuscripts by composers over the years. It is a guilty fact of a busy life that many still languish at the bottom of drawers, unread and untested. So, on hearing of the collection, my first thought was that whilst Brain was in the habit of asking every composer he met to write for him, he must also have been sent masses of unsolicited music. What might be hidden away, and had he, maybe inadvertently, missed some worthwhile music?

I had performed at a few horn festivals and in recitals for the younger generation accompanied by Tony Halstead at the piano. In the process, he had helped me prepare for a recording of the Weber Concertino. We agree on everything, so it was natural for us to pay Mark Andrews a visit for some musical archaeology.

The collection occupies two long, deep shelves, and apart from the enormous number of concerti, works for horn and piano, and other chamber music that it contains, a vast number of scores of a wide range of works give insight into Brain's musical interests. It is well known that he was branching out into conducting towards the end of his life. Those who conduct



**Dennis Brain's musicianship is legendary and not just amongst horn-players...**

that allowed Dennis to touch hearts every time he played. I suspect that this was backed up by a much deeper study of music in all its forms.

**Library contents.** Anyone seeking insights into Brain's thoughts on phrasing of the standard repertoire would be disappointed: With the notable exception of works Brain was preparing for publication (e.g., his edition of the Mozart Concertos) there is an almost total absence of pencil markings! However, Tony and I realised that there was a lot of material to look at, and we sorted the music into categories:

- Known knowns – Mozart, Brahms, Beethoven, etc.
- Slightly knowns – Hindemith, Alan Abbott, Schreier, Fricker, etc.
- Known but forgotten – published but unknown or neglected, Pugno, Vidal, etc.
- Unknown unknowns – unpublished manuscripts, which initially interested us the most.
- Loose bits of manuscript – some in Brain's own hand, some clearly written and signed by the composers, and some less clear as to who composed them.

**My teacher, Ifor James, used to tell me that there was no such thing as bad music, only bad performances...**

- Complete scores – by George Linstead, Maurice Blower, Gordon Bryan, and others, and better known (if only to horn players) printed scores by Humphrey Searle, Alan Bush, and Arnold Cooke.



We took many photos and Mark later had a marathon session with a photocopier.

Charming things turned up too – a clean copy of Benjamin Britten's *Serenade* inscribed by Britten himself: "For Dennis, in case he loses the other." Taped into the back of a copy of the Kling 40 studies was a cadenza for Mozart's Horn Concerto No. 4 written by Norman Del Mar and revised by Brain, which is quite close to the version he recorded on his famous Mozart Concertos with the Philharmonia. Parts that clearly once belonged to his father, Aubrey, included *Sinfonia Brevis* by Leighton Lucas inscribed, "Dedicated to my old friend Aubrey Brain." Even snippets of orchestral and chamber works that might be incomplete compositions by Brain himself are included.

It would have taken more than a day to even leaf through the entire collection, so we limited ourselves to reading through the manuscripts for horn and piano on that visit. My teacher, Ifor James, used to tell me that there was no such thing as bad music, only bad performances, it being the job of the performer to make something interesting out of what was in front of them. I'm not convinced about the "no bad music" concept, but I do believe in going the extra mile to try out music that is not obviously "good."

**Alexander Ecklebe.** On that basis, we gave everything a reading. Works by Linstead and Blower we felt might not stand the test of time, but one piece stood out as being truly interesting. German composer Alexander Ecklebe (1904-1983) is known in the UK only for his Trombone Sonata, and I can find no trace, online at least, of any mention of his Horn Sonata.

Yet, here in the Brain library, is a beautifully clear handwritten score of a charming and memorable work. It is catchy in places and has amusing touches in both the outer movements, almost Chaplinesque. It is not corny, and has quirky corners that make me smile and that bear repetition. The central movement has a curiously "English" feel to it, modal and reminiscent of Ralph Vaughan Williams or Frederick Delius. Was that the reason he thought of popping it in the post to Brain? Music had to be written out by hand in those days. Is this the only copy? Boxes of Ecklebe's documents might be stored in a museum somewhere in Berlin, and I'd be curious as to what else is there. The music is fundamentally tonal, with jazz harmony in places. Perhaps he, like York Bowen in the UK, was ignored by the contemporary establishment for being so rooted in harmony and melody.

Tony and I played the Ecklebe Sonata in a recital in the beautiful spa town of Bad Pyrmont, Germany in September 2015 at the invitation of horn player and cultural historian Fiona Elliott, giving it at least one modern performance. Returning to the work five years later, mid-pandemic, we both still felt that it is a fine addition to our repertoire and deserves regular performances. It is not so difficult as to be out of reach for a good amateur or student but presents some nice brain teasers and finger twisters for those needing a challenge. It made a rousing ending to our recital!

**Arnold Cooke.** The next major discovery was not tried out that day as it has a violin part, and its significance did

not strike us until a while after the visit. Arnold Cooke's *Arioso* and *Scherzo* for Horn and String Quartet (using two violas, as a companion to the Mozart Quintet) was written for Brain and is relatively well known, but here was a manuscript of a version of the same work for horn trio: Horn, Violin, and Piano. Brain had suggested to Cooke that the work might receive more performances in that format, as the Brahms Trio is so short of good, playable companion works. Even in modern times, this is still the case if "playable" is a factor. Cooke duly delivered, but the tragedy of Brain's accident intervened, and he never performed it. John Burden, who shared a centenary with Brain in 2021, later championed the work with the London Horn Trio and broadcast it on BBC Radio 3, but for all intents and purposes it has fallen off the radar for the horn playing community.

**Alan Bush** was an important figure in the British musical scene in the 1950s, but his earnest left-wing convictions ensured that he remained an outsider to the musical establishment. His two works written for horn and piano, *Trent's Broad Reaches* and *Autumn Poem*, are clearly in the tradition of Vaughan Williams, whilst having their own character. Nothing else in quite that style is in the horn recital repertoire. *Autumn Poem* was written for Brain in memory of the pianist Noel Mewton-Wood, a name familiar to those who know the miraculous performance of Schubert's *Auf dem Strom* that is preserved in a 1953 BBC broadcast from the Royal Festival Hall, where Mewton-Wood accompanies Brain and Peter Pears. The Bush works are unrepresented in the recording catalogues and bear more than a passing relationship to the second movement of the Ecklebe sonata.

We soon realised that there would not be enough quality material for a complete album consisting of only unpublished works, so we broadened our search to include printed ones that have fallen into unjustified obscurity. On receipt in 2020 of Mark Andrews's new and comprehensive catalogue of the collection's contents, we realised that it contained ample material for an interesting and varied album of music that is largely unknown.

**Peter Racine Fricker.** Another major British work that has no modern recorded version is the Sonata by Peter Racine Fricker. Students of Ifor James remember this work well, but again it has become a "Slightly known," sitting unopened on many a horn player's shelves. It is the most "serious" work in our programme, daunting in terms of stamina, and at first we wondered if it was too indigestible, but it turned out to be a winner, and I for one have caught several earworms from it. It repays repeated listening; the opening for instance burns with understated intensity.

**Others.** Expanding our search, seeking out the most well-used parts seemed a good place to start. *Piece de Concert* by Paul Vidal, *Cantecor* by Henri Busser, and *Solo pour Cor* by Raoul Pugno were all well-thumbed, looked promising, and turned out to be fascinating. The Vidal is a complete winner, reminiscent of the wonderful *Praeludium* and *Allegro* for violin by Fritz Kreisler. It would make a rousing opener or finisher for any horn recital. *Cantecor* and *Solo pour Cor*, not to mention the *Fantaisie* by Charles Tournemire, each paint fantastical stories over a single movement of a few min-

utes long and are all true "Fantasies," Cobbett style. Walter Willson Cobbett in 1905 initiated a chamber music prize for "Fantasies," the only original English form of classical music (Symphonies, sonatas, suites, etc. all originated abroad) of which the Charles Villiers Stanford Fantasy for Horn and Four Strings is a good example.

The only reasonably well-known piece we have included is the Rondo in B-flat by Arnold Cooke. It seemed a shame not to put it alongside the Horn Trio and it is a little-recorded, popular work for grade exams. Lastly, we include a couple of little encores that Brain played a lot; *The Swan* by Saint-Saëns and the Allegro Spiritoso by Jean-Baptiste Senaillé in a deliciously cheesy arrangement by Joseph Salmon.

**Anniversary deadline.** The prospect of Dennis Brain's 100th anniversary in 2021 spurred Michael Purton, one-time principal horn of the Hallé Orchestra turned record producer, to call on us to complete the project. The pandemic intervened and complicated things, and an operation for Tony might have sunk it except that Kathron Sturrock, pianist and founder of the renowned chamber ensemble Fibonacci Sequence, was able to join us to complete the 70-plus minutes of music required for our album.

After COVID-related delays, cancellations, and postponements, the recordings finally took place in the Colyer-Fergusson Hall at the University of Kent, Canterbury in September 2021. Michael Purton was the producer for his

own label, MPR, and Ben Connellan was the sound engineer. Tony and Kathron played the hall's Steinway and I played on a yellow brass Alexander model 103 with hand hammered bell, built in 2017.

**Future of the collection.** Mark Andrews decided recently that he will give the collection, in its entirety, to an appropriate institution (negotiations are just beginning) to ensure that future horn players, musicians, and scholars will have full access and can explore, intact, this rich seam of insights into the mind of the patron saint of modern horn playing. Each and every one of us owes him a beer!



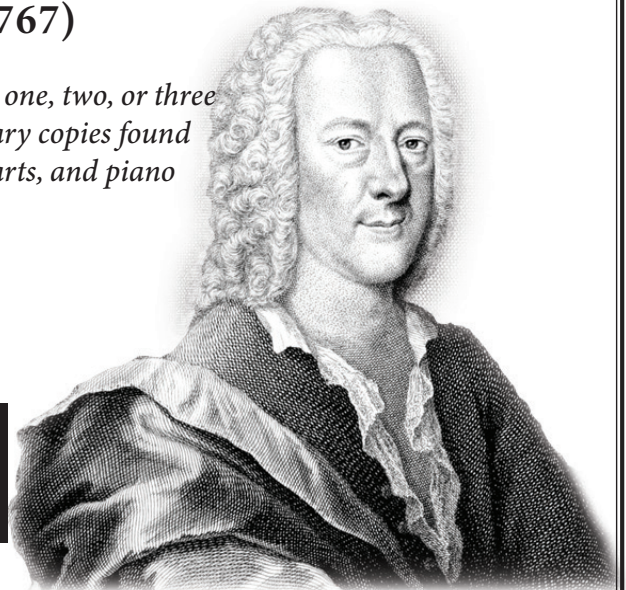
Stephen Stirling works primarily in chamber music and as a soloist. He studied at the Royal Northern College of Music, teaches at the Trinity Laban Conservatoire, and is principal horn of the Academy of St. Martin in the Fields. See [crowdfunder.co.uk/from-dennis-brains-library-cd-recording](https://crowdfunder.co.uk/from-dennis-brains-library-cd-recording)

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# Magnus Lindberg's Scoring for Horn

by Thomas Bourgault

Scoring for the horn in an orchestral wind section has provided a unique opportunity for composers to create a varying degree of aural momentum within a large-scale work. Historically, the horn was scored in pairs due to the technical limitations of the valveless natural horn. Nineteenth-century composers maintained this tradition by scoring for a quartet of horns in large symphonic works, while other wind instruments (with fewer mechanical restrictions) were often scored in trios. The modern orchestra and those composing for it have maintained this default grouping of wind instruments: 3 flutes (including piccolo), 3 oboes (including English horn), 3 clarinets (including bass clarinet), 3 bassoons (including contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba.

The tradition of Western composers' choices in orchestration includes nostalgia for the sound of a section of horns akin to what Russell West-Pavlov describes as a "suppressed aporia[s]<sup>1</sup> of absolute or universal time... manifesting [themselves] in spatial form." (West-Pavlov, 137) Composers often indulge in the role of the horn as self-representation, where writing for the horn is both pragmatic and nostalgic. Magnus Lindberg's *Gran Duo* (Boosey & Hawkes, 2000)<sup>2</sup> emulates such aporias. Scholarship addresses Lindberg's harmonic language and compositional practices (including this article) as structural blueprints to a unique postmodern musical landscape (Martin, 2005, and Wolfe, 2013). However, a conundrum is created when focus is redirected from Lindberg's content and structure toward what Michael Lance Russell has defined as "The Phenomenology of Harmonic Progression."<sup>3</sup> (Russell, 2020)

A listener to *Gran Duo*, a composition scored for orchestral winds, experiences a nearly paradoxical passage of time. The composer's use of chaconne principles, wide-scales (a chromatic pitch-class set comprised of one series

of six whose unique order of intervals can be transposed and inverted into another series of six so as to generate a twelve-tone row) that often repeat in sequence, character areas (objectively, wind and brass instruments; subjectively, chords and unique overtone series), and tempo-driven harmonic events complicate the aural experience so that 20 minutes (approximate performance time) passes imperceptibly. Linear musical events saturate the landscape seamlessly, and the inherent repetition of chaconne-like patterns orchestrated as various "conversations" (i.e., dialogues) between the instrumental families becomes tangible. The underpinning layer of this dialogue is that "once a second event has been completed, the conscious observer can analyze and compare it to the projective potential created by the completion of the first event." (Russell, 20). Therefore, a duality exists between the composer's objective content and the phenomenon of the musical experience itself.

Lindberg's scoring for the horn in *Gran Duo* participates in a *second* duality between the phenomenon of the objective musical experience and the implicitly subjective nostalgia of Western composition. For example, the initial entry of the horn quartet in measure 21 is accompanied by members of the woodwind and low brass families and employs pitch material found in wide-scale B (Castren, 63), engaging in a musical exposition of that pitch collection. However, this entrance is accompanied by a tempo modulation from MM=63 to 84 (increase by 33%) and a transition from compound to simple meter (decrease in 8th-note speed from 189 to 168, or 12%), affording the perception of slower harmonic movement in actual rhythm as well as actual tempo (Example 1). While this example is not a profoundly independent moment for the horn quartet, various phenomenology can be extrapolated from the composer's employment of the instrument throughout the composition.

Example 1: Measures 19-23

The musical score for Example 1, Measures 19-23, is presented for four horns (labeled 'horns 1-4'). The score is written in a compound meter (6/8) and shows a tempo modulation from MM=63 to MM=84. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a transition from compound to simple meter (3/4). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The horn quartet texture found in measure 49 is, superficially, a nod to fellow Finnish composer Jean Sibelius. Analytically, it comprises one of the first rhythmic "standstills" (author's quotations) perceivable in the composition, marked by a tempo modulation from MM=96 to 72 (decrease by 25%), and an apparent modulation in subdivision from 16th-notes at MM=96 (384 subdivisions) to 8th-note triplets at MM=72 (216 subdivisions), resulting in a perceived 44% reduction in tempo. The pitch content is derived from wide-scale F and concludes the initial chaconne sequence in the Introduction of Movement I (Wolfe, 16). The simul-

taneous "standstill" perceived through the uniquely slow harmonic rhythm in measures 49-53, and the ensuing return in measure 54 of the now re-orchestrated and transposed wide-scale A fanfare (as originally stated in measures 1-3), confuses the perception of formal design. The slow rhythm of the horn quartet appears conjunctive only *after* the initial fanfare repeats. Similarly, the tonal effect of the ascending parallel thirds among the horn section elides the work's formal design while emulating the historically significant sonority of "horn fifths" (Example 2).

Example 2: Measures 49-54

♩ = 72

♩ = 63

(horns 1,3)  
(horns 2,4)

The reappearance of this texture in future passages contains the same dualities between analysis and perception. Measures 139-143 conclude the “Low Ascending” passage of Movement I, which closely replicates the first occurrence. Measures 258-260 conclude the “Slow-Lamento” of Movement II (Example 3). This is a structurally significant moment since the composer’s formal design outlines Movement III beginning at measure 261, while the return to

wide-scale A material is disguised and the horn quartet is the dominant instrumental voice. Furthermore, the dramatic change in pulse (MM=72, compound meter, versus 126, simple meter) alters the perceived 8th-note speed from 216 to 252 (increase of 14%). This unique choice in orchestration and metric modulation creates a structural elision that disguises the listener’s perception of formal design and passage of linear time near the midpoint of the composition.

Example 3: Measures 258-262

♩ = 72

♩ = 126

(horns 1,3)  
(horns 2,4)

Two additional occurrences of this “standstill” effect can be found within Movement V. The first, measures 431-434, conclude the “Raga” passage of the movement. This is significant in its metric modulation that follows in measure 435 (MM=96 to 84, simple meter, 13% decrease), as well as the climax note in horn 1 in measure 437 (Example 4). By replacing the implicit major tonality of wide-scale

A with its minor counterpart in the final chaconne sequence of the piece, in parallel with the audacious choice in tessitura for the horn section, the composer has generated an aesthetic of finality, an ultimate transformation of the nostalgia for the objective musical content and the subjective musical experience.

Example 4: Measures 431-437 (non-transposed)

♩ = 96

♩ = 84

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4



The final “standstill” is found in measures 441-457 which concludes the Chorale passage of the movement.

The listener's perception of time is dramatically impacted by the recurrence of this material for the horn section, not only in the aura of four-part harmony creating a “standstill” within the listener, but also in the future projection of musical content that follows each of these chordal moments. It is unsurprising that the composer employs the unique timbre of the horn section in this texture at structurally significant moments in the composition to indicate an otherwise disguised large-scale chaconne form.

From the listener's perspective, nostalgia for music contained in an earlier passage within a composition itself becomes a *third* duality. Repetition in music aides in identifying formal design, thus potentially increasing the aesthetic of certain compositions. Michael Lance Russell writes that “if one cannot determine the meaning of the music in the present, then one cannot use that information to make observations about the expectational states those meanings generate for the listener.” (Russell, 28). Therefore, experiencing *Gran Duo* outside of the objective analytical framework becomes *dependent on* musical passages such as the slow-rhythm ascending sequences scored in the horn

quartet, for no other reason than *allowing* the composition to continue, especially until its conclusion, which heavily features the horn quartet in this manner.

The horn is able to allude to extramusical imagery, scenery, and characters both familiar and foreign to listeners who hear a musical work for the first time. Postmodern music innately forgives this familiarity, treating the horn quartet objectively since its modern mechanisms have superseded the ancient limitations of the valveless natural horn. A thorough study of any artform over time reveals that “ways of understanding the world do not change ways of organizing the world, whereas transformations in the organization of society may very well change ways of understanding its dynamics.” (West-Pavlov, 139).

A listener to a composition such as Magnus Lindberg's *Gran Duo* is free to experience a unique composition that displaces the observer into a musical soundscape that embraces several dualities simultaneously; one rooted in ancient musical traditions transcending time; one rooted in the dialogue between artistic form and function; and one that defies the real-time experience of music altogether, in truly epic proportions.



Thomas Bourgault is Wind Ensemble Conductor at Bridgewater-Raritan High School in New Jersey. He is a frequent guest conductor, clinician, and composer-in-residence at the regional and national level. He earned a DMA from Rutgers University, where he studied conducting with Dr. Kraig Alan Williams. He holds BME and MM degrees from the University of New Hampshire, with a focus in composition and wind conducting, studying horn with John Boden and Kendall Betts. He thanks Kimberly Hart, who has read every draft, for her support.

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<sup>1</sup>Aporia is a rhetorical device in which a speaker expresses uncertainty or doubt, often pretended uncertainty or doubt, usually as a way of proving a point. The word aporia comes from a Greek word meaning “to be at a loss.”

<sup>2</sup>Magnus Lindberg is a Finnish composer, born in 1958, who studied at the Sibelius Academy and has been composer in residence at the New York Philharmonic and London Philharmonic. *Grand Duo* was commissioned for the City of Birmingham Symphony Orchestra and Simon Rattle, who gave its first performance in London in 2000. The work is

in five connected movements, its instrumentation is the same as for Stravinsky's *Symphonies of Wind Instruments*, and its title alludes to an even earlier large-scale work for winds: Mozart's *Gran Partita*. Lindberg has said that he wanted the work to sound “like an orchestra where the strings didn't arrive on time.”

<sup>3</sup>Phenomenology is the philosophical study of the structures of experience and consciousness; i.e., the science of phenomena as distinct from that of the nature of being. It is an approach that concentrates on the study of consciousness and the objects of direct experience.

# The Mystery behind Edith Borroff's Sonata

by Isaac Duquette

**E**dith Borroff (1925-2019) was a prolific musicologist. Her work challenged the canon and emphasized the inclusion and validity of music by women and championed inclusivity regardless of race, sex, creed, or orientation. What many do not know is that she was also a gifted composer, with her *Sonata for Horn and Piano* (1954) being her most performed work. Despite the popularity of this work among horn players, surprisingly little is known about its genesis.



Edith Borroff<sup>1</sup>

## The Archive

To answer this question and learn more about the work, I requested materials from her archive in the Newberry Library in Chicago, only to be left with more questions than when I began. My question turned from, "What is this work about?" to "Why is so much information about this work missing?" I believe that Borroff mindfully excluded most documentation for her Horn Sonata as it reminded her of the darkest chapter in her life.

While I spent several months digging through her archives, the argument of this paper is speculation. I rely heavily on her autobiography, which relates her experiences but could have inaccuracies based on her personal biases. However, the story is important to tell and it is important to begin a dialogue and open inquiries into her wonderful Horn Sonata.

Borroff's archive is painstakingly comprehensive, and includes letters, book manuscripts, notes, datebooks, and an extensive autobiography. The collection is in several volumes and includes thousands of pages of material produced during her lifetime. She wrote her autobiography in 1998 after retiring from teaching.<sup>2</sup> Despite the breadth and detail of her archive, she seldom mentions the Horn Sonata. Why?

## Her Relationships

The late 1940s and 1950s was the darkest period in Borroff's life. In 1950, she divorced her husband, George Mueller, who was allegedly an alcoholic. The two also had fundamentally different expectations for the marriage.<sup>3</sup> Borroff met Mueller in 1942 shortly before he was drafted to fight in World War II; a conflict she says changed him.<sup>4</sup> She writes that Mueller expected to die as he could not kill another person.

George had gone out on patrol and had come back the only American survivor, with five or six Japanese prisoners. He had received a field promotion from PFC to next-to-top SGT, which of course George never explained. But he must have done something remarkable, and he must have turned into a Rambo. He probably hated himself for that. (Borroff, 1998)

After they wed in 1946, Borroff says she became the breadwinner as her husband could not keep a job due to his alcoholism. She writes that he was controlling, and refused to contribute to the relationship as he believed that it was "womanly work."<sup>5</sup> Compounding the emotional difficulty of this marriage, she had a miscarriage shortly before her divorce.<sup>6</sup>

Throughout her relationship with Mueller, Borroff questioned her choice to marry him. She states explicitly that another person, Irwin Fischer, was her true love, though it could never be since both were married. As her marriage dissolved, she would secretly write Fischer love poems.<sup>7</sup> This is an example of a love poem she wrote for Fischer, included in her autobiography:

Well do I know what love and beauty are.  
When I knew beauty first, well did I learn  
To cherish her, and then, when she was  
gone,  
To long for her return.  
When you are gone my arms reach out to  
grasp  
Through emptiness to find my life again;  
Yet what is beauty but a sudden gasp,  
And what is love but pain?

(Borroff, 1948)

Their relationship never grew physical, though, as they mutually agreed that such an endeavor would cause their relationship to burn out. Consequently, Borroff describes the relationship as, "the affair of the ten thousand cold showers."<sup>8</sup> She also admitted that the only thing on her conscience regarding this affair is that she viewed his marriage as sacrosanct and that she "protected it when he was in the mood to destroy it. Living in a bad marriage is something I would not wish on anyone, much less someone I love."<sup>9</sup>

Her autobiography indicates that she held a romantic interest in Irwin Fischer for some time, which is also indicated in the correspondence between the two. She met Fischer in 1942 when she was just 16 and he was her counterpoint teacher.<sup>10</sup> Fischer had invited his students to attend a concert he was conducting. Borroff relates that when Fischer gave the preparatory gesture for Brahms's Fourth Symphony, she knew she loved him.



As Fischer lifted his baton for the upbeat of the first movement of the Brahms, my body felt as though it was hit by a tidal wave at that very moment: it was like a great inrush of air and light and power. I suddenly knew a great deal about Fischer's life

— names, dates, details that I later discovered had been known to nobody but him — and I suddenly loved him. And somehow I knew that this was a life-changing event and I would love him forever. And I have loved him ever since.<sup>11</sup> (Borroff, 1998)

## The Attack

In 1950, Borroff suffered her “darkest day” when she was kidnapped, raped, mutilated, and left for dead while walking home from a concert. She was stabbed repeatedly, and the wounds left her with difficulties for the rest of her life. “The results of the Attack were to last the rest of my life in occasional leg pain and problems walking, not to mention that now I would always be afraid of the dark, of which I had never been afraid before.” Though the Christian Science Practitioner she went to told her all the right things, such as that it wasn't her fault and that she was not dirty, she mentions how the Chicago Police Department made her feel dirty stating that, “some women rape real easy.” Compounding these difficulties was the lack of support from her friends and family.

After the attack, Borroff was left with no support system, which she attributes to her friends feeling so appalled by the details of the attack that reaching out felt over-

whelming and useless.<sup>12</sup> She states her family didn't reject her, but also made no effort to comfort, console, or nurture her back to herself. Her sister, her closest compatriot, took her on a trip and went above and beyond but allegedly did so only in secrecy. Her mother's reaction reportedly was to remain silent.<sup>13</sup>

While recovering from the physical and psychological aftermath of her assault, Borroff continued her battle with chronic illness. She suffered from worsening endometriosis and the ambivalence of doctors who would not take her seriously because she was a woman. According to her *Autobiography*, she came to the realization that the world was against her because of her gender and that the struggle would persist throughout her career.<sup>14</sup> Shortly after recovering from her attack, she took a new job at Milwaukee-Downer College as an instructor. Here she met Helen Henry, for whom the Horn Sonata was written.

## Helen Henry

Helen Henry was a horn player hired at Milwaukee-Downer College the same year as Borroff, and her contributions to Borroff were many. Helen expanded Borroff's understanding of the horn and its capabilities, which she had previously believed to be incredibly limited. With Borroff a pianist and growing close to Helen, they would perform together often. Eventually, this relationship developed to the point that Helen commissioned the Sonata for Horn and Piano from Borroff.<sup>15</sup>

Helen was the only person at Milwaukee-Downer College that Borroff confided in about her attack; she kept it secret from the rest of the institution for fears of them treating her as the Chicago Police Department had.<sup>16</sup> Helen became a confidant to Borroff and aided her around campus. Borroff leaned on Helen for support when walking, and they went everywhere together. Helen walked her to class and home every day, as walking was a continued source of difficulty for her. In particularly difficult times, Helen helped her dress.<sup>17</sup>

The above experiences explain Borroff's struggles, but do not prove that she intentionally excluded items from her archive. Does the evidence prove it was intentional? Borroff was detailed and thorough in curating her archive, but despite how comprehensive it is, most of the documentation for the Horn Sonata is absent. The only score in the archive is the published version by Robert King Music and a handwritten amendment to the first movement from 1997.

Most intriguingly absent is any mention of, or correspondence for, a performance at the Curtis Institute of

This relationship did not last. As Borroff puts it, “Helen was wonderful to me, but I was not wonderful to Helen. I was dense. I was dense beyond belief.” Helen was a lesbian and Borroff writes that she was oblivious. This was the 1950s and homosexuality was not fully decriminalized. Upon hearing of Helen's sexual orientation, Borroff confronted her, “I told her that if ever I heard of her preying on a student, I would go at once to Miss Briggs and tell her.” Despite Borroff's brusque statement, the conflict brought about a positive change in her perspective toward the lesbian and gay community, and the two remained friends until Helen's death.<sup>18</sup>

There is a chance that there was romantic interest between the two. Based on the language used by Borroff, it appears that she was trying to preserve a public image and that being attached to Helen was seen as detrimental to this image. They remained close and visited each other annually, though a romantic relationship is never mentioned.<sup>19</sup>

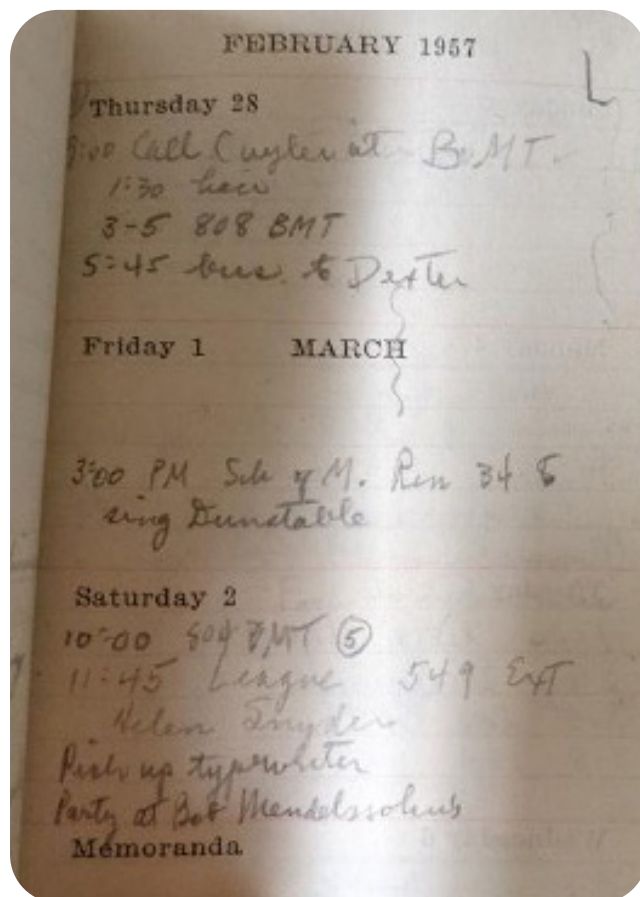
## Performances

Music in March 1957. Robert Fries, who later became principal horn of the Philadelphia Orchestra, gave the performance under the supervision of Mason Jones, then principal horn in Philadelphia. While Borroff mentions that the work had an extensive performance history, this performance is not mentioned among them.<sup>20</sup>

We can verify her awareness of this performance in a few ways. First, she saved the program, and her full name is on it. The name is significant in the context of the Sonata's publication in 1970. Borroff was visiting Eastern Michigan

University and was asked by a horn player if she “had any relation to ‘E. Borroff’ who had composed that marvelous horn sonata.” Borroff responded that there was no relation, that she had written it herself. In the 1950s and 1960s, being a woman was a barrier for composers, and Borroff mentions being turned away for this reason. By signing the work “E. Borroff,” she obscured her gender and prevented this bias from being detrimental to her career. She also mentions that at \$0.28 a copy she made almost \$150 the first year from “players who already owned pirated copies of the manuscript, making honest men of themselves.” Because the Sonata had not yet been published at the time of the Curtis performance, and the pirated copies bore the name “E. Borroff,” it is likely that she was aware of the performance and in communication with the performers at Curtis.

Strangely, there is nothing beyond a program for this performance in her archive. There are no letters, and she does not mention the Curtis performance in her autobiography. She mentions the premiere, and a second performance that she performed at Northwestern University, but not a performance at one of the preeminent music institutions in the world. The image at right shows her date-book for that week and any reference to the performance is notably absent. She describes this as her most prominent work but does not include what would have been an important performance. She wrote her autobiography in 1998, so she would have been aware at that point that Robert Fries had become principal horn of the Philadelphia Orchestra. Why would she not include such a momentous professional accomplishment?



Edith Borroff's date book for the week of the March 1, 1957 performance at Curtis.<sup>21</sup>

## Publication

Now let us revisit the work's publication history. As mentioned earlier, a horn player approached her and requested that she publish the work. She did not pursue it, and the Sonata was published in 1970 only because the horn player who approached her (not named in her materials) wrote to Robert King who, upon reviewing the work, “insisted that he [the publisher] must publish the work.” Borroff writes several times how she always considered herself a composer, and now that she had the chance to be published, why did she not take it? Furthermore, her archive lacks any correspondence with the publisher.<sup>22</sup>

Edith Borroff's archive is comprehensive. It encompasses 6 series and 36 boxes. The Newberry Library describes the collection as “Original compositions and manuscripts, correspondence, recordings on reel to reel, cassette, and records, personal memoirs, poetry, academic records, research notes, thesis materials, class teaching materials, etc.”<sup>23</sup> The absence of such significant materials as the manuscript to the Sonata, scarce mention of it in her autobiography, and an unwillingness to publish the work when presented the opportunity indicate some degree of disapproval for it.

## Conclusion

It is plausible that Borroff's Sonata for Horn symbolized her dark decade, and as a result she avoided documenting it in detail. My conclusion remains incomplete and unverified. I hope that by bringing awareness to this wonderful work and composer, a discourse can be opened, and others can join in the search.

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<sup>14</sup>Edith Borroff, "American Composers Alliance, accessed June 24, 2022, <https://composers.com/composers/edith-borroff>.

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<sup>3</sup>Ibid., 178

<sup>4</sup>Ibid., 147-148.

<sup>5</sup>Ibid., 178-180.

<sup>6</sup>Ibid., 180.

<sup>7</sup>Ibid., 181.

<sup>8</sup>Ibid., 207-211.

<sup>9</sup>Ibid., 209.

<sup>10</sup>Ibid., 135-136.

<sup>11</sup>Ibid., 146.

<sup>12</sup>Ibid., 218

<sup>13</sup>Ibid., 218-219.

<sup>14</sup>Ibid., 218.

<sup>15</sup>Ibid., 228-229.

<sup>16</sup>Ibid., 225, 230.

<sup>17</sup>Ibid., 230.

<sup>18</sup>Ibid., 231.

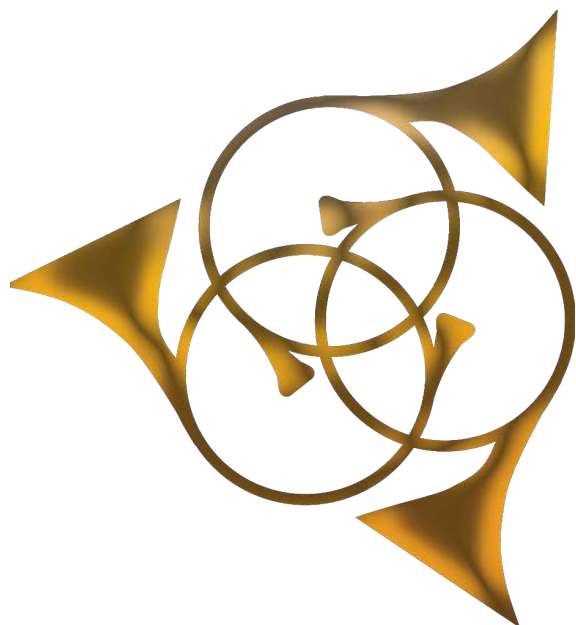
<sup>19</sup>Ibid., 243, 251.

<sup>20</sup>Ibid., 361.

<sup>21</sup>Edith Borroff, *Date Book 1957* (Chicago: Newberry Library Archive, Box 32, Folder 614, 1957), n.p.

<sup>22</sup>Edith Borroff, *Autobiography* (Chicago: Newberry Library Archive, Box 32, Folder 586, 1998), 362.

<sup>23</sup>"Inventory of the Edith Borroff Papers, Bulk 1960-1999." Accessed 2021, [https://mms.newberry.org/xml/xml\\_files/Borroff.xml](https://mms.newberry.org/xml/xml_files/Borroff.xml).



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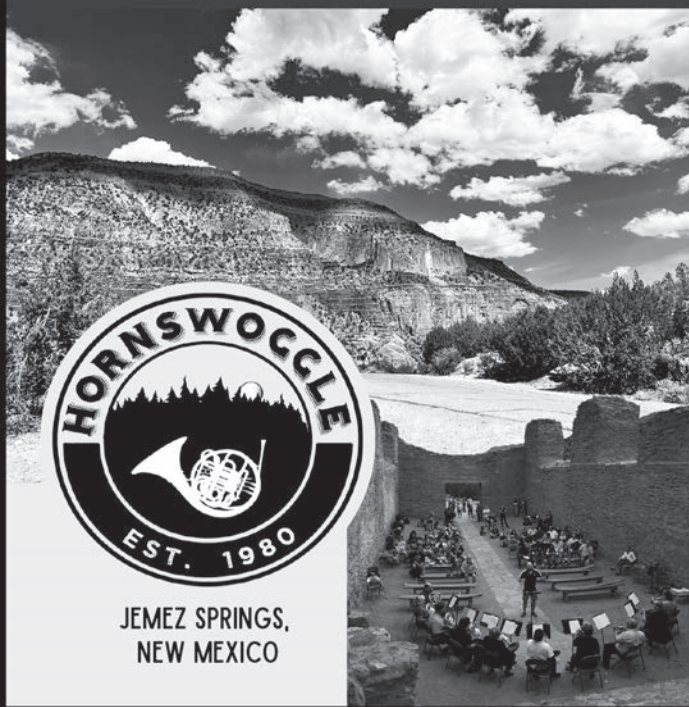
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# Political Influence on Horn Repertoire: Strauss and Hindemith

by Brad Granville

**P**olitics has always had an influence on every aspect of life – including classical music. It is important to examine these influences to understand how they have impacted the performance repertoire. Two composers who wrote concertos for the horn, Paul Hindemith and Richard Strauss, were both active during the reign of the National Socialist Party (Nationalsozialistische Deutsche Arbeiterpartei, known as the Nazi Party). Here I examine how the Nazi Party impacted the hierarchy of the horn repertoire with consequences that are still evident today.

## Background

The backgrounds of these two composers show key details as to how each fared in their conflicts with the Nazi Party.

After making a name for himself in his youth, Richard Strauss (1864-1949) was seen as a progressive composer in the German musical landscape starting in the 1880s. His innovative musical ideas were notable in his operas *Salome* and *Elektra*, and with his tone poems, Strauss led German musical development in a modern direction.<sup>1</sup> This trend would continue for years.

When the Nazi Party rose to power in 1933, Strauss was chosen by Joseph Goebbels, Reich Minister of Propaganda, to lead the Reich Music Chamber. This organization was tasked with strengthening German culture through music and art. Strauss took advantage of a requirement to promote German music by replacing the works of foreign or Jewish composers with his own works, as well as the works of other German composers.<sup>2</sup>

However, Strauss was discovered collaborating with Jewish writer Stefan Zweig while working on his opera *Die Schweigsame Frau* in 1935 and was forced to resign from his post in the Reich Music Chamber. While Strauss's reputation was damaged, he continued to have his music performed regularly in Germany. He collaborated with the Nazi Party until his passing in 1949,

but was absolved of his Nazi affiliations following his death.<sup>3</sup>

Paul Hindemith (1895-1963) was initially known for his instrumental abilities but quickly gained traction as a composer. His compositions displayed late romantic tendencies, until a change of heart in 1918. In a personal journal from his time in World War I, Hindemith describes his reaction to learning of Claude Debussy's passing while playing in a string quartet with other members of the German military. Hindemith wrote, "... we realized... Music reached out beyond political boundaries, national hatred and horrors of war. On no other occasion have I seen so clearly what direction music must take."<sup>4</sup> At this point, Hindemith's music began to deviate from traditional Germanic ideas.

Following World War I, Hindemith collaborated with artists frequently as part of his emphasis on New Objectivity. He began to struggle in 1933 as the Nazi Party took control of Germany; following the premiere of his symphony *Mathis der Maler*, Joseph Goebbels characterized Hindemith as "(a) dud...charlatan... (and an) atonal noise maker."<sup>5</sup>

Hindemith would soon leave Germany, and by 1940 had settled in the United States for a career in academia and composition. He remained in the United States for the duration of World War II.

~~~~~  
**Paul Hindemith (1895-1963) was initially known for his instrumental abilities but quickly gained traction as a composer.**  
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## Richard Strauss

To compare the differences between Strauss and Hindemith, each of the composers' works before and after the Nazi Party rose to power in 1933 must be taken into account.

Strauss as a composer regressed to traditional compositional ideas, frequently towards a Wagnerian dialect. This conclusion cannot be drawn strictly from an examination of the horn literature, so I examined Strauss's "Allein! Weh, ganz Allein!" from *Elektra* and "O wie gerne blieb ich bei dir" from *Daphne* as well as "Mild und leise wie ir lächelt" from Wagner's *Tristan und Isolde*. These arias are closely related enough to draw reasonable conclusions about their differences due to the relation of their subject material

even though the scenes surrounding the arias are not completely identical.

"Allein! Weh, ganz Allein!" is an example of tonal extremes, featuring a chord which has become known in modern musicology as the "Elektra Chord." Andrew Kaplan explains this chord: "The Elektra chord is generally described as 'bitonal,' 'polytonal,' or 'polychordal'..."<sup>6</sup>

The idea of bitonality is seen at the beginning of the aria, with a firmly established key only being shown in brief moments and a sense of traditional chord progression lacking in general. Examples of this, with polytonal chords highlighted, are shown in Figure 1.

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**In the horn repertoire, the idea of regression and Wagnerian-style writing is evidenced throughout Strauss's Horn Concerto No. 2.**  
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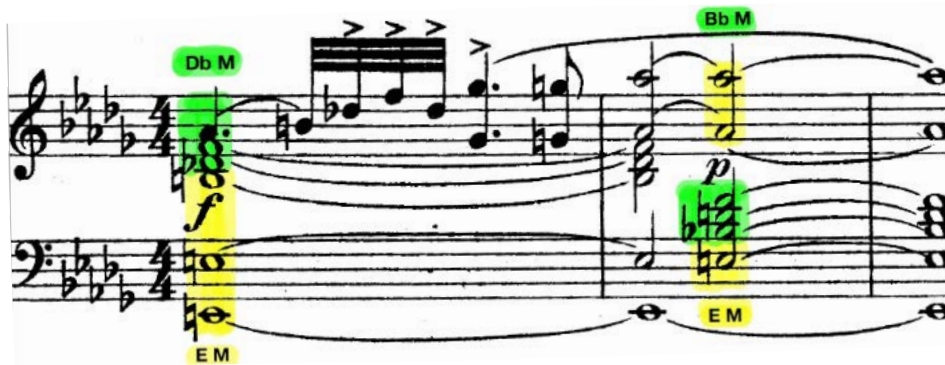


Figure 1. Measures 1-2 from *Allein! Weh, ganz Allein!*<sup>7</sup>

In a formal sense, this aria is also atypical. While the sections are delineated by tempo changes and musical indicators, there is no sense of balance. In a formal analysis, the aria has twelve distinct sections.

In comparison, “O wie gerne blieb ich bei dir” from *Daphne* (1937) is quite different. What is most striking is the tonal map, which is much clearer than the tonal map of *Elektra*. While this aria does feature some harmonic com-

plexities, they are much more easily explained than those within the previous aria. For example, one can hear a peculiar half-step modulation in measures 13-17. This half-step is a common-key between the tonic F-sharp and the related tonic of D-sharp (in this instance the modulation moves to the enharmonic relative of E-flat). The chord in question, as seen in Figure 2, is a Neapolitan Chord (bII) in the home key of F-sharp, and a tonic chord (III) in the new key of D-sharp.

Daphne  
Ta - gen ge - pflanzt und so mein Bru - der!

I. Pult  
(m. D.)

II. Viol.  
(m. D.)

die übrigen  
(m. D.)

(m. D.)

II. Viol.  
(geteilt)

(m. D.)

I. Pult  
(m. D.)

Br.

die übrigen  
(m. D.)

I. Hälfte  
(m. D.)

Celli

II. Hälfte  
(m. D.)

Clrb.  
Solo  
(m. D.)

F#: vi ——— V ——— IV ——— bII  
Eb: V/bII — III —

Figure 2. Measures 13-17 from *O wie gerne blieb ich bei dir*<sup>8</sup>

This aria is clearer formally than the one from *Elektra*; it can be split into five distinct sections, each of which is clearly indicated through a modulation or tonal emphasis. Interestingly, most tempo markings or musical indicators come before these tonal moments.

Perhaps the largest takeaway in comparing these two arias is the noticeable regression to simpler writing by Strauss, especially considering the arias are separated by almost thirty years. An analysis of Wagner's aria "Mild

sund leise wie ir lächelt" from *Tristan und Isolde* shows striking comparisons to *Daphne*, indicating a reversion to a Wagnerian style. Both arias have five distinct sections; these sections are indicated more through tonality and not necessarily distinct markings and indications. The use of relative tonic chords (III and VI) is substantial in both arias, even with the frequent modulations which appear within the Wagner aria. This is evidenced in the previous Strauss example and is seen in Figure 3 from *Tristan*.

sa - - gend, mild ver - söh - - nend aus ihm

Fl. Ki. Hob. Viol.

*più p* *morendo*

Vell.

B:  $\text{bVII}/\text{VI}$  \*  $\text{VI}$  \*  $\text{bVI}$  \*  $\text{bIII}$  \*

Figure 3. Measures 36-37 from *Mild und leise wie er lächelt*<sup>9</sup>

Also noteworthy is the audibly complex moments that are still theoretically straightforward. This idea has been explained in the *Daphne* aria and is also seen in the *Tristan* aria. While the *Tristan* aria sounds confusing at the onset, it can be explained through a series of frequent modulations before settling into the home key of B major.<sup>10</sup>

In the horn repertoire, the idea of regression and Wagnerian-style writing is evidenced throughout Strauss's

Horn Concerto No. 2 in E-Flat (1942). The idea of employing leitmotifs, short musical ideas which represent an idea or character, has origins in Wagner's compositions. Strauss uses five primary motives in the first movement of the Horn Concerto, each of which is demonstrated by Gary A. Greene below in Figure 4. This is comparable to the extended use of leitmotifs in Wagner's operas; the famous Siegfried motif comes to mind as a prominent example in horn pedagogy.

Figure 4. Motives seen in movement 1 of Horn Concerto No. 2 in E-Flat<sup>11</sup>

The second movement follows a standard ABA construction. While not necessarily in a Wagnerian style, Strauss shows influence from Mozart's horn concertos. As an indication of reversion to a simpler form, the two A sections are in the concerto's sub-dominant key of A-flat. What is striking, however, is the B section written in D – a tritone away from the A sections. Strauss accomplishes this through ending both A sections with final cadences, giving the listener the impression, in both instances, that the movement has concluded.<sup>12</sup> Just prior to the beginning of the B section, Strauss writes C<sup>#</sup> and G<sup>#</sup>, the two leading tones associated with the key of D, implying a dominant to tonic motion in D; the motion is preceded by a clear final cadence, as seen in Figure 5. As in *Daphne* and *Tristan und Isolde*, this movement of the concerto features a tonal idea which sounds audibly complex at the onset but can be explained in a simple manner.

Più mosso

*dim.* *pp*

Ab: V I D: I vi

Figure 5. Measures 37-38 from Horn Concerto no. 2 in E-Flat, movement 2<sup>13</sup>

The third movement is in Rondo form – a formal scheme which is all too common in the standard horn repertoire. Mozart's concertos all have final movements in rondo form. While the form of Strauss's Concerto is not identical to any of Mozart's, it does take influence from them. Strauss uses the sub-dominant key of A-flat in the penultimate section of his third movement, something which might not be

expected; Mozart, however, employed this same idea in his Concerto No. 3 K. 447. Additionally, the primary motive of Strauss's third movement outlines the major triad of the home key of E-flat. In his concertos No. 1 K. 412 and No. 2 K. 417, Mozart also outlines the home key through major triads. These examples are shown in Figures 6, 7, and 8.

Allegro molto

*p*

Figure 6. Measures 1-3 from Strauss's Horn Concerto No. 2 in E-Flat, movement 3<sup>14</sup>





Figure 7. Measures 1-12 from Mozart’s Horn Concerto No. 1 in D-Major K. 412, movement 2<sup>15</sup>



Figure 8. Measures 1-4 from Mozart’s Horn Concerto No. 2 in E-Flat Major K. 417, movement 3<sup>16</sup>

With these facts in mind, one can conclude that Richard Strauss made a notable regression in his compositional style during his life, specifically to Wagnerian tendencies. Many suggest that Strauss simply wanted to “revisit his youth,” but was this regression perhaps motivated by politics?

Paul Hindemith

Abundant evidence indicates that Paul Hindemith continued his progressive ideas past the rise of the Nazi Party and the start of World War II. Several of these progressive ideas from before World War II are present in his Concerto for Horn and Orchestra (1950). This concerto, written for Dennis Brain, is not considered to be a piece with high virtuosity for the solo horn. The first movement of the concerto, on a surface level,

has a simple and symmetrical tonal scheme. Using a standard ABA form, the tonal design of this movement “...emphasizes tonal stability....”<sup>17</sup> The form is where Hindemith displays his theoretical advances. Using a proportional analysis, the movement can be divided into simple ratios of either 6:5 or 2:1. These ratios are from the total number of eighth notes in the movement, 302:240 and 367:175, respectively as shown in Figure 9.

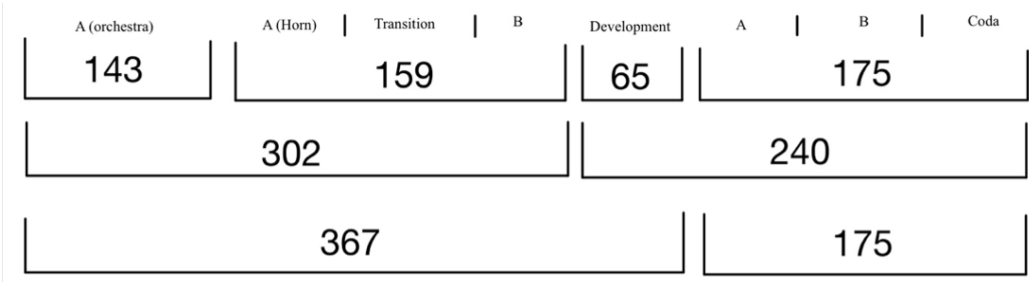


Figure 9. Proportional design seen in Hindemith’s Concerto for Horn and Orchestra, movement 1

Proportional design was not new to the musical world at the time of this concerto. In the fourth movement of his Sonata for Unaccompanied Viola, op. 25/1 (1922), Hindemith also uses a proportional design scheme, as seen in Figure 10. Written in 1922, it predates the rise of the Nazi Party.

	Exposition (A)	Development (B)	Reprise (A <sub>1</sub> )
Bars:	1–19	20–51	52–92
Total bars:	19	32	41
Total beats:	132	268	576

Figure 10. Proportional design seen in Sonata for Unaccompanied Viola, op. 25/1<sup>18</sup>

The second movement of the concerto shows a more brilliant side of the solo horn. It also features a proportional design, with ratios based upon the unit of the eleven-bar theme. The coda of the movement is oddly written, with

an eighteen-bar duration; David Neumeyer describes this as, “...somehow out of place....”<sup>19</sup> The proportional scheme of the movement is shown in Figure 11, with the printed numbers signifying measures.

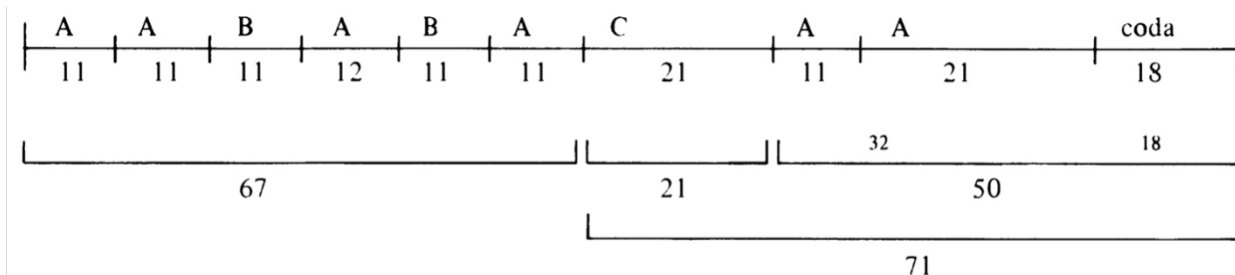


Figure 11. Proportional scheme of Hindemith's *Concerto for Horn*, movement 2<sup>20</sup>

The third movement contains several notable features. Perhaps most striking is the declamation, to be spoken by the soloist during the performance. While traditional performance practice has disregarded the declamation, there is much which can be taken from the declamation section and applied to Hindemith's theoretical practices.

An initial look at the declamation's horn call reveals



Figure 12. Harmonic scheme from *Concerto for Horn*, movement 3, measures 114-154<sup>22</sup>

An additional feature that does not conform to traditional dialect is a frequent oscillation between keys. The opening statement emphasizes D-flat major, leading to cadence in F major. A more noticeable oscillation can be seen at the opening of the second section. These examples are shown in Figures 13 and 14.

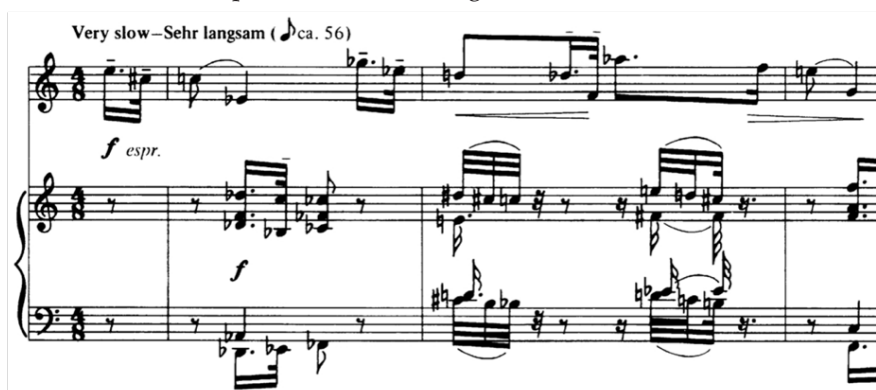


Figure 13. Measures 1-3 from Hindemith's *Concerto for Horn* movement 3<sup>23</sup>



Figure 14. Measures 21-23 from Hindemith's *Concerto for Horn* movement 3<sup>24</sup>

With these examples in mind, it is fair to say his theoretical practices did in fact have presence in his writing before and after the rise of the Nazi Party. After his fall from grace in 1933, Hindemith continued to implement his revolutionary ideas in his works – though they were suppressed in Germany by the Nazi Party as long as it was in power, until 1945.



## Historical Reception

Each of these works holds a different place in horn pedagogy. The first step in examining these works within the history of horn pedagogy is to look at each composer's place in world history and musicology. A common assumption is that Strauss gained notoriety during and following World War II because of his elevation by the Nazi Party. While this sentiment is partially true, the full truth is more revealing.

In the early 1890s, Strauss was already moving on from traditional compositional practices and exploring new ideas. Simultaneously, the discipline of musicology was being introduced to academic study in German universities. At this point, the music taught was at the discretion of performance faculty.<sup>25</sup> Just months after the premiere of *Elektra*, the first German musicology article was published for public and academic consumption. This 1909 publication negatively depicted Strauss and deemed the opera a failure.<sup>26</sup> In the following years, his compositional output decreased. While it is plausible that the poor press would be enough to convince Strauss to change

**There is an abundance of evidence that Paul Hindemith continued his progressive ideas past the rise of the National Socialist Party and the start of World War II.**

his ways, I believe his arrogance would not have allowed him to bend so easily to pressure. He once said, "...what I'd like best of all...would be to put myself to music...."<sup>27</sup> Furthermore, the global conflict in the years after the 1909 publication had a much greater influence on his works.

The abdication of Kaiser Wilhelm II after World War I, combined with a decimated Germany, triggered the development of the Weimar Republic in November 1918.<sup>28</sup> This led to the rise of extremist groups who wanted to dictate how the country would reemerge in the world. The extreme right-leaning German Worker's Party, later becoming the National Socialist Party, gained popularity quickly. What is perhaps most notable is the far-right group had a preference for traditional Germanic values.<sup>29</sup> Additionally, Adolf Hitler had a strong preference for Richard Wagner's music and saw him as an example of a "true German." A once-classified report by the Central Intelligence Agency regarding Hitler gives the following: "*Tristan* acts as a dope to him. If he is facing an unpleasant situation, he likes to have *Meistersinger* played to him. Sometimes he would recite entire passages of *Lohengrin* text... he knew the whole thing by heart...."<sup>30</sup> In music, a move to strengthen traditional Germanic ideas by the Nazi Party meant a reversion back to a more

Wagnerian writing style – which is evidenced in Strauss's post-1933 writing.

The National Socialist Party took full control of the Weimar Republic in 1933 and Strauss secured a leadership position within the party. Hindemith started to feel political suppression from the Nazi Party, and that suppression would continue for years. Hindemith's *Unterweisung* was shown in 1937 at the Exhibition of Degenerate Music in Düsseldorf, in a special showcase along with works by Arnold Schoenberg. As Allan Forte states, "...both Schoenberg and Hindemith had emigrated by that time and were spared the proximate humiliation."<sup>31</sup>

Similar to German practice, the works taught in America prior to the introduction of musicology in universities were based on preference of performance faculty. The first musicology books in the United States were generally favorable towards Richard Strauss and made little mention of Paul Hindemith.<sup>32</sup> Hindemith's *Unterweisung* was re-published in English and sold in the United States beginning in 1942. The book was met with bet-

ter reception in America, and established Hindemith as "...a major figure in music theory in the United States."<sup>33</sup> Because of Heinrich Schenker's emerging theoretical practices, Hindemith's prominence was short-lived – as Forte states, "...the remarkable growth of the Schenker influence has effectively veiled Hindemith's theoretical ideas...."<sup>34</sup>

World War II ended in 1945, once again leaving Germany in a state of ruin. Referring to May of 1945 as the "Zero Hour" of music in Germany, Richard Wattenbarger states, "...the period from 1933 to 1945 ought to be treated as a gap in music history."<sup>35</sup> The period following World War II saw a shift in what was prominent in German society, with previously suppressed composers gaining popularity. However, it was Hindemith's works which were seen as the best way to meet the political and aesthetic needs of a new German society. Strauss, now marked in society as a Nazi collaborator and not contemporary enough as a composer to meet the demands of the new German society, was deemed irrelevant. But by the time the Concerto for Horn and Orchestra was completed, Hindemith had already lost his newfound relevance.<sup>36</sup>

## Implications for Horn Pedagogy

There seems to be no connection between these ideas and horn pedagogy; horn players are traditionally brought up on the concertos and tone poems of Richard Strauss – and yet, musicology offers a mixed opinion on Strauss at best. An examination of some early notable American horn pedagogues reveals critical details that explain this disconnect.

Many horn pedagogues helped shape American horn playing as we know it; three of them being Anton Horner, Max Pottag, and Louis Dufranse. Horner graduated from the Leipzig Conservatory in 1891 and went on to play in the Philadelphia Orchestra and teach at the Curtis Institute of Music.<sup>37</sup> His notable students include

Mason Jones and James Chambers, both also legendary pedagogues and players. Pottag also studied in Leipzig, graduating in 1899, and played in the Chicago Symphony for forty years and taught at Northwestern University for almost twenty years.<sup>38</sup> Dufranse performed in the Cleveland Orchestra, New York Philharmonic, and Chicago Symphony; however, he is most known for being the teacher of Philip Farkas.<sup>39</sup> Farkas went on to teach at the Cleveland Institute of Music, Northwestern University, and Indiana University. The influence of Horner, Pottag, and Dufranse cannot be taken lightly.

Two ideas connect all three of these horn players. First, each of them studied in a setting emphasizing the First Viennese School, correlating with a positive view of

Strauss's early writing. All three moved to the United States prior to the first musicology publication giving a negative depiction of Strauss in 1909. Based on their upbringing on a performance-first idea of teaching music, these three would have been presumably focused on teaching Strauss's music.

Even the immediate descendants of these pedagogues would not have received training in non-traditional theory in their education, such as the theories of Hindemith. By the time Hindemith's *Unterweisung* was published, it had been shamed in Germany, and in the United States it received minimal attention. By the time World War II ended and the "degenerate" label was removed from Hindemith's music, the damage had already been done.

Horn concertos following World War II reflect the reversion to simplicity displayed in the Strauss Concerto. Furthermore, this is not the only example of political influence on the horn repertoire. Reinhold Glière's Concerto for Horn and Orchestra in B-Flat Major, Op. 91 (1951) has been described as, "...lacking the necessary originality for creative individuality..." and shows conservative traits due to influence from the Soviet Union.<sup>40</sup> Other concertos with similar characteristics and influences have become staples in horn pedagogy. By conforming to political pressures, Strauss regressed as a composer and set the standard of horn writing as one lacking progressive ideas. Hindemith, while theoretically innovative, was blacklisted and never given a platform to share his ideas.

...horn players are traditionally brought up on the concertos and tone poems of Richard Strauss...

## Conclusion

Strauss and Hindemith faced political pressures to adapt their works to the desires of the Nazi Party, with one choosing to adapt and the other choosing to resist change. As a result of adapting, Strauss regressed in his compositional style while Hindemith continued his innovations in music theory. Strauss was rewarded with prominence, while Hindemith was punished with censorship.

To give equity to horn repertoire and pedagogy, we should examine all composers and their works and investigate *why* they might be written in a certain manner – whether they might be considered "traditional" or "non-traditional." Furthermore, we must give equity to all works, regardless of where they sit in the hierarchy of horn repertoire and pedagogy. Significant change will take time, but it is my hope that this study encourages research and discussion by performers and pedagogues alike.



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- <sup>10</sup>This analysis can be found online at <https://www.hornsociety.org/publications/horn-call/extras>.
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# Instrument Gender Stereotyping

by Nikolette LaBonte

Gender stereotyping regarding playing orchestral instruments affects students every day. Coming across a program biased against women led me to investigate the issue. Here are the results of my data compared with an earlier investigation, with recommendations for addressing the issue.

I stumbled upon an advertisement for a brass festival in my area in 2021. This festival was designed to cater to students interested in a career in music as well as to showcase some of the finest brass faculty in the area, so I was curious who was on faculty. While this program did feature many excellent musicians, one thing was hard to miss: the faculty was entirely men. This bothered me. I knew many women in the area who would be supremely qualified to have a place on that faculty roster, so why didn't they? I reached out to some colleagues on the roster to ask how this list had come about.

The event organizer had decided to focus his search on International Conference of Symphony and Opera Musicians (ICSOM) members in the area, and, if those musicians were unavailable, he would move on to others. While three members of local ICSOM orchestras are women, all three of us were either known to be unavailable and not asked or did not respond to email correspondence. I do not believe that the event organizer consciously made the

decision to exclude women from the faculty, but in this instance his method of selecting faculty members did just that.

Why is this a problem? Points can be made about the importance of advocating for and providing work for women in the name of equality; however, more to the point, why was this faculty selection hurtful to the students who attended the institute? If they enrolled, they had the opportunity to study with extremely qualified orchestral

musicians, and if that is their desired career path, this institute would be a powerful learning experience. So why is it important to have a roster that is gender-balanced? Gender equality is something that benefits not only the professionals gaining the employment. If anything, the inclusion of both genders on a faculty roster serves as an em-

powering example to the students we seek to serve, and this example can make a lifelong impact on their musical path.

This article is based largely on research I completed a few years ago, but considering this festival, it has resurfaced in my mind. However, this investigation is not a complete analysis of all available information. The task of processing that information, distilling the components of it, and translating that into tangible ideas and solutions will take years of data collection and research. Even so, with the limited information I have collected, patterns can be noticed, observations made, and solutions found.

Raman notes that "Only one elite orchestra has more women than men: the St. Louis Symphony."

## Early Research

As my starting point, I decided to revisit graphic illustrations of the underrepresentation of women in the orchestra created by composer Suby Raman in 2014. Raman investigated gender representation in America's top 20 orchestras (ranked by salary), represented by 1,833 individual musicians. Raman analyzed the gender split in total by calculating this split for each orchestra and then by averaging these together. (To clarify, for the purpose of this original study, I am referring purely to male/female ratios.)<sup>1</sup>

The gender representation between men and women on this graph is almost at a 2:1 ratio. Raman notes that "Only one elite orchestra has more women than men: the St. Louis Symphony."<sup>2</sup>

Raman then breaks down this information into instrumental sections.

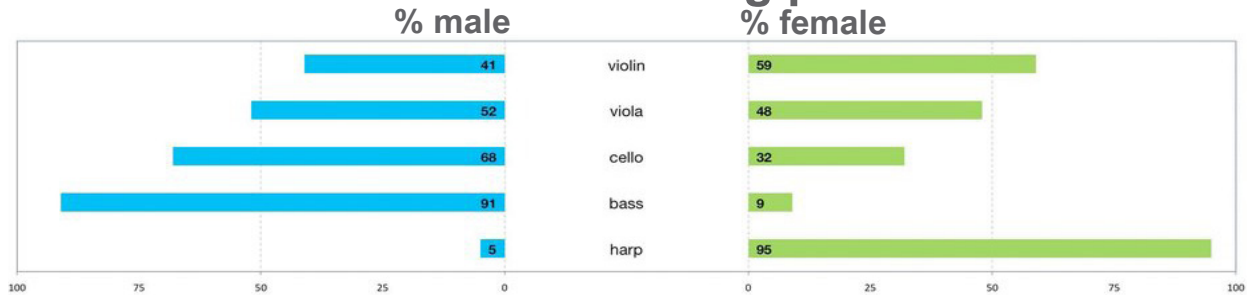
These graphs reveal an interesting phenomenon in orchestral gender composition: huge discrepancies of representation between instruments. The percentage of women in any given section can range from

## % male/female in American Orchestras

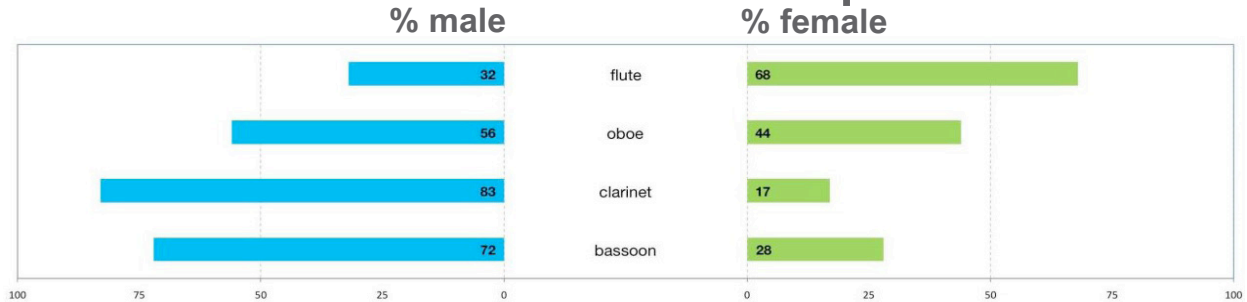




## % male/female for string performers

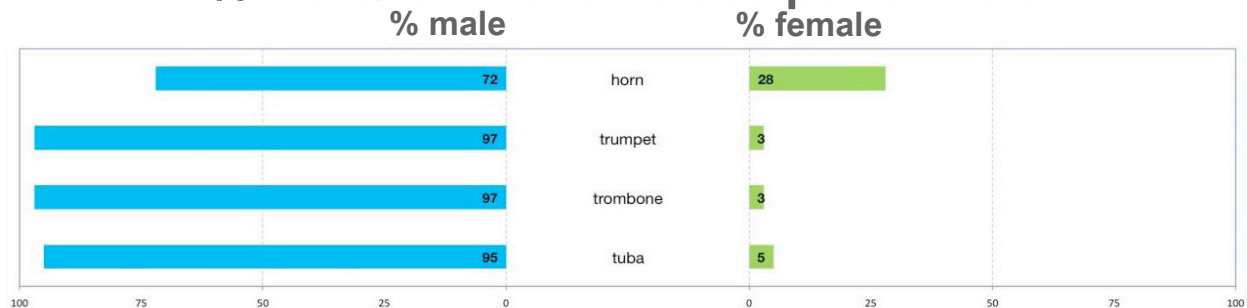


## % male/female for woodwind performers



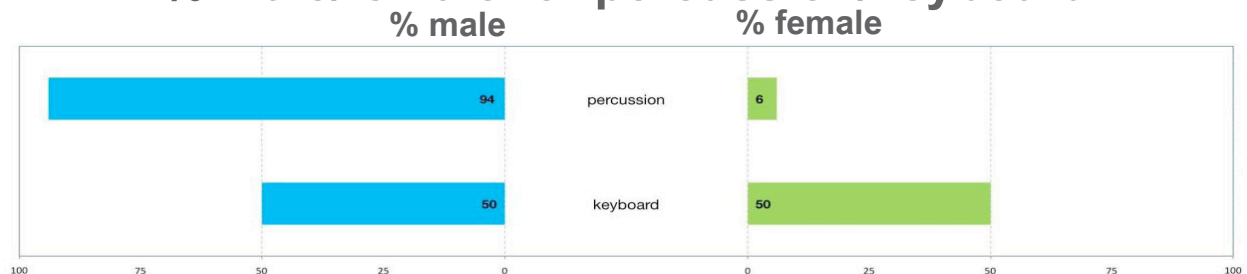
Note: Piccolo, English Horn, Bass Clarinet, and Contrabassoon are grouped respectively with Flute, Oboe, Clarinet and Bassoon

## % male/female for brass performers



Note: bass trombone is grouped with trombone

## % male/female for percussion/keyboard



Note: Timpani is included in percussion.  
Celesta, Piano, Organ etc are included in keyboard

95% in the harp section to only 3% for trumpet and trombone. General trends of male versus female domination are apparent on every instrument.

To put this data in historical context, American orchestras were entirely dominated by men until recently. Slowly, women began making their way in through hard-fought battles, and when they did, the entire world took note. Bonita Boyd, Professor of Flute at the Eastman School of Music, spoke on the hiring of Doriot Anthony Dwyer.<sup>3</sup>

Dwyer was one of the first women to be hired as the principal player of an American orchestra, selected as the principal flute for the Boston Symphony Orchestra in 1952.<sup>4</sup> Professor Boyd noted: “Doriot Dwyer getting the job in Boston was a national happening. It was in all the papers. My parents knew about her. The guy on the sidewalk knew – they weren’t even concertgoers necessarily. But she was a national heroine.”<sup>5</sup>

## Audition Practices

Dwyer proved herself to be the exception to the rule in breaking into an entirely male-dominated field. Unfortunately, instead of becoming the norm, these cases remained the exception and female representation in orchestras did not make a dramatic improvement until the 1970s and 1980s. Those changes stemmed from the evolution of orchestral audition practices to new ones that made the process fairer to all candidates.<sup>6</sup>

Moving away from the tradition of authoritarian music directors single-handedly appointing candidates, orchestras turned to using multiple rounds of auditions to determine the winner of the position. In the 1970s, orchestras introduced the process of screening auditions to eliminate sex-based bias in hiring.<sup>7</sup> Through the use of a screen in one or more rounds of an audition, the committee of players assessing the candidates for the position would be restricted to only hearing the performers without any visual representation of the candidates' gender or ethnicity.

This practice had a dramatic impact on the inclusion of women in American orchestras. A study conducted by

**American orchestras were entirely dominated by men until recently.**

Harvard University in 2000 found that "Using a screen to conceal candidates from the jury during preliminary auditions increased the likelihood that a female musician would advance to the next round by 11 percentage points. During the final round, 'blind' auditions increased the likelihood of female musicians being selected by 30%. ...According to analysis using roster data, the transition to blind auditions from 1970 to the 1990s can explain 30 percent of the increase in the proportion female among new hires and possibly 25 percent of the increase in the percentage female in the orchestras."<sup>8</sup>

This was obviously a remarkable development, as women began entering more and more into American symphony orchestras. However, this increase differed severely in the rate of inclusion based on instrument. Returning to Raman's visual graphics, the trend is clear. Women tend to find a healthy, and even dominant, representation in instruments like violin, harp, and flute while trumpet, trombone, double bass, percussion, and tuba remain firmly entrenched in the trends of the pre-1970s.

*continued*

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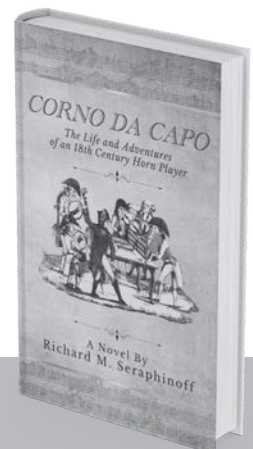
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## New Research

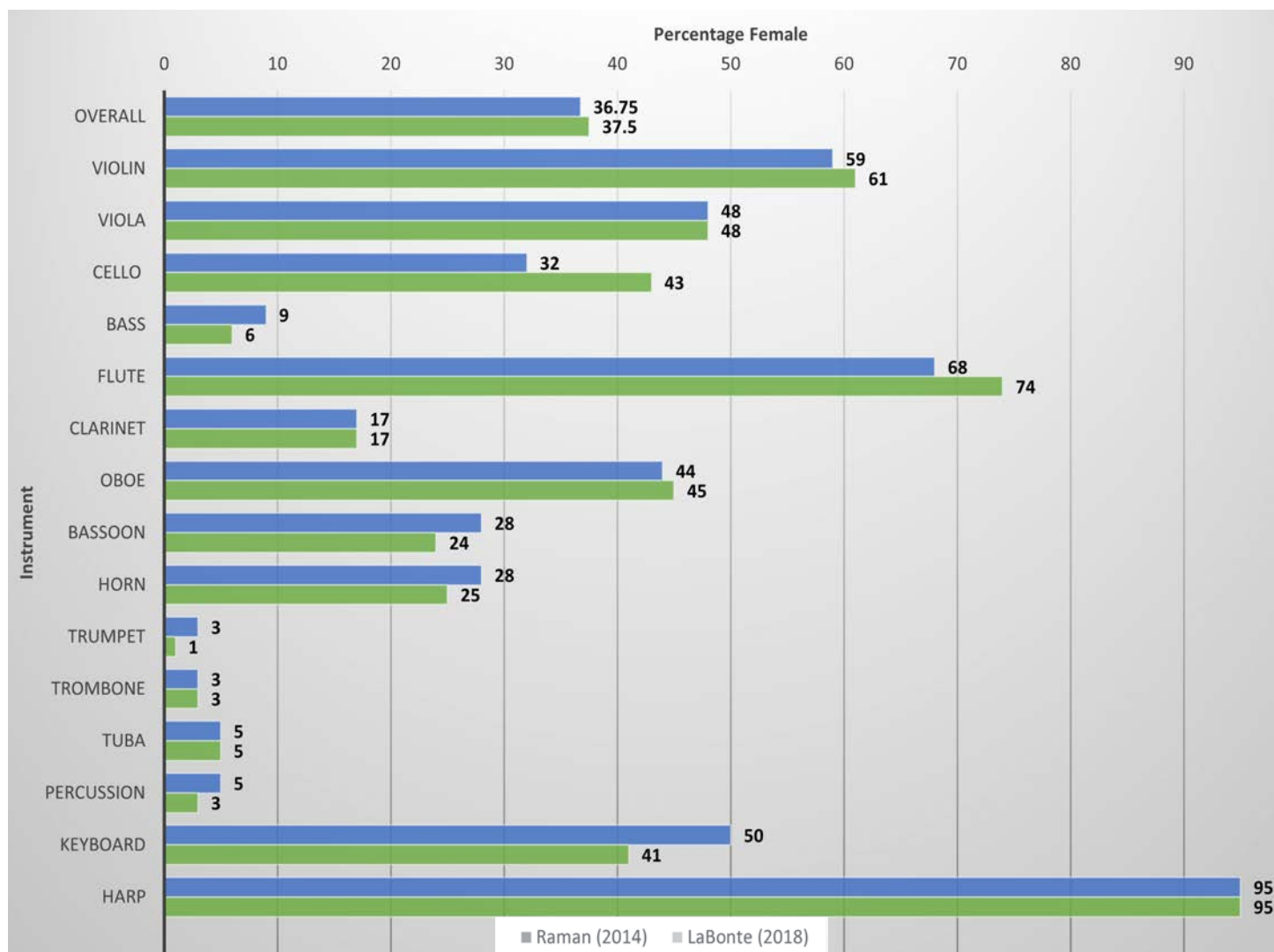
To get a better sense of these trends, I decided to expand on Raman's data. As intriguing as it was, ultimately this data collection was a snapshot in time, and I wondered if the figures have changed since Raman's 2014 investigation to reflect meaningful progress toward equality. I sought to replicate Raman's study to create a second data point and observe the trends that followed. To do this, I used his exact sampling of top 20 orchestras by salary and used the personnel lists available on their individual websites.

This comparison reveals good news for women in orchestras but also leaves some questions that are yet to be answered. Overall representation of women in orchestras has increased by almost one percent in just four years. While this is not a massive shift, given the conditions of employment in symphony orchestras, it is a positive development. Most musicians who hold full-time positions in an orchestra are tenured, and orchestras can go for decades without having openings in certain sections. Under these

conditions, one percent is a notably positive trend. However, investigating where this one percent comes from points to continuing problems.

In the final chart comparing Raman's numbers within sections to my data, we see that the one percent female representation increase comes primarily from the violin, cello, and flute sections. These instruments were already those that were either female dominated in the case of violin and flute or were trending in that direction in the case of cello. Instruments that were heavily male, such as the brass and percussion sections, remained that way, with several instruments becoming even more strongly oriented toward male representation. Thus, what is illustrated is a continued polarization of gender in male- and female-typed instruments. The reason for the increase in female participation had not been more inclusion in greater areas of the orchestra, but a more dominant representation in instrument groups that were already inclined toward female participation.

## Raman (2014) and LaBonte (2018)



## Gender Stereotyping

Given this information, I decided to research the variance between instruments. Why are certain instruments stereotyped as masculine or feminine and how do these stereotypes affect which gender chooses to pursue which instrument? To answer these questions, I looked to several studies detailing gender stereotypes and their effects on a variety of ages, from elementary education to adult. Note that gender stereotypes regarding instruments have existed since the instruments themselves. In his article for radio station WQXR, James Bennett II notes, "These perceptions have existed, in one way or another, for centuries. Ancient Greek art showed a sort of gender stereotype reversal by modern standards: women were depicted playing a double-reed pipe called the *aulos* (associated with the female followers of Bacchus), and men were often shown with the harp or lyre (it had masculine qualities thanks to associations with the god Apollo)."<sup>9</sup>

However, these perceptions have evolved over time. Sometimes evolutions are due to logical implications. For example, brass instruments have a long history of being affiliated with the hunt or the military. Ricky O'Bannon notes this in an article for the Baltimore Symphony, "The French horn is traditionally linked with hunting, and composers who used it in the 18th and 19th centuries were often alluding to the hunt. Trumpets have military connotations dating back to their use as signaling devices on the battlefield, and many of the most visible trumpet players in the early 20th century – particularly in the United States and United Kingdom – came directly from a military brass band tradition."<sup>10</sup>

O'Bannon also notes that reasons for type-casting an instrument as masculine or feminine could also be completely arbitrary. "At the same time, a male preoccupation with female lips meant women were discouraged from playing brass instruments like the French horn or trumpet. 'Women cannot possibly play brass instruments and look pretty, and why should they spoil their good looks?' said Gustave Kerker in a 1904 edition of *Musical Standard*."<sup>11</sup> These reasons seem foolish to a modern audience, but their effects can still be felt today in the gender stereotypes we assign to instruments.

Studies from Indiana University as well as the Universities of Windsor and Washington have shown just how potent and potentially damaging these effects are. The study from Indiana University, led by Harold Abeles and Susan Porter, delved into specifics on when we form these gender ideas and how long they stay with us. They conducted a series of four experiments to determine the influence of gender stereotyping of instruments and concluded

that gender stereotypes that may be formed early in our childhood last well into adulthood and are relatively unified regardless of musical education. In their experiments, most adults were able to agree on which instruments could be classified as masculine and which are feminine even when these adults had advanced musical training.<sup>12</sup>

The second two experiments were designed to focus on these effects in children choosing their musical instruments. "The boys' selections remained relatively stable at the masculine end of the scale from kindergarten through the eventual selection of an instrument. The girls' selections consistently moved toward traditionally feminine instruments, the difference between the sexes maximizing around third and fourth grades. The girls also had consistently larger standard deviations than did the boys, indicating that even when the average instrumental gender score preferences were similar, the girls chose a wider variety of instruments, whereas the boys chose from a relatively restricted group at the masculine end of the scale."<sup>13</sup>

This information is both surprising and disheartening. Gender stereotypes that last well into adulthood begin to heavily influence children right around third or fourth grade, the age when students typically begin choosing instruments in the American school curriculum. These stereotypes force children into selecting an instrument solely because they see it in the light of an arbitrarily assigned feminine or masculine context.

Similarly, the study from the University of Windsor noted how these stereotypes can also lead to perceptions on how we view the performers of these various instruments. In their study, Kenneth Cramer, Erin Million, and Lynn Perreault examined the perceptions of 98 college students as they observed different gendered performers on instruments that deliberately aligned or deviated from their assigned gender stereotype. The differences in the ways these performers were perceived are dramatically affected by whether their instrument lines up with their gender. "For masculine instruments, there were no significant differences between perceptions of male and female musicians; but for feminine instruments, males were judged significantly more harshly than females. Specifically, males playing feminine instruments were perceived as less dominant and active and had less leadership skills than females playing identical instruments. It is noteworthy that this interaction was significant only with respect to ratings in the masculine domain."<sup>14</sup> Perceptions such as these can be damaging for children looking to choose their instruments, and – because of fears of how others will perceive them – a child's participation in music can be limited by adhering to gender "standards."

## Countering the Stereotypes

Nonetheless, amid these somewhat depressing findings, there is a glimmer of hope. Cramer, Million, and Perreault also noted that exposure to counterexamples of gender stereotyped instruments improves children's interest in them. "Approximately 20% of girls showed an interest in playing the trombone after viewing a concert featuring a female trombone player, yet only 2% of girls showed a

similar interest after viewing a male trombone player."<sup>15</sup>

This trend is elaborated further by the University of Washington. Their investigation, conducted by Betty Repiacholi and Samantha Pickering, used more than 600 Australian children in kindergarten and fourth grade and investigated their willingness to choose gender-stereotyped instruments based on the material they were exposed to. The



researchers separated the students into three groups. "In the stereotype group, the children saw males playing the masculine instruments and females playing the feminine ones. Children in a counter-stereotype group saw males playing the feminine instruments and females playing the masculine instruments. The third, or control, group viewed a video of the music but without seeing the soloists. Instead, the instruments were displayed against a plain background."<sup>16</sup> Similarly, in a separate study, the videos were simply replaced with black and white drawings instead of videos.

In both studies, researchers found that students in the counter-stereotype group were more willing to deviate from perceived gender norms when selecting an instrument. They also noted that this effect was even more potent with girls: "Girls, meanwhile, were more flexible [than their boy counterparts]. About 70% of the fourth-grade girls in the counter-stereotype group picked masculine instruments."<sup>17</sup> This study illustrates a key strategy in how we can resolve this problem in gender-disparity moving forward: having strong female role models on typically masculine instruments can open the door to greater interest in children choosing that instrument for the first time (and vice-versa with male role models on feminine instruments).

While my data collection shows evidence of a positive general trend in gender equality, there is a long way to go to achieve equality. The reservations expressed earlier by researchers at the University of Washington reflect the need for constant assimilation and inclusion of both men and women in all instruments. Harkening back to Doriot Anthony Dwyer, her achievements were noted by the entire country. Using the logic of Matthew Syed, there is reason to believe that her accomplishments have inspired generations of female flutists (and perhaps have led to the predominance of women in that section). This phenomenon will likely be just as relevant in the future. Powerful female figures are already to be found for each instrument, but as these become more frequent and common, the entire country will begin to take note. It is my hope that, over time, this shift in what we consider feminine or masculine will lead to the de-gender-stereotyping of instruments. If the brass and percussion families can be de-masculinized, so too will the flute, harp, and violin become de-feminized. Perhaps, then, the gender balance among instruments will begin to even out across the entire orchestra, eliminating the current pockets of male or female domination.

What is our role in this process? The presence of an equal gender composition in performance faculty can meaningfully change the lives of those students who attend. Looking back to the brass festival I mentioned earlier: while I do not believe that the event organizer had any ill intent with attempting to find the top orchestral musicians of the area, by restricting himself in this way, he has inadvertently hurt those students who participate. Many qualified women are capable of teaching and work-

This phenomenon has been present in other areas of excellence as well, namely sports. In his book *Bounce*, Matthew Syed notes that after a groundbreaking success, a flowering occurs over the course of a decade of participants with the same gender and nationality. In 1998 Se-Ri Pak won the LPGA Championship, becoming the first South Korean woman to do so. That year, she was the only South Korean to participate in the tour. In 2007, nine years after her historic success, 33 Korean women were on the LPGA tour.<sup>18</sup> This phenomenon, as evidenced by the studies of the University of Windsor and Washington, can have the same effect in music.

However, the authors of the Washington study make this disclaimer about the education and correction of gender stereotypes: "Our studies show these stereotypes can be modified. But I would emphasize that the changes we showed are short-term. Three-minute videos or drawings are not going to create permanent change. We also wouldn't advocate using counter-stereotypes by themselves because we would simply be creating new stereotypes. We need to present both males and females playing a full range of instruments to show that anyone can play them. Gender should not be relevant."<sup>19</sup>

## Conclusions

ing with all ages and abilities of students. Taking the time to seek these women out and make a point of including them on your faculty *will* help the students you are trying to serve. For the young women who attend this festival or any others like it, a female faculty member can be an empowering example of how they can achieve their goals. They can see themselves in the teacher. Without this gender balance, it is much easier for promising young players to be discouraged, and what a tragedy to lose the opportunity to hear the next great principal horn player because of a lack of representation!

It goes without saying that this process will take decades to fully realize. And it will certainly not come automatically. One brass festival or collegiate studio featuring a female faculty member will not lead to significant change. But having many of them can. It is important that, from the earliest age until adulthood, we collectively combat gendered instrument stereotypes and point to counterexamples on both sides of the spectrum. It is my hope that at the end of this long and arduous process, we will achieve a greater level of excellence in American orchestras. The ability of students to choose the instrument they truly love and see themselves represented in the elite level of players and teachers will lead to greater motivation to thrive musically.

This process is one that, in the long run, will benefit the national musical landscape at large and have a profound effect on the quality of classical music in our country. For these reasons, gender inclusion across all instruments is a goal and a collective responsibility we all must pursue in order to improve the quality of an art form that we value and love.

**One brass festival or collegiate studio featuring a female faculty member will not lead to significant change. But having many of them can.**



Nikolette LaBonte is a member of the Rochester Philharmonic Orchestra and is completing her DMA at the Eastman School of Music, where she earned BM and MM degrees. She has been a member of the Forth Worth Symphony and Hawaii Symphony and on the staff of the Kendall Betts Horn Camp.

<sup>1</sup>Raman, Suby. "Graphing Gender in America's Top Orchestras." *Tumblr*, 18 Nov. 2014, subyraman.tumblr.com/post/102965074088/graphing-gender-in-americas-top-orchestras. Accessed 1 May 2018.

<sup>2</sup>Raman, Suby. "Graphing Gender in America's Top Orchestras." *Tumblr*, 18 Nov. 2014, subyraman.tumblr.com/post/102965074088/graphing-gender-in-americas-top-orchestras. Accessed 1 May 2018.

<sup>3</sup>Bonita Boyd in conversation with Nikolette LaBonte. April 28 2018. Eastman School of Music.

<sup>4</sup>Horvath, Janet. "The Great Women Artists Who Shaped Music VIII- Doriot Anthony Dwyer." *Interlude*, 25 July 2015, www.interlude.hk/front/great-women-artists-shaped-music-viii-doriot-anthony-dwyer/. Accessed 1 May 2018.

<sup>5</sup>Bonita Boyd in conversation with Nikolette LaBonte. April 28 2018. Eastman School of Music.

<sup>6</sup>Goldin, Claudia, and Cecilia Rouse. "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians." *Gender Action Portal*, Harvard UP, 2000. gap.hks.harvard.edu/orchestrating-impartiality-impact-%E2%80%99Cblind%E2%80%9D-auditions-female-musicians. Accessed 1 May 2018.

<sup>7</sup>Ibid.

<sup>8</sup>Goldin, Claudia, and Cecilia Rouse. "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians." *Gender Action Portal*, Harvard UP, 2000. gap.hks.harvard.edu/orchestrating-impartiality-impact-%E2%80%99Cblind%E2%80%9D-auditions-female-musicians. Accessed 1 May 2018.

<sup>9</sup>Bennett, James, II. "Stereotyping Instruments: Why We Still Think Some Are for Boys, Others for Girls." *WQXR Blog*, WQXR, 19 Apr. 2018, www.wqxr.org/story/stereotyping-instruments-why-we-still-think-some-are-for-boys-others-for-girls/. Accessed 1 May 2018.

<sup>10</sup>O'Bannon, Ricky. "Boys Play Trumpet and Girls Play Flute, but Why?" *BSO Music*, Baltimore Symphony Orchestra, www.bsomusic.org/stories/boys-play-trumpet-and-girls-play-flute-but-why.aspx. Accessed 1 May 2018.

<sup>11</sup>Ibid.

<sup>12</sup>Abeles, Harold F., and Susan Yank Porter. "The Sex-Stereotyping of Musical Instruments." *Journal of Research in Music Education*, vol. 26, no. 2, 1 July 1978, pp. 65-75, doi:10.2307/2F3344880. Accessed 1 May 2018.

<sup>13</sup>Ibid.

<sup>14</sup>Cramer, Kenneth M., et al. "Perceptions of Musicians: Gender Stereotypes and Social Role Theory." *Psychology of Music*, vol. 30, no. 2, 1 Oct. 2002, pp. 164-74, doi:10.1177/2F0305735602302003. Accessed 1 May 2018.

<sup>15</sup>University of Washington. "Children as young as 5 have gender bias when it comes to picking a musical instrument." *EurekAlert!*, AAAS, 11 Apr. 2002, www.eurekalert.org/pub\_releases/2002-04/uow-cay041102.php. Accessed 1 May 2018.

<sup>16</sup>Cramer, Kenneth M., et al. "Perceptions of Musicians: Gender Stereotypes and Social Role Theory." *Psychology of Music*, vol. 30, no. 2, 1 Oct. 2002, pp. 164-74, doi:10.1177/2F0305735602302003. Accessed 1 May 2018.

<sup>17</sup>Ibid.

<sup>18</sup>Syed, Matthew. *Bounce*. New York, NY, Harper Perennial, 2011.

<sup>19</sup>Cramer, Kenneth M., et al. "Perceptions of Musicians: Gender Stereotypes and Social Role Theory." *Psychology of Music*, vol. 30, no. 2, 1 Oct. 2002, pp. 164-74, doi:10.1177/2F0305735602302003. Accessed 1 May 2018.

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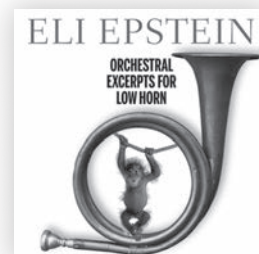
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# An Interview with Michelle Stebleton

by Brianna Nay

**M**any of us know Michelle Stebleton as a beloved colleague, mentor, and professor at Florida State University. She has wowed us through the years with captivating performances of new music for horn on stages across the globe. She has also been promoting new music behind the scenes for two decades as a founder of RM Williams Publishing. At the beginning of 2021, Michelle passed the RMW Publishing torch to Dave Weiner at WaveFront Music, [wavefrontmusic.com](http://wavefrontmusic.com). Michelle took time with me in the fall of 2021 to reflect on her journey with RMW Publishing.

**Brianna Nay (BN): What is the origin story of RM Williams Publishing, and did your love for commissioning and performing new works factor into your desire to be involved in music publishing?**

Michelle Stebleton (MS): Yes, having commissioned new music influenced my desire to be in publishing, though it was not the initial inspiration. Through commissioning pieces, I discovered both a love of and a commitment to new music. As for the origin story of RMW, the company did not start out as my own company, though it became that in 2001. It started as a joint venture with my now ex-husband. I married a foreigner who, without his green card, could not get a job right away. We needed for him to have a productive life while in limbo, and he had worked in a print house. My first horn teacher mentioned that one of the horn publishing companies was for sale and suggested that as a good fit for the both of us.

My recollection is that there were only four niche

publishing companies for horn at the time. While those four companies offered newer music, the catalogues were specific in their product choice and/or were not accepting new submissions. Twenty-five years ago, it was difficult as a performer to purchase new music. In the 1990s, we were all still purchasing our music in hard copy and from music stores or at horn conferences. Unless you heard a piece performed, the only other way to find new works was to dig through music bins at stores or randomly order music that you saw listed in a catalog.

The plan was for my husband to handle the production end and for me to be the point person, interacting with the music, the composers, and the public at horn conferences. Instead of purchasing the existing company, we decided to create our own desktop company with a print-on-demand format. I was excited at the prospect of combining my commitment to new music with providing a place for composers to make their music available to the horn community.

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**Through commissioning pieces, I discovered both a love of and a commitment to new music.**

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**BN: How did you choose the name “RM Williams” for your publishing company?**

MS: People always asked me that! In fact, many people never knew that I was the person behind the company. The name seems random, but the initials were for our first names, and Williams was my ex-husband’s last name. I did not want the company to have my own last name, as I did not want it to be about me. It was about the music. As a reference to a dream that I had while we were deciding on names, we briefly entertained the name Purple Kitty Press!

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**The success of RMW began with Paul [Basler].**

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**BN: Who was the first composer you published with RM Williams?**

MS: Paul Basler. Paul teaches at the University of Florida, just two hours away from Tallahassee. He had written me several pieces on commission and had a number of other titles that were not published. He was getting many requests for his horn music, though. At the time, he would print and mail music to people. The other option for him was to have a major publishing house publish his music. The problem with that is that the major publishers do not have a presence at horn conferences and the music can get lost in the

big catalogs. When I told him that we were going to have a publishing company, he immediately suggested that we publish his music. If he hadn’t volunteered to be our first composer, we probably would not have launched our own company. The success of RMW began with Paul.

**BN: How many composers and pieces did you represent in the catalog after 23 years of publishing? Are your own compositions or commissions a part of that catalog?**

MS: The company began with a list of titles that included some of my own commissions, and some future commissions ended up RMW titles as well, though publication through RMW was never tied to the commission. I did at some point use the press to push forward a personal crusade, creating the MirrorImage series for two horns. Lisa Bontrager and I commissioned and/or recorded many pieces for two horns and piano, about a dozen of which were published by RM Williams.

RMW also became a large publisher of horn choir pieces, with 37 works for four or more horns. I did not self-publish my first composition in order to keep the publishing and my own creative life separate. By the end of my time at RMW, I had stopped taking on new works, though the opportunities were there (a *mea culpa* to those composers I neglected). When WaveFront took over the catalog in 2021, RMW had 39 composers with 121 compositions.

**BN: How did you find composers to publish?**

MS: Most of them came to me. I reached out to a few composers along the way to let them know that I would be willing to publish their music. That was the case with Zsolt Nagy and *Happy Blues*. He performed both that piece and his J.S. Bach Toccata and Fugue arrangement at a horn festival in Prague, which I attended. Shortly after, I reached out to him to see if he wanted to publish the pieces. As the company grew, more composers were referred to RMW by their colleagues, people I knew and trusted.

**BN: What were the most fun and most frustrating aspects of starting your own publishing company?**

MS: One of the fun aspects at start-up was deciding on the paper we would use and designing the covers. I was always proud of the quality of paper that didn't have bleed-through from the other side. The covers were also a delight, as I wanted to design something bright and multi-functional. The color covers were printed in a print house, but the design left a stripe across the top to laser-print the titles for on-demand printing. That was a new concept at the time!

The most frustrating part of our start-up was purchasing and maintaining the original printer. A duplexing 11x17 printer was something that had to be ordered. This was in early 1997, so buying computer equipment online was not feasible. No one in town had the licensing necessary to acquire and sell me the printer, but one store said that they could make it happen within a week, but they kept telling me week after week that they hadn't been issued their credentials. After several months, I was frustrated and asked my father for advice. He did a little asking around and gave me a phone number to call. I talked to someone about "What do I have to do to purchase a printer?" I was not horribly rude, but was obviously irritated. The person

was patient and told me it would all be fixed immediately, which it was. I found out later that I had been given the direct line to the CEO of the printer company!

**BN: You mentioned the color covers, which came in so many varieties – was there a color code or was it random?**

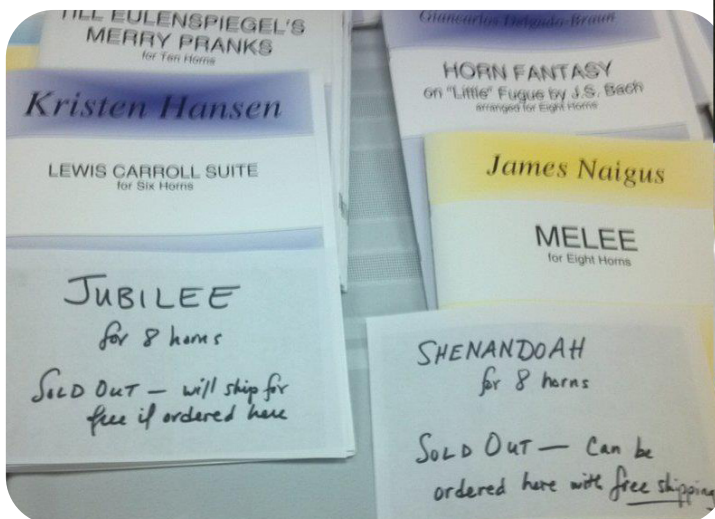
MS: I wanted the music to be bright and attractive, so I chose a turquoise background for the first publications of Paul's music. When we added more composers, the same cover design in purple became the catch-all color, leaving Paul's music with its signature color. When the Liège Horn Quartet published a series of works with us, their music took on the yellow color. Eventually, the purple was taking over the display with so many other composers, so I added red and switched some specific composers to that color. MirrorImage was in green.

The system made it easier for me to find music quickly on the table at a horn conference and it added variety and color to the music. As the company was about to change hands and stock was depleted, some music was printed in alternate colors. Those are collector's items!

**When I first requested to perform as a Contributing Artist in the early 1990s, I was told that the only place for me was on the New Music Concert.**

**BN: What did you find most rewarding in the publishing business?**

MS: RM Williams served the horn community at a time when new music had finally been embraced by the general public, but there were few places for our horn composers to publish. The company also gave me the opportunity to meet wonderful people over the years, from composers to hornists. I so appreciated the visits from people while I was sitting at the booth at horn workshops, as well as help from friends and colleagues when I most needed it on those long days.





**BN: You mentioned that new music has finally been embraced by the public. What do you mean by that?**

MS: When I first started going to International Horn Symposiums in 1980, new works were primarily relegated to one or two concerts during the week. Only the die-hard audience members who supported new compositions attended, leaving the audiences quite small. When I first requested to perform as a Contributing Artist in the early 1990s, I was told that the only place for me was on the New Music Concert. That was how I came to commission my first piece. For several years, commissioning was the only way that I could perform on the program. Gradually, there was a shift to welcoming recent works. RMW was founded before that time. I would like to think that we helped the public to embrace the world of current music.

**BN: Did you do any editing of the music?**

MS: At first, I fixed wrong notes and bad page turns. As the workload grew along with the teaching duties at Florida State University, I was less attentive to those details, relying on the composers to submit exactly what they wanted. I learned to create EPS files from Finale (PDF files from Sibelius) to export to Adobe PageMaker, now called InDesign. That was the program that I spent the most time using.

**BN: How did you market the music?**

MS: The best way to market any music is to have people perform it. I was already performing some of these works, and tried to put others in the hands of people who would most likely be a good fit for performing them. I made the commitment to be a vendor at International Horn Symposiums, though that was limited geographically because of the weight of the music. If I could drive to it, I would set up a table and show music there. Word of mouth and teachers assigning music to their students were the biggest advantages in sales of music. I never explored social media, though I am sure it is a fine tool in today's world.



**BN: How did you navigate the relationship between your publishing company and your teaching position? Were there conflicts?**

MS: I was very careful never to require my students to purchase any music from my company to avoid any conflict of interest. Students could borrow a studio library copy. Most students ended up purchasing the pieces they programmed, but I always gave them a discount.

Of course, I filled out the required forms through FSU declaring the side business. One area where the company helped my students was when I was able to have students help me at the conference booth in exchange for the vendor badge. That meant that they were essentially on a working scholarship. They were grateful for the free tuition, and I was grateful for the help.

While FSU did not recognize the publishing as any enhancement to my position, I feel that it was beneficial to my students for me to have my finger on the pulse of new horn music, and to have made the connections that I did in the horn world. Now, with all of the music streaming options, my students bring new music selections for their recitals to me!

**BN: How did the evolution of technology and the internet have an impact on your company?**

MS: We started with a website and fax machine about a year after the company's founding. Orders were paid for by checks in the mail. The ability to take credit cards and eventually PayPal made purchasing much easier for the consumer and for me, too. As for problems with technology, computer updates caused problems along the way. One of the biggest problems was when Apple moved to a new system that was not backwards compatible. I had to re-input every single page of music into the new version of PageMaker (now InDesign).

At that point, it was thousands of pages, which took a very long time! In the last two years, knowing that I was not going to continue, when the upgrade to my laptop made it incompatible with the older printer, I had a choice: upgrade the firmware on the printer, not sure if that would work, or purchase an older computer to finish out the last years. The 2008 Mini Mac running on an antiquated system that I purchased three years ago is still running! Retrofitting a computer to connect to the printer meant that I had to create files on the laptop, backwards save them, put them on a flash drive, and then take them to the Mini to print. Still, that was better than purchasing a new printer or closing the company down unceremoniously. It isn't that I can't do technology, it's that I don't like it!

Of course, the new frontier for the old RMW titles will be converting it all to digital downloads, something I chose not to tackle in the last few years. Personally, I am old-school and will purchase paper music for as long as possible!

**BN:** WaveFront Music (formerly Brass Arts Unlimited) recently acquired RM Williams Publishing. How did you come to this decision?

**MS:** I had been running the company myself for two decades, but it grew to be too much to handle with my day job. I was not dedicating the time to the publishing company that the composers deserved, so I knew that the time had come. Over the years, I felt guilt for not doing everything that should have been done and knew that someone with more energy to devote to the publications and composers was necessary.

About five years ago, I contemplated closing it down with no exit plan, but I felt that it was important to maintain the collection of music in one place, so I looked for someone to take it over. It took a few years to connect with Dave Weiner and then more time for us to process the details so that the transition would be seamless. He and his business partner, Jon Cresci, are wonderful publishers!



*Brianna Nay is a doctoral student at Florida State University studying with Michelle Stebleton. She also received her MM degree from Florida State University. She performs with the Tallahassee Symphony Orchestra, the Wakulla Winds, and Big Bend Brass.*

**BN:** Do you have any upcoming or new projects we should be looking out for?

**MS:** I have recently started dabbling in composition. I do not consider myself a composer yet, and probably never will, but have enjoyed it so far. My second piece for unaccompanied horn, *Luna Boliviana*, is about to be published by WaveFront Music!

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*The "Student Corner" column features content by and for horn students.  
Students of all levels are invited to submit material to Column Editor Lauren Antonioli at [lr-antonioli@wiu.edu](mailto:lr-antonioli@wiu.edu).*

## Be a Sponge!: IHS54

by Emma Brown

I want my life as a musician to exemplify the phrase "Be a sponge." I forget where I first heard it; it sounds like something from a masterclass, or what a teacher might have said to me in high school. Maybe my mom said it to me on the way to a college recruitment event, or it could have just popped into my head as an amusing way to remember a useful goal. In any case, what it means is to absorb as much information as possible from wherever you can. It's important to note that a sponge doesn't just absorb the liquid it's in direct contact with, but instead wicks more in from areas that seem outside its reach. This is especially true if it's dry, and on my way to IHS54 I felt like a very, very dry sponge.

In the weeks leading up to my flight to Kingsville, I felt a vague but mounting sense of failure as a player. Many different factors were contributing to this murky feeling of unease. There were so many things I felt stuck in and unsure about. I worried that I was not doing enough to advance my playing, and therefore would not reach my full potential before I audition for master's programs this coming spring. My low range has always been a weak point in my playing, and I had come off a semester of playing many difficult low horn parts. I had struggled greatly to perform them. I spent the entire school year preparing my junior recital, only to learn the hard way that it is better to under-program than over-program. Finally, I was staring down the barrel of the International Horn Competition of America, which would be my first major solo competition. I felt a powerful thirst for guidance, information, and as many opinions on my playing as I could get. In hindsight, I also needed a healthy dose of encouragement and fellowship with people who knew exactly what I was going through.

I decided to volunteer at the symposium, not only because of the discounts, but also because volunteerism had served me well in the past. I had been part of the behind-the-scenes tech team helping run IHS53 in the summer of 2021, and due to my volunteer assignments, I was "forced" to go to events that I didn't think I would get anything out of and ended up loving all of them. I went to panel discussions I didn't think I would relate to, events seemingly aimed at other groups or demographics, and presentations about specific technical topics. All of them held a wealth of fascinating and helpful information that I could actually use! I was also able to talk to and connect with many colleagues whom I would have never spoken to otherwise, and who had extremely diverse career paths and backgrounds.

Going into IHS54, I decided to volunteer and be "forced" into these situations again. My volunteer duties included helping with 8 a.m. warm-up sessions every day and running various competitions throughout the week, as well as being generally available for any other necessary tasks. I was again grateful for the events that I attended as a volunteer, which I most likely would not have considered going to otherwise. I am not a morning person and would have normally skipped the daily group warm-ups, but I went, and my eyes were opened to new exercises and ways of approaching a daily routine. I also wouldn't have attended any competitions as I was not competing this year, but I went, and was refreshed by seeing other young players find success on stage. The competitions also provided a wonderful opportunity to connect with other young hornists in a meaningful way. I was reminded of how much I enjoy being around my colleagues, and how much of what we experience is so similar. The players leading daily warm-ups and the judges adjudicating the competitions were all talented musicians who had followed varied career paths, and it was wonderful to connect with them as well. Through volunteering, I had access to the information and social connection I had felt such a craving for.

I also found ample opportunities to be a sponge outside of my scheduled volunteer hours. I was able to attend presentations and masterclasses on a variety of topics, from low horn to performance anxiety to horn players who performed in concentration camps during WWII. I was able to try out horns from many different makers, and gather more information on what I might want in my next instrument. I was able to reunite with people I hadn't seen since before the pandemic, meet in-person those I had only worked with over Zoom, and make new connections with players from around the world, especially through the university horn choir. Finally, I was able to attend the fabulous concerts every night and hear world-class horn players do what they do best. Volunteering leaked outside of its scheduled hours and into these concerts when I was asked if I would be willing to turn pages at two of these nightly concerts. I had never page-turned, but was willing to learn. It was such a wonderful and unique experience to sit in on rehearsals and be onstage with such excellent performers. I am so grateful for the insight it gave me into their process, as well as a new skill to add to my roster. The symposium once again delivered great value in terms of what I needed as a young player.

My advice to other students and young horn players is this: take advantage of the opportunity to be a sponge



*Mass Horn Ensemble*



*Turning Pages for Featured Artists Denise Tryon and Kristina Mascher-Turner*

with the IHS. The annual symposiums are excellent places to make connections, ask questions, and absorb information. There are also many scholarship opportunities and competitions aimed at our age group listed on the IHS website which take place in conjunction with the symposiums. In my opinion, the week-long symposium is just as valuable an experience as a summer music festival, especially in terms of making connections and being exposed to new musical ideas. I know that travel, food, and lodging are expensive, and schedules can make things difficult, but this shouldn't prevent you from taking advantage of symposium offerings. Events and concerts are often live-streamed, and scholarships are available that do not have to be accepted in person. You can also use the vendors list as a starting point for researching new equipment, or find the right person to reach out to about a specific issue or topic through the artist bios. These online symposium resources, and the online resources of the IHS in general, are easy to overlook but contain an abundance of information. Be brave, be open-minded, and ask questions. In other words, be a sponge.

I want to extend my appreciation and thanks to Jennifer Sholtis, the Texas A&M horn studio, Judy Van Norman,

the IHS54 volunteer team, Lauretta Bloomer, Anneke Scott, Denise Tryon, Kristina Mascher-Turner, Randall and Sharon Faust, the advisory council of the IHS, IHS staff, and all contributing artists, presenters, and vendors for making IHS 54 amazing! Thank you also to Michigan State University for providing funding towards this experience and Professor Corbin Wagner for his support and advocacy. Finally, special thanks to my family for their unwavering support, and for helping make this trip possible. See you at IHS55!



*Emma Brown is currently a horn performance major at Michigan State University, studying with Professor Corbin Wagner, and is a member of the IHS Student Advisory Council. She is passionate about teaching others about the power of music, and is honored to bring her ideas to the IHS Student Advisory Council.*



# Creative Technique

## Group Improvisation and Aural Skills

by James Naigus

At the 2022 Kendall Betts Horn Camp, each faculty member had an open studio session where they could choose to talk about anything. My session involved improvisation and aural skills games, geared towards beginners in those areas. The following outlines such activities and ways to modify them based on the abilities of the group.

### The Premise

Developing aural skills is an important part of musical training, especially for an instrument that relies so heavily on the ability to audiate. At the same time, I try to find ways to give agency to students in this process so their learning occurs at a deeper level. For aural skills, I find this missing link to be improvisation! However, for many the idea of improvisation can be scary – “what if I play the wrong notes?” To help assuage this trepidation, I developed a sequence of activities, in this case group-oriented,

to ease into the onus of decision making and make the entire process – dare I say it – fun!

A common theme in all of these activities is the ability to adjust variables based on comfort level and success of the various activities. In any case, starting with what one knows is the most attainable, and keeping the number of variables or decisions to a minimum allows for creative choice, but with a reasonable number of options.

### Activity 1: Call and Response

Players: 2+

Variables: open harmonics, core scale, power scale, length, facilitator

Blurb: A back-and-forth playing exercise

Stage 1: Facilitator plays a simple melody using only the open F harmonics 4-6 (C, E, G) in 4/4 time, with the group repeating directly after. The facilitator then plays another sequence directly after the group, and this process loops. As the game goes on, the facilitator can gradually up the difficulty by expanding out as seen in the next few steps. While this is done without music, an example of what this might look like is below.

Stage 2: Facilitator starts adding adjacent pitches to either create the C core scale (C, D, E) or C power scale (C, D, E, F, G).

Stage 3: With the group in a circle, the job of facilitator (call) rotates throughout the group, so each member gets a chance to create the melody. The whole group responds each time.

Beyond stages: Facilitator could change the key / mode, expand range, create melodies more disjunct, expand the length of the call, etc.

Call      Response

Facilitator/Call Rotation begins

### Activity 2: Drone Plus Melody

Players: 2+

Variables: key / mode, range

Blurb: Improvised melody overtop sustained pitches

Stage 1: Group starts playing a drone, preferable a low pitch, with specific range based on comfort or ability level. D minor is a good starting point, which places the drone on D. The group continually sustains this drone, taking breaks to rest and breath when needed. The soloist improvises a simple melody overtop, using only the notes in a D minor core scale (D, E, F, G, A).

Stage 2: With the group in a circle, the role of soloist rotates the group. Each solo can take between 30-60 seconds. When the soloist decides they are done, they return to the drone to indicate the next solo is to begin.

Stage 3: Solos can go beyond the initial power scale, and may include elements like harmonic or melodic minor, modes such as Dorian, and as much of the range as desired.

Stage 4: While group is droning, two solos (now a duet) perform at the same time. This may be between two adjacent group members, or between a group member and the facilitator, again depending on comfort level. Successful improvisations here are based on good listening and responding (building off the call and response game) – the goal is to make the two solo lines into a musical conversation.

Beyond stages: Solos can change the key / mode, continue to expand range, etc.

### Activity 3: Simon Says

Players: 2+ (preferably 4+)

Variables: allowed notes, valves, range, key / mode

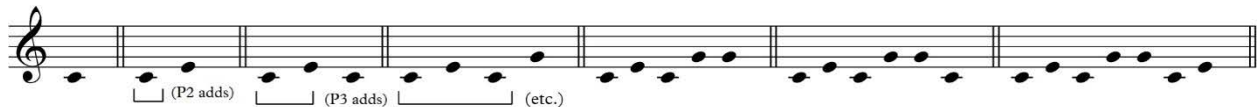
Blurb: Memory game incorporating audiation

Stage 1: One group member plays a note from the open F harmonics 4-6 (C, E, G) – any of the three. Going clockwise or counterclockwise, the next player will play what they heard, and add one note. As we are limiting ourselves to the OTS, there is no need to worry about valves/fingering. Player three listens to the prior two notes, performs those from memory, and adds one note of their own. If, for instance, player three does not remember player two's notes, or plays them incorrectly, player two must remember and perform the sequence again to give player three another chance. This cycle continues until the chain is broken. An example of what this might sound like is below.

Stage 2: New round: Instead of just open harmonics, now notes can be chosen from a power scale (F major, for example, would lend F, G, A, B $\flat$ , C as possible notes).

Stage 3: New round: Full octave or beyond

Beyond stages: Fully expanded range, chromatic scale, etc.



### Activity 4: Popcorn (Formerly Known As King of the Hill)

Players: 4+

Variables: allowed notes, valves, range, key / mode

Blurb: Part ear training, part pitch memory, part decision-making, all fun!

Stage 1: Each player is assigned a pitch. Initially, no valves needed, just pitches from the open F harmonics 4-8 (C, E, G, B $\flat$ , C), assuming five players. Player one plays their note, and then plays another note chosen from the remaining players/pitches. Each player must listen to hear if their note was played – if so, they play their own note, and then choose another pitch from the remaining. This continues until a player misses their note, or another player jumps in incorrectly.

Stage 2: Fixed rhythm is added to the chain of notes, starting at Q=60. There must be a note for every beat – mistakes lead to the restart of the game and/or sequence reordering.

Stage 3: Players are assigned more diatonic pitches, such as G major (G, A, B, C, D)

Stage 4: Players are assigned close chromatic pitches, such as (F, F $\sharp$ , G, A $\flat$ , A)



Assigning of pitch (open F harmonics)



Sequence (nebulous time)

$\text{♩} = 60+$



Assigning of pitch (diatonic) with game in fixed time (Stage 2 + 3)

James Naigus is the Lecturer of Horn at the University of Georgia. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." His favorite mode is Lydian and his current favorite tea is Jasmine. [jamesnaiguscomposer@gmail.com](mailto:jamesnaiguscomposer@gmail.com).



# MILITARY MATTERS

## Erika Loke, Column Editor Interview with SSgt Kat Robinson

**S**taff Sergeant Kat Robinson is the IHS Military Liaison. She is the Non-Commissioned Officer in Charge of Operations and Brass Quintet Leader in the 300th Army Band (near Los Angeles, California), which is one of 18 US Army reserve bands. In May, SSgt Robinson completed her DMA coursework at the University of Maryland.

**Erika Loke (EL):** How did you choose the horn?

**Kat Robinson (KR):** In second grade, my class had a brass quintet demo. The horn made the most gorgeous sound I had ever heard, plus the horn player was the only girl in the ensemble. After that, I started recognizing the horn in the big movie scores of the early 2000s such as *Harry Potter* and *Star Wars*. I started on clarinet in fourth grade to bide time until the school allowed kids to play the horn. When I started the horn in sixth grade, I spent my first semester unable to make a buzz, maybe due to my shifting teeth, but by eighth grade, I was playing in the top band at my school.

**EL:** Did any hornists inspire you at a young age?

**KR:** One of the first CDs I ever owned alongside my early 2000s tween pop was a recording of Dennis Brain playing Mozart. I also cherished a Barry Tuckwell CD.

**EL:** Could you tell us about your background in drum corps?

**KR:** It's a big part of the culture where I grew up (Fallbrook, California, a small town south of Los Angeles). Drum corps is a demanding activity: you strive to play challenging music perfectly while executing complex movements every night for ten weeks. It's a unique pursuit in that you can only do it until age 21. Drum corps demands so much of you and then it's over. I did the Velvet Knights (Pasadena, California), Crossmen (San Antonio, Texas), and Carolina Crown (Fort Mill, South Carolina) during the time I was eligible.

**EL:** What would you say to the common prejudice in the horn world against marching band and drum corps?

**KR:** Drum corps is a viable educational pursuit. For example, in 2012 when I performed *Fanfare for the Common Man* as part of the Carolina Crown, we spent a lot of time on score study. We were given chord tendency charts and worked together on how to optimally adjust each note.

**EL:** Out of the three music schools I attended, only at one was I ever handed a chart on tuning chords.

**KR:** To be fair, some of the corps are better about musical pedagogy than others. But to the people who dismiss drum corps as a musical activity, have they seen a show live? Even the theater broadcasts are not the same. It's a moving experience to hear something that loud and in tune. Like sports, you need some knowledge to understand how difficult the activity is to appreciate what the performers are accomplishing.



**EL:** When did you get serious about a career playing the horn?

**KR:** I entered college intending to become a high school band director. I studied with Paul Klintworth at Riverside Community College, and he was the first person who gave me a foundation for horn playing. I had never even seen a professional symphony until he subbed with the Los Angeles Philharmonic on Brahms's *A German Requiem*. I became serious about performance during my bachelor's degree studying with studio hornist Dylan Hart at California State University Long Beach.

**EL:** What made you decide to join a reserve band?

**KR:** In the spring of 2010, my family was caught in the recession effects, and I had trouble paying for college. I almost had to leave a month before school started. I walked past a recruiting poster for the 300th Army Band that laid out the benefits, which included funding for school. The idea of playing in the band and starting to make professional connections while in school was *very* appealing. I had a three-hour conversation with an Army recruiter, auditioned for the band's commander and three band members, and went to MEPS (Military Entrance Processing) to sign my contract. When I told my Mom, she didn't believe that I had just enlisted, and she was in hysterics about the possibility of deployment. I reassured her that I wasn't going to the front lines, and then three weeks later I left for boot camp, which was just five weeks after I saw the poster.

**EL:** What is the process for joining a US Army reserve band?

**KR:** It is different now than when I joined. For my audition, I played the exposition of Strauss's Concerto No. 1 and two etudes. The judges recognized that I was young but had potential. One thing that's nice about the reserve bands more than other musical jobs is they can hire you with

room to grow. However, most of the newer members of my band have degrees in music and currently freelance in LA. The audition process is more intense and geared towards seeing if you're able to do the job, rather than an academic approach to, say, knowing your scales. For example, now all applicants need to demonstrate pop/commercial playing, ceremonial music, and other styles. After being selected for a band and completing boot camp, new active duty and reserve soldiers attend an initial ten-week course at Army School of Music. However, musicians selected for the Army's two premier bands, The Army Field Band and Pershing's Own, do not go to the Army School of Music.

**The hardest part for me was ten weeks away from horn and going straight into the music school.**

**EL:** What about the military side of the entrance process?

**KR:** I went to Military Processing four times. There was a thorough physical exam, an observer watches you provide the urine sample, and the infamous "duck walk" (this is a functional test of movement abilities for all military applicants).

**EL:** I was glad a friend had given me a heads up about what happens at military processing. Music schools don't prepare us for that bizarreness.

**KR:** It felt demoralizing and invasive but was a small price to pay for a great musical job! At MEPS we also take the ASVAB (the US military's standardized multiple-choice test). I was cocky and confident going in and scored in the 98th percentile.

**EL:** Most of us musicians get scores like this, which feels reassuring in a world where it can be hard for us to make a living. I was told I could get a \$40k signing bonus to become a cardiac specialist after I wasn't selected for The Army Field Band. Did they offer you other careers?

**KR:** Oh yeah, the recruiter gave me a hard time for not becoming an officer. He said, "Are you kidding me? You're joining the band??"

**EL:** What was the boot camp experience like?

**KR:** It was physically and emotionally demanding, but never so much that I felt like I couldn't do it. The hardest part for me was ten weeks away from horn and going straight into the music school. That transition is rough and it took me a couple weeks to get my chops back. Many musicians go to Fort Jackson, which is the "easier" boot camp for less physically demanding occupations. The 12-mile ruck march for 6 hours was still hard. We also did the night infiltration course, which is rounds shot 6 feet overhead and you crawl for an hour. Cool but slightly terrifying thing to do.

**EL:** What was the Army School of Music like?

**KR:** Loved it! It was ten weeks with all components (active, reserve, guard). We are in the same building as the Navy and Marine Corps School of Music, but that is a separate program. We had restrictions, like where we could go on

weekends, but it was more relaxed than basic training. Everyone is thrown into lessons, sectionals, marching band, concert band, ceremonial units, and chamber music. We spent a lot of time on musical protocols, such as which ceremonial music is played for which officials. There was no theory, unlike the Navy and Marines. Nowadays ArmyMusic is too competitive for high school graduates, so they assume you've

come in with more of a formal background in music than in the past. We spent time learning how to structure an entertaining concert, which is something I've never gotten from traditional music schools. It's all about trying to prepare for the actual job.

**EL:** How do military ranks and procedures affect musical life in your band? For example, sometimes I feel self-conscious correcting someone who outranks me on a musical issue.

**KR:** I do too. Just as in an orchestra, I find it works best to approach these things privately. Everyone wants the musical product to be good. Often skill correlates with rank in my band, but we do make space for anyone in the ensemble to share input. We're a California band, so we're pretty chill. Everyone is called by their proper military ranks, but there's also a good balance of caring for each other like a family.

**EL:** What have been the challenges and benefits to your personal life by playing in a reserve band?

**KR:** The challenges...as a reservist it can be hard to manage full-time work while upholding army reserve duties. Our official commitment of one weekend a month doesn't mean work gets done in one weekend a month. Usually, we're compensated for the extra time needed on administrative work, but it can still be a challenge for time management. I'm thinking about when I was a full-time undergrad and taught lessons while doing other outside work and fitting the Army responsibilities on top of that. However, the benefits of a reserve band are huge! The money for educational expenses and the camaraderie are the biggest to me. We don't move around the world the way that folks in active-duty bands do, so it's possible to stay in the same band for 20+ years. You really get to know each other well over many years. My superiors knew me at 19 and now I'm a Staff Sergeant, running part of the band.

**EL:** Women make up approximately 16% of the US military, and right now my band is only 22% female. A study found that in the US and UK about 40% of orchestral musicians are female, so the US bands seem to be lagging way behind even the under representation we see in orchestras. What is your experience of being a woman in the Army?

**KR:** My experience in the 300th Army Band as a female has been overwhelmingly positive, but we also are currently only 22% female. Thankfully for me, there is a group of female senior ranking NCOs (non-commissioned offi-



cers) who came before me and paved the way for younger female soldiers, each one of them awesome in their own right. I have followed in their footsteps and learned invaluable lessons from them about resilience, flexibility, taking care of soldiers and looking out for each other. I have been mentored and treated equally regardless of my gender by my superiors within the band; however, outside of my unit, I haven't always been treated with fairness and equality. While the Army is working on improving their culture and increasing diversity within their ranks, there is still a long way to go.

**EL:** What is a favorite memory from your time in the Army?

**KR:** Performing and going on tours for sure! Every summer, we go on a regional tour for two weeks, everywhere from major cities to small towns like Kingman, Arizona. As musicians, we tend to congregate in large cities, but there is a side of America you never see there. In many places, a high school gym holds the whole town. People are excited to share their connections to the armed forces. It's meaningful to perform for audiences like these who don't have a local symphony and get skipped over by traveling shows. The tours do also build in time to "vacation" as a band and see incredible sights like the Grand Canyon. Plus, for me, my partner is also in the band so we are able to share these experiences together.

**EL:** I like to share that the US military is the largest employer of musicians in the entire world. What is something else that most civilian musicians don't know about being a military musician?

**KR:** I think many civilians have this image of American military bands as just playing Sousa and generally uncreative programs. In fact, the Army encourages us to run with ideas that inspire us. My brass quintet, Blood and Fire (named for the motto of 63rd Infantry Division, the parent command for the 300th Army Band), has a lot of freedom in programming. For example, we've made a music video of movie themes and played a choreographed, semi-staged version of the Canadian Brass *Carol of the Bells*.

**EL:** Where do you see your career headed in the future?

**KR:** The past two years were rough, but coming out of the pandemic, I see a lot of possibilities. I'm taking auditions for orchestras and premier military bands. Once I finish my DMA dissertation, I'm also interested in teaching full or part time. Maybe explore the non-profit arts world. Not related to music, but I think it'd be cool to open a brewery or another business way off in the future. One of the benefits of being in a reserve band is that it takes some of the financial pressure off the rest of your career.

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**People are excited to  
share their connections  
to the armed forces.**

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**EL:** Be honest, how do you feel about Sousa marches?

**KR:** I... um, like learning from rote the trombone parts, especially during the dog fights. I might learn two bars of melody or just spice up the off beats by switching from the third to the fifth of the chord.



*MU1 Erika Loke is the Leading Petty Officer of the US Naval Academy Band's Brass Ensemble.*





## COR Values

Ellie Jenkins, Column Editor

### Woodstop Mutes: An Interview with Kevin Warren

**K**evin Warren founded Woodstop Mutes in 2008 after a successful career as an orchestral musician ([woodstopmutes.com](http://woodstopmutes.com)). After 18 years of performing life, he was sidetracked with a diagnosis of focal dystonia. Wanting to stay connected to music and musicians, he realized that his skill set perfectly prepared him to build artist-level mutes. Kevin spoke with me via Zoom in July 2022.



**Ellie Jenkins (EJ):** You began making mutes after playing horn professionally. Would you give us a little background about you as a horn player?

**Kevin Warren (KW):** I played horn in the Grand Rapids Symphony for 18 years. I started on trumpet, then went to trombone. It was pretty late when I went to horn, going into my junior year in high school. I was at Interlochen on trombone, studying with John Marcellus. I was having embouchure issues, and Marcellus called in the teacher from next door to consult, who happened to be Bill VerMeulen. He looked at me, showed me some things, and said, "You could be a horn player. There are five of us, versus one bass trombone." I thought my odds were probably better on horn. I finished the summer on trombone, but I really switched to horn right then and there.

My father, who is a musician, sought out Karl Hill, who wasn't anxious to take a new student. He was phasing out of teaching then, but my dad talked him into teaching me. I started with Karl my junior year. I spent my senior year at Interlochen, studying with John Jacobson, a fantastic horn player and great teacher, and a Louis Stout protégé. I went back to Interlochen for the summer after my senior year and studied with Bill VerMeulen. That summer I played with the World Youth Symphony Orchestra.

That summer was eye opening. I was studying with Bill, and one of my good friends in the horn section was Lars Stransky, who's now co-principal of the Vienna Philharmonic. He was just fantastic. The horn section was outrageous, and I felt so lucky to be a part of it. I learned from my peers. I learned from Lars. I learned from Bill, and then I went off to school at the University of Michigan where I studied with Louis [Stout] and a final year with Lowell Greer. I was there for five years, and a year later I auditioned for the orchestra and got fourth horn. It all happened quickly.

I also did music festivals, even after I got into the orchestra. I did Disney in 1987 while I was in school at Michigan, and toured Europe for six months playing

principal horn with the American Waterways Wind Symphony. I studied with many horn players in a short amount of time, and took a little bit from each of them: David Gray, Rick Todd, Lowell Greer, Marty Hackleman, Louis, John, and of course, Karl Hill, who was instrumental at the beginning of my career, and who became my colleague in the Grand Rapids Symphony. It was a dream come true for me.

**EJ:** At some point, things started going wrong with your embouchure mechanics.

**KW:** In 2008, things started going wrong very, very slowly. I had pneumonia, and went on antibiotics a couple of times. After that was when it started, and they think now that one link may be antibiotics. I was able to finish out the season in May, but by then I thought I knew what was going on. I ended up getting diagnosed at Cleveland Clinic with focal dystonia. I tried medication, but nothing worked. That's when I realized that my playing days were probably over.

**EJ:** Did you leave the orchestra at the end of that season?

**KW:** They kept me on for another year. They were very kind. I was the one who contacted them and said I was going to have to call it quits. The orchestra never put pressure on me to quit. They would've kept me on, but I realized that I couldn't keep going.

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**I tried medication, but nothing worked. That's when I realized that my playing days were probably over.**  
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**EJ:** What were you thinking then, once you knew you weren't going to be supporting yourself as a horn player any longer? What was your process to get to where you are now?

**KW:** It was scary, not knowing how I was going to support myself. Fortunately, though I had been a performer, that was never the only thing I did. I was a teacher; I taught a lot of private lessons. I was a personal trainer. I was a high-level tennis player and became a teaching pro and director. I never put all my eggs in one basket – not for any particular reason, but just because I had a lot of interests.



**EJ: Were you already a woodworker?**

**KW:** I was a woodworker – just for myself at that point. I enjoyed that because I could produce a product that didn't disappear. When you're a musician, you play it and it's gone. With woodworking, I had a concrete product afterwards that I could use and look at, and that was spectacular. I'm a creative person, and I enjoyed that I could make anything I wanted, as long as I had the skills to do it. You start out with one saw and make something, and go from there. My uncle gave me great advice: "Only buy a product (the table saw or whatever it is) when you need it. Don't just go buy stuff before you're ready to use it." I have a shop now that's great for what I do. If I need more, I'll go buy it.

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**We all know about the great acoustic qualities of wood, and there's a plethora of different woods out there to work with. It just seemed logical.**

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**EJ: What was the impetus to start making mutes?**

**KW:** I couldn't play anymore, but I wanted to stay connected to the professional music scene. I had all that experience and I wanted to use it. The first thing that came to mind, having a wood shop, was mute making, but that idea quickly dissipated because I thought, "How can I compete with what's out there?" There were already a lot of great mutes available. As horn players, we have the best, most refined mutes of anybody. They're tunable; they play great all over the registers. Trumpet and trombone players don't have that.

**EJ: What mute did you use when you were playing professionally?**

**KW:** I had always used a Lewis. That was the thing when I was in high school, and that's what I played my whole career. I wasn't that into mutes then, but I knew the importance of a good mute.

**EJ: We don't use them every day, right? When you need a mute, you need it to be good, but then it's easy to forget about once that week or concert is over.**

**KW:** Right! I got on the phone with Karl [Hill], talking about this, how I'd considered making mutes but talked myself out of it. I remember this like it was yesterday. He said, "Kevin, I've always had this idea and I've never talked to anyone about it." He'd had this epiphany that stop mutes should be made of wood. And he'd never told anybody about this. The light just went on in my head. Karl and I think so much alike. He's almost like a second father to me. When he said that, it sounded so right to me.

**EJ: What made it sound right to you in that moment that you locked onto the idea?**

**KW:** Because of the sound. When we stop the horn we use our hands – soft material – yet here we are using metal mutes, the total opposite. We all know about the great

acoustic qualities of wood, and there's a plethora of different woods out there to work with. It just seemed logical. Right away, I thought, "I can't think of anything better. If I can produce that..." First, I made a really crude wooden stop mute – crude but functional – and took it over to Karl to play. He stuck it in his bell and played it, and we looked at each other and said, "This is a good thing."

I had to take some lathe classes to really learn how to do what I wanted to do, and I bought a lathe. It took several prototypes. I'd take each one over to Karl. He'd play and we'd listen, and then I'd refine a bit more and try different things, based on my thinking and his input. Finally, I took one over to him and after he played it, he said, "This is it." Then he asked, "Do you want to do this? Are you sure you want to do this?" I said, "Yes, I really think I do." He put the word out, and I had ten orders overnight from top horn players. I had a very good start. The first several mutes were all by hand. I have more machinery now to help me, so they're all much more alike and precise, but it's still all handwork.

**EJ: You currently make stop mutes in maple and padauk. How did you arrive at what type of wood you wanted to use for the stop mutes?**

**KW:** I came up with maple first. It's a hard wood and it made sense to me. I got lucky. I thought maple would be it, and it worked. I tried some other woods later that just didn't work at all. Even soft maple, which isn't a lot softer than hard maple, didn't work. Maple was the softest that I wanted to go. Then I experimented with exotic woods and discovered some neat things with those, but I didn't want to stop with the maple, hence the two.



**EJ: That's great because maple is so readily available. It's not endangered and there's no import problem. It's just here.**

**KW:** Exactly! Jarrah was the other hardwood I started with. I made mutes from jarrah for years, and then suddenly it was gone. I don't know what happened. It's Australian, so I don't know if it hit their protected list or just wasn't popu-

lar over here, but it became impossible to get. Then I found padauk, and I like it better than jarrah. It's softer, but still on the dense side, so it has a ringing quality and holds together down low. I can't tell you which is more popular. People often try both and choose the one that suits their personal needs and preferences.

**EJ: You started making straight mutes a few years after the stop mutes, and that's where your uncle enters the story, correct?**

**KW:** Yes, I had a lot of people hounding me to make a straight mute, but there were so many fantastic straight mutes out there. In my mind, if I was going to make a straight mute, it needed to be better than anything else out there. Otherwise it's silly, just to be another in a sea of really good straight mutes. I thought of my Uncle Gary, who's an amazingly detailed craftsman, and veneer is his area of expertise. With him involved, I thought we could figure out a way to produce them. Karl and I got ahold of the "best of breed" straight mutes to test. We sat down with the tuner to see what flaws might exist and if they were common across the board.

At that point we weren't even thinking about the sound so much; we were looking at intonation across all registers. And sure enough, they all went out of tune in the same ways. They went sharp up top, and then down low they got vague and spongy, some notes were almost like wolf tones with the sound waves canceling each other out, and notes that just didn't exist. That gave me something to work from. If I could keep my mutes from going sharp up top, and if we can play as low as we want without all that funniness, then we've got something.

**EJ: How did you start? The way you phrase it makes it sound simple, but it's not.**

**KW:** It was a matter of really thinking it out, and trying some things, and lo and behold, it worked. It wasn't easy, but when we put it on a tuner it stayed spot on. We still weren't thinking about sound, but we'd solved the intonation and low register issues. Sound is subjective. Initially, I wasn't making a straight mute because I wanted a world-class sound. I needed to fix the intonation and low register issues first. Then I started thinking about sound.

My mutes are one hundred percent wood. I'm the only one making a Rittich-style that's wood. Most have some fiberboard and a wood veneer on the outside that looks beautiful. It was very, very difficult to come up with a way to construct the straight mutes entirely of wood. But what it does is unbelievable. The wood makes the sound lively, and each of the different woods gives a different tone color and a different feel. Whereas if you were just putting wood veneer over a man-made substrate, it doesn't matter what the wood is; you're just making it pretty.

It took a long time to figure out all the details and to get them right, like how thick did we want the soundboard at the bottom? We needed to make the sound glorious from low to high, and then from mute to mute. We learned so much during this process about what wood does, and

there's so much more than just the sound. When you play super soft down low, and slur note to note, there can be a disconnect between notes. With the wood, it keeps vibrating between notes. It never stops. It's so sensitive to input. It works with you instead of against you. You don't need to worry about those breaks between notes, it's liquid smooth.



**EJ: How long did the process take?**

**KW:** It probably took six months. It was a little longer than for the stop mute. My uncle lives near the eastern side of the state. He took the information from me and produced whatever I asked, and did a brilliant job of doing it, and coming up with how to do it.

**EJ: You use different woods for your straight mutes as well. Is it possible to describe some of the differences?**

**KW:** For the straight mutes, I use maple, cherry, and walnut. Walnut is by far the freest blowing, as though you don't even know it's there. Maple, if you lean on it a little, has a nice bite to the sound, a little more brilliant. Interestingly, when you play softly, it's quite warm sounding. It's the densest wood of the three, and has a lot of the upper overtones. Cherry is a wonderful wood. I describe the maple as a square – it's got the sharp edges on it – and then the cherry is a circle. It shaves off a lot of the high overtones. It's focused, and even from low to high. It doesn't have quite the bite of the maple. Walnut is darker and has freeness to it. It's a lovely sound. All three are equal in intonation and how well they play in different registers. The different wood just gives a different character, so players can purchase based on feel and sound, and not to avoid any weaknesses.

**EJ: You must sell a lot of mutes without players being able to try them beforehand. How does that work?**

**KW:** They'll usually call me in that case, and I'll spend as much time as it takes to figure out what they're looking for.



I describe the different sounds and playing characteristics, and try to understand their preferences. We come up with a mute, and I tell them to send it back if it's not what they thought it would be. But I've never had a mute come back.

**EJ: What pushed you to start making a practice mute? I understand Gail Williams was involved.**

**KW:** Yes, I adore Gail Williams. I love her playing; I love her as a person. I almost studied with her in college but just couldn't afford DePaul back in the day. When I started making mutes, Gail purchased one and fell in love with it. She ended up buying *all* of my mutes, because she's so into colors and such a true musician. I felt blessed that she liked my products.

I had been getting requests to make a practice mute. I'd made one for trumpet for a friend, which showed me how difficult it was, so I was hesitant. At Karl's suggestion, I asked Gail if she'd be interested in working with me to design a practice mute, and she responded immediately with, "Oh yes, I would love a practice mute, please! I practice late at night after teaching, plus I'm on the road all the time in hotel rooms. I'd love a better practice mute." She really wanted it. And I thought, "If Gail is pushing me and is going to work with me, this is perfect. I couldn't have a better scenario than this."

Again, I made some prototypes. Karl would try them and then I'd send them off to her. Her criteria were high, naturally. She wanted to be able to blow it, full bore. With the first couple I fell flat, until I realized that I already had the makings of this in my straight mute in the walnut wood, which is as free blowing as you can get. It's like you don't even have a mute in with the walnut, just like your open horn. It's really stopped up, yet free blowing. That was the answer.

I also remembered that a practice mute doesn't really have to be nearly inaudible. You're not generally practicing in the same room as your spouse who's in bed trying to sleep. You're in another room; there's always a wall in between you and someone else. I figured I couldn't make something work if it's too quiet. It's just going to go flat up top and sharp down low. And why make it out of wood if you can't hear the beauty of the sound? That defeats the purpose. I thought instead, what if I make this a mute that's soft enough, and doesn't have those upper overtones in it that are piercing. The walnut gives more of the lower overtones and is soft enough. That's what I did, and she loved it. It's a dual-purpose mute because you can take it

into performance and use it as a regular mute for super soft passages. I would *love* to have had that mute when I was playing. And it's especially great down low. It feels great on the face. Gail has used it in performance. She used it for a brass quintet concert and I had someone who'd heard it order one the next day. They loved the *sound* of it – who says that about a practice mute? You get your money's worth out of it!

**EJ: Do you attend many of the horn symposiums?**

**KW:** Actually, I've never attended a symposium. It's all been word of mouth and *The Horn Call*. I love advertising in *The Horn Call*. New horn players, and people who aren't necessarily out in the professional world see my ad, and it gets their attention and directs them to my website where they can learn more or call me and ask questions.

**EJ: Do you produce each mute on order, or do you typically have a stock of mutes waiting for purchase?**

**KW:** We try to stock them. Sometimes we get a bunch of orders at once, and sometimes they're spread out. We know this, so we try to keep the mutes in stock. We also know the busy seasons and the less busy seasons. We take time off, but try to have mutes stocked so players don't have to wait long once they've placed the order.

**EJ: Have you made many changes to your mutes over the years?**

**KW:** Little tweaks here and there, but nothing significant. Even the first of my stop mutes and straight mutes, though they might sound slightly different than the newer ones, play well. I think the aging process on the wood makes it more vibrant. Everything that's made of wood just seems to get better over time.

**EJ: Do you have a guiding principle of what a mute should be?**

**KW:** A mute shouldn't get in the way. That's number one. We spend all this time with our instrument in the practice room, to play in tune, to play with a great sound, to play up and down the horn as easily as possible, to evoke as much emotion as we can, and then we put this mute in our bell, and all of that goes out the window? No. When players put my mutes in the bell, I don't want them to have to work. I want my mutes to reflect exactly what they do on their open horn, but with a muted horn. If I can do that, that's my goal. It's a very simple goal, but not easy to achieve.

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**Everything that's made of wood  
just seems to get better over time.**

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# Teacher Talk

Michelle Stebleton, Column Editor

## The Art of Mellophone Playing

by Kate Warren

*Though horn players are often not considered doublers, many of us have held (and played) a mellophone. The misbegotten alto voice of the marching band, mellophone is given to most with the guise that it's "essentially just a single F horn" and, in a matter of seconds, a horn player has magically become a mellophone player ... a statement that could not be farther from the truth.*

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### A Brief History

The modern-day marching mellophone is an American tradition that evolved from G bugles, as popularized by drum and bugle corps in the latter half of the 20th century.

The marching mellophone, originally named the Imperial Mellophone to refer to its corps-style wrap, was first produced by the Whaley Royce Company in 1963 as a response to the popular use of C.G. Conn's Mellophonium in the Stan Kenton Orchestra. The Imperial Mellophone, pitched in G, quickly joined the ranks of other mid-voice instruments in the drum and bugle corps, including alto bugles, French horn bugles, flugelhorn bugles, and flugabones.<sup>1</sup>

In an effort to achieve a more unified sound, many drum corps began to thin their mid-voice lines down to only mellophones in the 1980s. The G mellophone was re-pitched to F in the mid-1990s to match the manufacturing demand for high school marching band instruments and increase the likelihood for drum and bugle corps to resell their used instruments to high school programs.

Though the key of the mellophone was adjusted to appeal to high school horn players, the instrument itself comes from a very different background – all this is to say: *the mellophone is not a horn*. It did not evolve from a horn and has little in common with it; thus, the approach to playing it must reflect that.

**The mellophone is not a horn, but when performers try to play it like one, problems in their horn playing begin to pop up.**

### Why the Mellophone Won't Destroy Horn Players

A common misconception with mellophone playing is that it destroys the embouchure and sound of horn players; not only is this untrue, but, when played correctly, the mellophone can be a powerful tool for developing versatile musicians!

In the introduction, I referred to mellophone playing as doubling, and it should be approached this way; when traditional doublers switch between instruments (think saxophone and clarinet) they bring what they can from one set of pedagogy but understand that the fundamental approach between instruments may be different. When playing mellophone, horn players must understand that while mellophone is a brass instrument, almost every aspect of its construction is closer to a trumpet than to a horn.

The mellophone is not a horn, but when performers try to play it like one, problems in their horn playing begin to pop up. Horn players who begin to transfer mellophone technique to their horn playing often suffer from bright tone, harsh articulations, and sometimes embouchure issues. Mellophone players who transfer too much horn technique to their mellophone playing can suffer from a tight and airy sound, difficulty in the high register, and endurance problems. Both scenarios can be partially prevented by remembering that the mellophone and horn are

completely different instruments, and that the techniques used on one instrument are not always translatable to the other.

An additional way to prevent incorrect playing habits from transferring between instruments is by using the proper equipment. When playing on a mellophone mouthpiece, it is easier to compartmentalize what needs to happen on mellophone versus what you should feel playing on a horn mouthpiece, since the gear will feel so different on the face. For performers using a horn mouthpiece and adapter on a mellophone, it can become easy to mix up techniques that are successful for mellophone playing with what should be experienced while playing horn in a concert setting.

Between mellophone and horn, the most striking playing difference is the flat-to-the-face leadpipe angle on mellophone, contrasting the traditional 45-degree downturn of concert horn playing. With the mellophone leadpipe slightly above parallel to the ground, you should place the mouthpiece flat/flush to the lips, like a trumpet player would, instead of tilting the head farther back to keep the 45-degree angle familiar to horn players. Though this will feel awkward at first, it will further cement the different playing approaches between instruments.



## Mouthpieces

The question of which mouthpiece to use on a mellophone is asked all the time. The simplest answer is that mellophones are designed to take a mellophone mouthpiece.

Some argue that by using a horn mouthpiece and adapter you can “preserve” a horn player’s embouchure, but this can contribute to confusing playing techniques between instruments, and cause other issues in playability and intonation. When using a horn mouthpiece with an adapter, the integrity of the leadpipe taper is broken by the sudden shift in diameter to match the horn mouthpiece shank. This uneven taper changes where the notes sit/resonate throughout the horn and causes tuning issues. In addition, the small rim of a horn mouthpiece is not conducive to marching, often creating other embouchure issues as the performer attempts to stabilize what they feel on their face while moving and playing.

Others opt to use a deep cup trumpet mouthpiece, which is easier and often cheaper to obtain than a mello-

phone mouthpiece; however, most trumpet mouthpieces have too long of a shank for the taper of the mellophone, causing tuning and brightness issues because of the inadequate cup depth and bore size. If a trumpet mouthpiece must be used, look for bore sizes around #19 or #20, a deep cup, and a short shank.

All mellophone players should play on a mellophone mouthpiece. When it comes to picking a mellophone mouthpiece, the options are limited but the gold standard is a Hammond 6MP. Most DCI corps use this mouthpiece or a copy of some kind. Other good choices are the Hammond 5MP, Blessing MPC6, or Kanstul M6. Be wary of other mouthpieces branded as mellophone mouthpieces, as this terminology is interchangeable with E-flat alto horn mouthpieces, which are very different. E-flat alto horn mouthpieces are often described as “old style mellophone models” while the modern marching mellophone may be referred to as “trumpet style.”<sup>2</sup>

## Sound Production

Sound production on the mellophone can be difficult for horn players. Because the mellophone is a high F instrument and has a tubing length half that of a single F horn, it can be easy to overplay; however, instead of a louder sound, overplaying results in a searing and brighter tone quality.<sup>3</sup> While playing mellophone, it is paramount to consider air stream density and control rather than quantity. Horn players should be mindful of how much air they use at peak dynamic levels as the necessary air will be less than they are used to using on a double horn.

Another common sound production issue is a lack of inner embouchure control. For horn players accustomed to the wide diameter and small rim thickness of a horn mouthpiece, the mellophone mouthpiece provides a deceptive level of embouchure comfort that can lead to an under-supported aperture. Without proper aperture control, the airstream will become less dense, causing a diffuse tone quality. Players with an airy or unfocused sound on the mellophone are likely using an aperture that is too large, or too round, for the smaller mellophone mouthpiece.

**While playing mellophone, it is paramount to consider air stream density and control rather than quantity.**

Although they may have fine support in the corners of the embouchure, the aperture is likely out-turned and spread, rather than controlled and supported.

Horn players will also need to recalibrate their articulation strength to compliment the cylindrical and bell-front wrap of the mellophone. With a more direct path from bell to audience, mellophone players coming from a horn background will need to lighten their articulation strength considerably.

The mellophone requires less finesse to play than the horn, a feature that comes in handy while moving and playing; however, it also leaves a much larger space for error. Performers whose playing habits become lackadaisical on mellophone – through overplaying, lack of proper embouchure support, or articulation strength – risk translating these habits to their horn playing. In these cases, playing the mellophone has not made them a worse horn player, their horn playing simply lacks the necessary attention to detail that the mellophone does not require.

## Tuning

Mellophones are notorious for their tuning issues, but improvements in manufacturing and design have made significant strides in the past decade. Ensuring that all mellophone players are using mellophone mouthpieces will do the most to aid intonation across the line.

The second greatest help to intonation will be knowing the tuning tendencies of each note and utilizing the first-valve kick-slide to adjust accordingly when applicable. Horn players are not used to using a slide to adjust pitch, but just like trumpeters, this manual adjustment is

something the instrument’s playability is designed around and should be utilized.

The last step to mellophone intonation is alternate fingerings. Most notes sit well on their standard fingering, but others, such as a’ should almost always be played on an alternate fingering (in this case just 3rd valve). Other notes that may require alternate fingerings are e” (12) and a” (3). Despite its bad reputation, the use of proper equipment and tuning adjustments make good mellophone intonation a very achievable task.

## Conclusions

The mellophone is not a horn, but when approached as its own instrument with its own playing pedagogy, it can be a powerful tool for developing versatility and musicianship. By taking a playing approach closer to that of the trumpet – adjusting to the demands of the instrument that differ from horn, and compartmentalizing their technique – horn players can make excellent mellophone players and often strengthen their horn playing in the process.

The horn world frequently tries to fit the mellophone into a box of French horn “adjacentness” when in reality, it should be celebrated for the unique instrument that it is!



Kate Warren is an educator, researcher, and horn player known for her free educational resources published on Instagram through @katewarren-music. Kate has been involved with Drum Corps International for nearly ten years, currently teaches brass at the Blue Stars Drum & Bugle Corps, and will perform Ryan Williams's mellophone concerto: Shades of Red with the Yale band in the fall of 2022.

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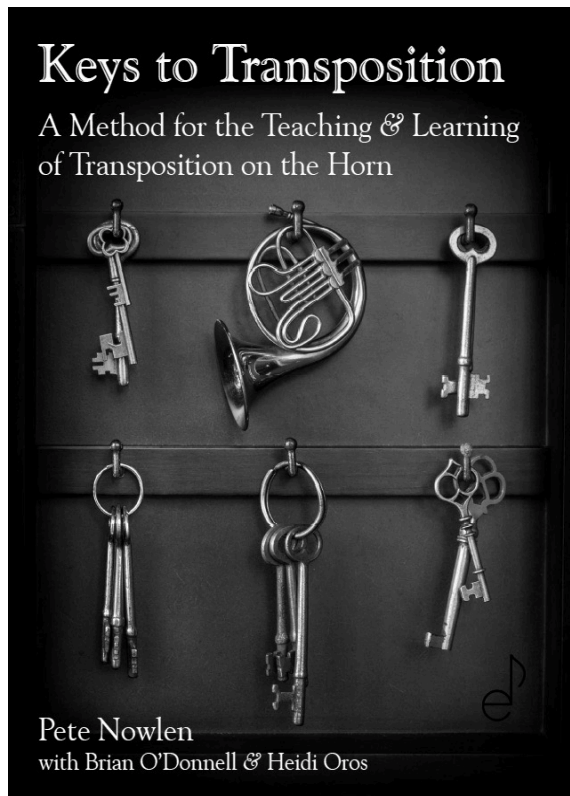
<sup>1</sup>Scooter Pirtle, “Chapter 2: The Evolution of the Bugle,” *A History of Drum and Bugle Corps*, pp. 63–90.

<sup>2</sup>Conn & Selmer, *Vincent Bach Mouthpiece Catalog*, Steinway Musical Instruments, Inc., Elkhart, IN, 2007.

<sup>3</sup>“The Structure of the Horn,” *Musical Instrument Guide: The Structure of the Horn*, The Yamaha Corporation.

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## Recording Reviews

Lydia Van Dreel, Editor



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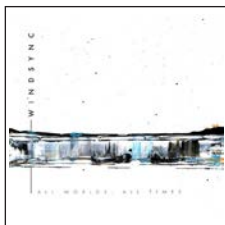
**All Worlds, All Times, Windsync.** Anni Hochhalter, horn; Garret Hudson, flute; Emily Tsai, oboe; Julian Hernandez, clarinet; Kara Lamoure, bassoon; Ivan Trevino, percussion. Bright Shiny Things.

Marc Mellits: *Apollo*; Ivan Trevino: *Song Book, Vol. 3*; Miguel del Aguila: *Wind Quintet No. 2*.

Windsync's 2022 release is a fun, accessible, diverse, and expertly played album that features music by three living American composers. Each piece is instantly inviting. *Apollo* features flowing melodies and infectious grooves. *Song Book, Vol. 3* nods to some of the most influential figures in rock music and adds a variety of percussion elements. Miguel del Aguila's *Wind Quintet No. 2* employs extended techniques and plays with harmony to create evocative gestures that develop in surprising ways.

Marc Mellits describes himself as "often miniaturist," writing very short and contrasting movements. *Apollo*'s seven movements are all miniature snapshots related to the exploration of space with movement titles like "Buzz" and "One Small Step." The fast movements all feature danceable grooves, while the slow, lyrical movements make liberal use of passing tones and suspensions.

Ivan Trevino joins Windsync on several percussion



instruments in his own composition, *Song Book, Vol. 3*. From the moment the first movement begins (an homage to Talking Heads front man David Byrne), crisp and clean drums and precise ensemble playing create a compelling and unique atmosphere. Other movements pay respect to Thom Yorke of Radiohead, Annie Clark (a.k.a. St. Vincent), and Jónsi from Sigur Rós. Rather than writing facsimiles of the artists' styles, Trevino reimagines their art in his own voice.

While Miguel del Aguila found inspiration in wide ranging styles for *Wind Quintet No. 2* – including chant, Caribbean dances, and music from the Middle East – his piece is arguably the most classically inspired. Each of its four movements features significant development. The musicians of Windsync are directed to sing in the first movement, creating a variety of colors dependent on which instruments are playing simultaneously. The second movement, titled "In Heaven," lets hornist Anni Hochhalter shine. Beginning as a simple dance, the movement gets quicker and wilder, like a party lasting late into the night. Hochhalter takes a lead role in the second half of the movement with screaming leaps and note bends. The fourth movement is reminiscent of 20th-century quintet closers, with rollicking melodies and a chance for each member of the ensemble to shine.

Congrats to Windsync on a beautiful new album!

– Justin Stanley, University of Oregon

**William Bolcom: Chamber Works.** Steven Gross, horn; Philip Fiscor, violin; Constantine Finehouse, piano. Naxos, 8.579102

William Bolcom: *Trio for Horn, Violin and Piano*; *Suite No. 2 for Solo Violin*.

Steven Gross is a former member of the Atlanta Symphony, National Symphony, and Santa Fe Opera Orchestra, and was for 24 years principal horn of the Cincinnati Chamber Orchestra. He has appeared as a soloist and given masterclasses around the world, and has recorded several albums of solo horn works. He currently teaches at the University of California, Santa Barbara.

This album was released in 2021, and both pieces are world premiere recordings. William Bolcom (b. 1938) is a highly acclaimed American composer who has been awarded a Grammy, a Pulitzer Prize, and the National Medal of Arts. His compositions include symphonies, concertos, operas, and song cycles. The *Trio for Horn, Violin and Piano* was commissioned by Steven Gross, and was con-



ceived as a response to Brahms's masterwork in the same genre. Indeed, it would make a very effective pairing with the Brahms *Trio, Op. 40* on a recital program. Composed in 2017, Bolcom's *Trio* is comprised of four movements, lasting approximately 15 minutes. All the movements have wonderfully descriptive titles.

The first movement, "Plodding, implacably controlled," is dark and foreboding, setting the tone for the work as a whole. It opens with piano, followed by martial interjections from horn and violin. Gross's clear articulations and pure, rich tone are evident from the first entrance. The intensity and tension build to a crisis point, then relent, only to build again. Maybe we've witnessed a battle? There is a sense of relief when the smoke clears and the movement ends with calm and quiet. The players do a great job of letting each other shine, taking the spotlight when it's their turn.

The second movement, "Headlong, brutal," begins with energetic running notes in the piano. Despite the title, it's unclear at first if the character is light-hearted or aggressive until the horn enters and tips the scales toward

the latter. The horn part here is daunting, but deftly handled by Gross, with quick arpeggios flying up and down. The movement evolves into a flurry of sharply punctuated gestures, but then – like the first movement – it suddenly turns quiet and ends with ominous intensity as the piano trades staccato chords with the stopped horn and violin.

The third movement, “As if from far away; misterioso,” opens with an extended lyrical horn solo. Gross’s beautiful, rich tone remains consistent through wide, dissonant leaps. The recording captures the sound in a way that is close enough to feel intimate, but with superb balance, blend, and richness of tone. This movement is more peaceful than the others, but still a bit unsettling.

The fourth and final movement, “Quick march. Very controlled and resolute,” begins with a plodding accompaniment in the piano, reminiscent of the first movement, but faster. The violin and horn take turns playing the jaunty

march theme. Especially impressive are Gross’s impeccably crisp articulations. Some interludes bring back music from earlier movements. The horn part here is quite acrobatic, covering a very wide range, with lots of leaps and bursts of quick three-note figures. Gross handles it all with great facility and a consistently pure tone.

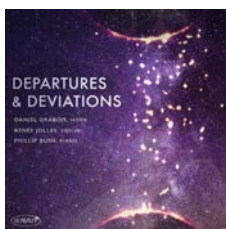
The Bolcom Trio is a wonderful addition to the horn’s chamber music repertoire. There is no mistaking Bolcom for Brahms; the harmonic and melodic language is unapologetically modern. But this is part of what would make such an effective program by pairing these two equally substantial works.

This recording features virtuosic playing by all three musicians and the ensemble as a whole. The album is available for streaming on multiple platforms, but the hard copy (released by Naxos) includes generous notes about the pieces, the composer, and the performers.

– Travis Bennett, Western Carolina University

**Departures & Deviations.** Daniel Graboïs, horn; Renée Jolles, violin, Phillip bush, piano. Summit Records DCD 794.

Kelly-Marie Murphy: *Departures & Deviations*; Jeff Scott: *Un Abrazo Para Sharon*; John Harbison: *Twilight Music*; Michael Finnissey: Horn Trio.



Daniel Graboïs, horn professor at the University of Wisconsin-Madison, has recorded yet another fantastic CD of relatively new music, this one focusing on music for horn, violin, and piano trio. Kelly-Marie Murphy’s *Departures & Deviations* was commissioned by the Canadian Broadcasting Corporation for a premiere by James Sommerville in 2001. The composer explains in the liner notes that she took a five-month hiatus from writing and was curious to see whether her musical thought or writing process had evolved. Inspired by the last movement of the Brahms Op. 40 horn trio and its jaunty 6/8 feel, the composer describes this as the point of departure from which the deviations from the standard develop. Echoing the inspiration from the fourth movement of the Brahms, the frenetic melodies, countermelodies, and textures are tossed between instruments in an intriguing interplay of ideas. This bold, exciting piece won First Prize in the International Horn Society’s Composition Contest in 2002.

Jeff Scott’s *Un Abrazo Para Sharon* was written in honor and appreciation of Sharon Moe, hornist and teacher of Benjamin Grobman. The composer writes that he borrowed the concept of dedicating a musical “hug” from composer Thiago de Mello, who would dedicate compositions thusly. The work was commissioned by Madelon and John Grobman in 2005, and depicts the universal tug of war that often happens between the conservative teacher and the maverick student. Scott revised this piece in 2013. The work has a narrative feel, starting with a catchy melody and rhythm. As the work progresses, it moves into episodic dialogues, where ideas are exchanged, sometimes conversationally between all three instruments, sometimes

more intently and argumentatively. One can appreciate the drama and tension without even knowing specifics that may have characterized this student-teacher relationship.

A seminal work commissioned in 1985 by the Chamber Music Society of Lincoln Center, John Harbison’s *Twilight Music* has been performed and recorded often in the last 37 years. Harbison writes that the horn and violin “have little in common. Any merging must be *trompe l’oeil*, and they share material mainly to show how differently they project it.” Harbison’s writing for all three instruments is masterful. While the horn part requires great technical skill, particularly in the frenetic second movement, it flows and falls quite naturally on the horn. The third movement with its medieval sonorities contains the intervallic genesis of the entire work. As Brahms’s trio can be understood as a work by which all other horn trios are at least compared, if not measured, this work ends with an Adagio Cantabile, projecting a similar heartfelt devastation as the Adagio mesto movement of the Brahms trio.

Michael Finnissey’s Horn Trio is a massive, one-movement work lasting 26 minutes. Written for the Aventa Ensemble and premiered in 2015, the work is symphonic in scope. The composer describes the opening as being inspired by late Romantic chamber works, and it develops and evolves into various, meanderingly introspective lines by the three independent instruments. Graboïs writes in the liner notes that the second half of the piece is “unusual in its construction: the instruments stop playing in a coordinated fashion. Each instrument plays what amounts to a solo part, which exists in its own temporal world. The result is that in every performance, the parts line up in a different way, which gives a beautiful, improvisatory freedom to the piece.” The blend of sound in the three instruments as they work through this nebulous realm is particularly beautiful. Even as independent operators with great musical freedom, the musicians’ choices are intimately connected and communicative, and the improvised abstractions, while starkly pointillistic, resonate and make musical sense.



Daniel Grabois and his collaborators, all three veteran chamber musicians, play beautifully on this inspiring album. Many composers have written for the horn, violin, and piano trio over the past 40 years, but this disc represents

some of the finest and most successful works for this trio combination, and the performances by Mr. Grabois and his compatriots are top-notch.

— Lydia Van Dreel, University of Oregon

**Idyll.** Robert Reardon, horn; Teddy Abrams, piano. RR 2022 robertrearden.hearnow.com/



Richard Strauss, transcribed by Yuriy Leonovich: "Emperor's Monologue" from *Die Frau ohne Schatten*; "Morgen!" from Four Lieder, Op. 27; "Hab' mir's gelobt" from *Der Rosenkavalier*; Teddy Abrams: *Out of the Woods?*; Fritz Kreisler: *Tempo di Menuetto*; Mahler: "Ich bin der Welt abhanden gekommen" from *Rückert-Lieder*; Félix Dervaux: *Idyll*; Tchaikovsky, transcribed by Nathaniel Hepler: Andante Cantabile from String Quartet No. 1; Brahms: Cello Sonata No. 1 in E minor.

Robert Reardon, hornist with the National Symphony Orchestra, has recorded a disc of mostly late Romantic era transcriptions for horn that work well. If you've never heard Reardon perform, treat yourself. His playing is sublime, and like a Dietrich Fischer-Dieskau of the horn, his lyricism, sound, dynamics, and phrasing are captivating from the first note of the album to the very last. Add to this the extraordinary piano performance by composer/conductor/pianist Teddy Abrams, and this is one of the most satisfying CDs of horn music ever.

Reardon writes in the liner notes that he chose pieces

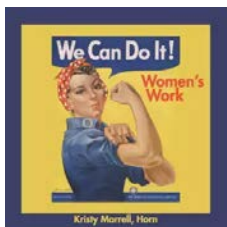
not originally written for horn to highlight their lyricism when performed on horn. Also included on this disc are two contemporary composers, the afore-mentioned Teddy Abrams and Félix Dervaux.

Teddy Abrams writes that his piece "is a surrealist fantasia, moving between romantic-style melodies and impressionistic haze. The work conjures both a fairytale, magical quality, and a feeling of maze-like uncertainty of our own very real times." Wonderfully evocative and lyrical, this piece sits perfectly in this collection bookended by Strauss and Brahms. Dervaux's *Idyll* was written while the composer was a student and was intended to be part of a compendium of new works for young horn players, but it proved too difficult, so the composer filed it away. It is simple in construction, yet powerful in its sense of peaceful, happy longing, and Reardon soars effortlessly through the gorgeous melodic lines.

For any listener looking for tuneful, lyrical music, this disc is a must-have. All the music on this disc is familiar in some way – whether it is music one has performed or heard in different contexts, or whether it is the more contemporary pieces written within a familiar harmonic structure and framework – this recording will nourish your soul and inspire you with its unabashed, eloquent beauty.

— LVD

**Women's Work.** Kristy Morrell, horn; Sky Haneul Lee, piano; Julianne Homokay, narrator. Available on Apple Music, YouTube Music, Pandora, Amazon, Deezer and other streaming sources.



Jane Vignery: Sonata for Horn and Piano; Veronika Krausas: *Wilderness/reve du Canada*; Jeanine Rueff: *Cantilene*; Margaret Brouwer: Sonata for Horn and Piano; Maria Grenfell: Prelude, Fugue and Foxtrot; Charles Austin Miles, arr. Barbara Loronga: *In the Garden*.

Kristy Morrell, Associate Professor of Horn at Baylor University, member of the Los Angeles Chamber Orchestra, and active soloist, chamber musician, and clinician, has recorded her first solo CD. In the liner notes, she writes that she finds the expression "A woman's work is never done" particularly poignant in these times, as artists, musical organizations, and audiences grapple with inclusion and equity. In recording a collection of great works by women composers, Morrell hopes to inspire more performances of these fine works and similar works by underrepresented composers.

Jane Vignery's Sonata was awarded the *Prix Emile Mathieu* in 1942, and while the Royal Belgian Academy was one of a few European institutions to recognize her sin-

gular compositional voice during the mid-20th century, this excellent sonata is only now beginning to become well-known by hornists.

Veronika Krausas's *Wilderness/reve du Canada* is a unique work, with text by writer André Alexis, and it affords the horn player an opportunity to collaborate with an actor. Julianne Homokay provides the surreal narrative to this three-movement work of a woman's trip to Canada. At times, the horn underscores the text, and at others takes over as a solo voice, carrying along the tonal narrative of this beautifully abstract piece. This work was written for Morrell in 2009.

*Cantilene* by French composer Jeanine Rueff is a slow, deeply expressive piece for horn and piano. Although Rueff is known mostly as a composer for the saxophone, one hopes that this recording will help familiarize hornists with this wonderful composer and piece.

Margaret Brouwer's hauntingly beautiful Sonata was commissioned in 1996 by a group of eleven professional hornists. At the time, the composer was seeking to write in new harmonic directions, and, due to the loss of two people close to her, was also exploring emotions of grief, loss, and hope.

Maria Grenfell's Prelude, Fugue, and Foxtrot was commissioned in 1997 by Ed Allen, then principal horn of the New Zealand Symphony Orchestra. A truly fun and clever

work, the first two movements, Prelude and Fugue, follow the forms their titles would imply. The Foxtrot instructs the performers to swing, and swing they do!

C. Austin Miles's hymn *In the Garden* is arranged by Barbara Laronga, and is dedicated to Morrell's mother, who taught her to "work hard, follow my dreams, and help others as I have been helped."

This is a wonderful collection of works that certainly deserve to be performed and heard more often. Morrell delivers gorgeous tone and heartfelt expression. If you're wondering what to play on your next recital, if you're wondering what great music from the past few decades you haven't heard yet, or if you simply haven't heard Morrell perform, you should really check this one out!

— LVD

**Annapolis Brass Quintet. The Annapolis Brass Quintet. Arthur LaBar, Marc Guy, horn;** David Cran, Robert Suggs, trumpet; Martin Hughes, Wayne Wells, trombone; Robert Posten, bass trombone and tuba. Crystal Records CD 207



Allen Molineux: *Encounter*; Karl Pilss: *Capriccio*; Jiri Pauer: *Charaktery*; Alexander Tcherpnin: *Brass Quintet*, op. 105; Peter Cabus: *Varieties*; Herman Stein: *Mock March*; Douglas Allanbrook: *Invitation to the Sideshow*; Hernando de Cabezón: *Sonata un Jur*; Antonio de Cabezón: *Two Variations*; Daniel Speer: *Three Sonatas*; Johann Kessel: *Sonata*; Stanley Friedman: *Parodie*; Robert Washburn: *Five Miniatures for Five Brasses*.

The Annapolis Brass quintet, active from 1971 to 1993, was founded on the premise that, as a group of musicians, if they totally dedicated their careers to the performance of brass chamber music, they could make a significant contribution to the medium. As a result, they introduced brass chamber music to thousands of people all around the world, actively encouraged quintet performances by fellow brass players, expanded the repertoire through their own editions of early music, commissioned new compositions, and achieved a truly high standard of artistic excellence. Crystal Records has issued this new collection of music from two previously issued LPs from 1978 and 1982.

The first ten tracks on this CD were originally on a vinyl LP released in 1978. Allen Molineux's *Encounter* was written in 1972 after the composer had a conversation with composition professor Warren Benson at the Eastman School of Music. Benson declared that Molineux's music was "too easy to interest professional players," so he wrote this work to challenge the professional chamber ensemble. A few years after it was published by Shawnee Press, the Annapolis Brass Quintet recorded it.

The Pilss *Capriccio* was written in 1976 after the composer heard the Annapolis Brass Quintet perform in Vienna a year earlier.

A highly regarded Czech composer, Pauer composed *Charaktery* in 1978. The three-movement work embodies many "character" styles which the composer associated with the character traits of brass instruments and, specifically, trumpets, horn, and trombones. The *Giocoso* movement is particularly charming and jolly.

Alexander Tcherpnin was born in Russia but moved to Paris after the revolution in 1917, where he had a ca-

reer as both a pianist and composer. In 1949 he emigrated to the United States to teach at the University of Chicago. His five-movement brass quintet is well-defined in its compositional techniques, exploiting the monochromatic potential of the brass quintet. After hearing a broadcast of the Annapolis Brass Quintet perform his work, Tcherpnin wrote his compliments to the group and requested that the piece be included on an album. Sadly, the composer didn't live long enough to hear this first commercial recording of the quintet, and the group respectfully dedicated this recording to his memory and legacy.

Belgian composer Peter Cabus sent *Varieties* to the Annapolis Brass Quintet after hearing a performance of a different work of his by the group in Brussels. A theme and variations, the work is linked by the opening four note melodic motive.

American composer Herman Stein lived in Los Angeles and composed for both film and television. His *Mock March* was intended to be part of an entire suite for brass quintet, which, unfortunately, he never completed.

Douglas Allanbrook was a prolific American composer who had not written for brass ensemble until 1975, when he met the Annapolis Brass Quintet. In his later years, he wrote extensively for the brass quintet. *Invitation to the Sideshow*, written in 1980, was inspired by the painting of the same name by French pointillist Georges Seurat.

Spanish composers Antonio and Hernando de Cabezón were father and son, respectively, and lived in the 16th century as court musicians to Queen Isabella and, later, Phillip II. These works were transcribed by members of the Annapolis Brass Quintet, and provide an interesting contrast to the contemporary works mostly featured on this CD.

Daniel Speer, a German composer from the late 17th century, is known as one of the few composers of his time who wrote specifically for brass ensemble. The *Three Sonatas* are taken from the *Türckischer Eulen-Spiegel*, a musical collection published in 1688 by Speer. Many brass players will be familiar with the *Sonata V* by the title *Die Bankelsängerlieder*. Composer Johann Kessel was also a 17th-century German composer. His *Sonata II*, from a collection published in 1672, is inscribed as suitable for performance by string or wind instruments.

Stanley Friedman's *Parodie I* is based on a 16th-century motet but with an atonal setting. The tone row is based on the chromaticism present in the original motet. This work in particular showcases the virtuosity of the Annapolis Brass Quintet.



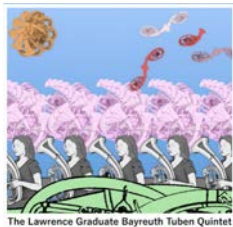
American composer Robert Washburn's Five Miniatures for Five Brasses was commissioned by the Annapolis Brass Quintet in 1979. The composer states that this work "makes no attempt at complexity or profundity." Each movement is a straightforward exploration of a single musical idea. After the rigorous and complex piece that precedes it, this work rounds out the CD in a

satisfying, ease-filled manner.

Anyone interested in finding some lost gems from the late 20th century would do well to listen to this fine collection of works. The Annapolis Brass Quintet made an indelible mark on brass chamber music in the 70s, 80s, and early 90s, and the brass quintet genre is richer and more robust because of their significant contributions.

– LVD

*The Lawrence Graduate Bayreuth Tuba Quintet. Lee Cyphers, Ann Ellsworth, John Gattis, Mariel Lopez, Kyra Sims, Leander Star, Lydia Van Dreel, Wagner tuben.* Digital album.



The Lawrence Graduate Bayreuth Tuba Quintet

Eve Beglarian: *I Am Really a Very Simple Person*; Alex Temple: *Thick Line*; Moondog: *Two Instrumental Rounds in Snaketime, Round 1*; Rei Coman: *Gaelic Call* (first half); Arvo Pärt: *Summa*; Rei Coman: *Gaelic Call* (second half); Moondog: *Two Instrumental Rounds in Snaketime, Round 2*; John Cage: *Toy Piano*; Arvo Pärt: *Solfeggio*.

The Lawrence Graduate Bayreuth Tuba Quintet (LGBTQ) is a group of seven horn players playing ensemble music for Wagner Tuba. On this album, they present a variety of music for everything from solo tuba to full ensemble. Recorded during the disruptions of the COVID-19 pandemic, the players recorded their parts alone, and producer Stuart Breczinski stitched the album together. With an ensemble as blended as a Wagner tuba group, the slight differences in recorded sound were a plus – listening to it was like looking at a sculpture from different angles.

The recording booklet is whimsical, featuring amusing liner notes, a lovely poem by Kyra Sims (who also plays on the recording), a word jumble, a color-your-own tuba, and a lighthearted design sensibility. The tuba playing itself is great to hear; this instrument makes appearances in symphonic and operatic repertoire, but is rarely the focus for long. The feeling you get from the album is that the players had a fine time making it, creating an artistic product in spite of the difficulties COVID has thrown at us all.

I loved the ever-evolving joyful opening figure in the Beglarian, passed around the ensemble, with unisons and hockets. Simultaneously gentle, hypnotic, and festive, it starts as a bopping bass line and evolves into a richly woven tapestry of brass colors, with the bass line connecting all the parts like stitching.

Alex Temple's *Thick Line* features the Tuba playing in close harmony, a barbershop quintet on German instruments. Players are provided one shared part, with contours of the line (but not actual pitches) indicated. This creates the "thick line" of the title. At one moment, the instruments play low and fluttered and loud, and I felt

like I was out on the tarmac at JFK airport. Later, they all perform shakes and flutters in the upper register, and I felt like I was in the monkey house at the zoo.

Two rounds by New York eccentric Moondog (Louis Thomas Hardin) for two Tuba appear on this CD (though not one after the other). They are simple and lovely, with a deceptively naïve character. The second round has a wonderful moment when both Tuba go into the high register, and the feeling is of a modern-day version of the Telemann duets you may have played with your teacher.

Rei Coman's *Gaelic Call* is played in two parts, also not sequentially on the disc. The piece was commissioned by the LGBTQ for solo Wagner tuba, and the performance is by the ever-adept Ann Ellsworth. Picture her in a kilt in the Scottish highlands, tuba in hand. She gives an emotional and evocative rendition.

Equally beautiful is the arrangement of Arvo Pärt's short choral masterpiece *Summa*, in which duets alternate with responses by the full ensemble. As in all of Pärt's music, the harmonies are rich and luscious. At first blush, the character sounds Medieval, but upon closer listening you will hear spectacular dissonances which color the harmony into living splendor. This performance features some especially impressive low playing on the notoriously treacherous Wagner tuba. The text of the original work is a setting of the Credo, and the aura of deep mystical belief is rendered even more profound in the tuba ensemble, with its incredible array of colors.

John Cage's *Toy Piano* is constructed of simple materials, opening with just the first five notes of the major scale (later, a few more tones are added, but sparingly). Here, the different sounds of the players, as well as the slightly different recording environments, make the piece even more fascinating, as the instrumental colors are constantly changing. The piece is like a small article of beautiful jewelry, which twinkles and winks as you look at it in the light.

The album closes with another work by Arvo Pärt, entitled *Solfeggio*. Picture this: a small harmony is heard. One note disappears, and another appears, changing the chord. Then, one of the other notes evaporates, and is itself replaced with yet another. Like a barber pole which appears always to twirl up, the harmonies develop and develop in a constant layering of change.

– Daniel Grabojs, University of Wisconsin-Madison

# Book and Music Reviews

Heidi Lucas, Editor

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## Books

*Corno da Capo: The Life and Adventures of an 18th Century Horn Player* by Richard Seraphinoff, published by the author, 2021. ISBN 979-8-769-77013-5.

The concept of a fantasy historical novel has a certain appeal – the opportunity to explore how events may have occurred, and especially any dialogue between personalities, fires the imagination with an impulse that is deceptively tricky. Even when we know many details of a place and time, how would we know what any historical figure would actually say and *how* they would say it? If we intend on turning what we know into a story, what plausible narrative can be concocted to frame the historical information in a way that is both (reasonably) accurate *and* entertaining? As these questions and challenges play out in one's mind, the responsibility and level of research involved in answering them can be overwhelming!

Enter a brave member of the horn community, one whose experience has included not only substantial research into performing practices and the people who developed and used them, but also extensive study of historical instruments and hands-on experience with how they were built. Richard Seraphinoff's credibility as a scholar, performer, and horn-maker is undeniable, so the precarious step into constructing storylines and accompanying dialogue to compose a work that combines legitimate historical information with fictional scenarios is intriguing and certainly plausible. Thus it was with considerable excitement and curiosity that I opened the *Corno da Capo* book.

In his Preface, Seraphinoff addresses all the issues and concerns above. His original intention was "to give horn players who are interested in the playing technique of the natural horn and the musical settings and styles in which it was played a better understanding of how the instrument developed from the simple and straightforward baroque horn, played without the hand in the bell, to the more sophisticated fully chromatic hand horn of the late 18th century." He also identifies three real historical figures who were driving forces behind that development: Giovanni Punto, Johann Palsa, and Carl Türschmidt, members of the generation of players that followed Anton Joseph Hampl and others who conducted the first experiments of handstopping. Palsa and Türschmidt were a highly regarded touring duo, reputed to be among the

finest players in Europe at the time. The careers of all three are documented well enough in primary and secondary sources, which served the author well in developing a story that could mix fact and fiction in ways that would approach the plausible. The life of Palsa is not as well recorded as Türschmidt, with no substantive biographical information available before his appearance and teaming up with Türschmidt in Paris in 1770. A fourth primary character, one of the few documented women horn players of the time, Beate Pokorny, is added to the story, providing perspectives on other aspects of musical life in the 18th century.

And yet, it is an event that is (currently) implausible that serves as the entry-point for the story: time travel. John Paulson, a fictional professional horn player from the 21st century, suffers an accident that transports him to the 18th century. Paulson's orchestra had just given a performance in Paris, and he is hit by a car (or was it a coach?) while crossing a busy street. He wakes up in the same street in the year 1770, fully cognizant of who he is but confused by where he seems to be. He is rescued by German musicians who happen to be passing by. When they find out he is a horn player, they introduce him to Carl Türschmidt, and Paulson's education of the ways of the 18th century begins. He confides his true self to Türschmidt, who is dubious at first but goes along with it especially after he discovers how strong Paulson's high range is. They construct an alias, Johann Palsa, and the 20-year career of the Palsa/Türschmidt duo begins.

The rest of this historical novel is a wonderful weaving of fact and fiction, with Seraphinoff's considerable breadth of musical experience on full display. I enjoyed the depth of performing practices he shares, reinforcing not only the basic understanding of timbral and expressive values and expectations for the horn of the various times and places in the story, but Seraphinoff also goes deeper into regional differences in style and technology, demonstrating in practical terms why it took longer than might be expected for handstopping to become an acceptable, let alone pervasive, technique across Europe. The key takeaways include how much longer playing the horn *without* the hand in the bell



persisted into the latter 18th century, and for those who did use handstopping, the value placed from the start on evening out the open and stopped tone colors in playing technique. Also, I cannot overstate the delight I felt reading Seraphinoff's descriptions of what went on in various courts with a range of composers, some famous, others lesser known. So much has been lost, and we are reminded how much our current understanding is generalized from a few primary sources.

Seraphinoff's construction of dialogue makes the characters come alive. It is clear that Seraphinoff is extrapolating responsibly from solid research about the individuals and the cultures involved, in both familiar and formal language circumstances. Also fascinating is Seraphinoff's inclusion of scenes where Palsa/Paulson has to contend with 18th century issues of daily life; e.g., personal hygiene,

life in prison, making a living as a musician, realities of traveling, and even the early days of the French Revolution.

The resolution of the story works, at least as well as it starts. Paulson/Palsa and Türschmidt visit a surprising range of cities and courts on their duo tours, and meet an impressive collection of 18th-century historical figures, including Punto, Joseph Raoux (including a visit to his Paris workshop), Christian Cannabich, Constanze and W. A. Mozart (leading to the birth of the Mozart horn duos), Antonio Rosetti, Carl Stamitz, Franz Pokorny (Beate's father), Friedrich Abel and Johann Peter Salomon, and even Benjamin Franklin!

I am delighted with *Corno da Capo* and encourage anyone interested in the history of the horn in the 18th century to partake in this wonderful journey back in time.

– Jeffrey Snedeker, Central Washington University

### *Horn Playing from the Inside Out: A Method for All Brass Students, 3rd Edition* by Eli Epstein.

eBook: <https://books.apple.com/us/book/id1550684403>, 2021.

Gone are the days of searching through YouTube videos of MRI scans of brass players tonguing and playing mouthpieces in order to learn what is really happening inside of the oral cavity. Also gone are the days of wondering what our bodies are doing while we breathe. This important new resource by Eli Epstein coalesces all our online video searches across the internet with new eye-opening research that illuminates standard pedagogy and learning. Brilliantly formatted as an eBook, the 3rd Edition moves horn pedagogy and the way that we learn to a whole new level that extensively addresses every facet of horn playing.

The author explains a collaboration that prompted this edition:

After I moved from Cleveland to Boston in 2006, I met Dr. Peter Iltis, Professor of Horn and Kinesiology at Gordon College. Over the years we have had many conversations about horn playing and teaching. From time to time, Peter has asked me to help out with his students and participate in some of his experiments. A few years ago, Peter was presented with the opportunity to study embouchure dystonia using advanced MRI technology at the Max Planck Institute for Biophysical Chemistry and Biomedical NMR Research in Göttingen, Germany in collaboration with the Institute for Music Physiology and Musician's Medicine in Hannover. The research involved comparing the inner physiological movements of an elite group of horn players to those of a group of professional horn players who had developed embouchure dystonia (a task-specific, debilitating, muscular/neurological condition characterized by loss of fine motor control of the muscles of the face, lips, jaw, and tongue.)

The unique thing about this eBook is that, through this platform, the author is able to include audio and video in addition to the content of material. It is incredibly thorough and valuable to have everything organized in this fashion. Many of the audio and video examples of teaching and demonstrating throughout are provided by Epstein himself. The MRI examples, which are profoundly informative, are of professional players recruited to participate in the research. These include members of the Berlin Philharmonic horn section among other world-renowned soloists in addition to the author. Additionally, there are many embedded links relevant to the topics along the way for more content. There is an abundance of information to be had.

The subtitle, suggesting that this eBook is relevant to all brass players, is largely as such. In its four large sections, all but the last section (which contains invaluable detailed masterclass and lesson material to the aspiring orchestral horn player) are predominantly general brass concepts such as breathing, articulation, dynamics, range, etc. The vowel comparisons in range and use of the glottis (MRI provided by a trombonist for comparison) would be particularly useful across brass pedagogy at large. Horn specifics, like posture, embouchure, and articulation are also addressed in detail.

Either way, this resource delves into the biology of horn playing like no other method book ever has. The limits of paper are non-existent here. Through amazing technology, curiosity and research, a collaborative spirit, and the eagerness to share and enlighten the horn community, Eli Epstein's updated contribution to horn playing, teaching, and learning has set a new benchmark for all resources to follow.

– Abigail Pack, University of North Carolina at Greensboro

## Horn Method and Etude Books

### *30 Modern Preparatory Etudes and Solos for French Horn* by John Ericson.

Horn Notes Edition; hornmatters.com. 2020, \$9.99 paperback or \$4.49 Kindle version.

This etude book is meant to help fill a hole in horn repertoire that will help students develop more challenging modern styles seen in standard horn repertoire. As the composer states, "These new etudes, composed in a modern style, bridge a gap in the horn etude literature and function as a concise, modern version of the classic Schantl/Pottag book, *Preparatory Melodies*."

Twenty-six etudes are followed by four soloistic studies that are a culmination of the techniques addressed throughout the etudes. Most of the etudes are about half a page in length, and deal with a few challenging techniques at a time; for example, dramatic range flexibility and mixed meter. In fact, Etude No. 1 has a pedal E and a pianissimo b" just a few measures later on the last note. However, Ericson writes in an unintimidating fashion so that, while a large leap in range, this shift is completely manageable.

Other examples of more modern techniques include

stopped horn combined with uncommon atonal arpeggios, or bass clef marcato at faster tempi. All challenging to be sure, but necessary for the horn player needing to expand beyond 19th-century writing as the composer implies. The length of the etudes keeps everything manageable. One might be reminded of Barboteu's *Lectures Exercices*, which is difficult to find now. Ericson's book provides a nice update in accessibility and style.

The four soloistic studies following the etudes are each about two full pages in length and are artistic nods to well-known works: *Laudatio* (Krol), *Fantasy for Horn* (Arnold), *Parable* (Persichetti), and *Appel interstellaire* (Messiaen). These include material from the etudes and give students an opportunity to put everything learned to use in a soloistic nature. This book has been written with great care and intention to serve the needs of the students, and will be a welcome addition to horn players everywhere.

– AP

### *Musik für Horn: Tägliche Studien für Parforcehornbläser* by Peter Damm.

Bruno Uetz Publications; www.uetz.de. BU1280, 2016, €12.

(Note: All of the text, titles and subtitles of this book are in German. The reviewer used Google Translate for translations.)

The title in English is *Music for Horn: Daily Studies for the Parforce Horn*. This book of daily studies is intended for serious horn players who are students of the hunting horn. It is imperative to read the extensive forward to understand the book's purpose, design, and use. Damm explains the context in which each exercise should be approached, and gives detailed instructions on playing aspects such as air, articulation, and sound concept, all within the expansive introduction.

The exercises are introduced with a detailed look at the best way to warm up on a hunting horn. Exercises continue addressing fundamental techniques such as volume, slurs,

accents, flexibility, low range, high range, interval studies, overtone series, air attacks, and accuracy. The exercises are comprehensive and quite challenging. Damm states clearly that patience, pacing, and care are necessary at all times in order to develop.

This extensive and detailed resource will be valuable to anyone interested in developing the skillset unique to the hunting horn. The amount of time and dedication to assembling so many in-depth exercises with direct pedagogy from one of the great hornists of our time, Peter Damm, makes this book an important and necessary addition to horn literature.

– AP

## Solo Horn

### *Baby Hippo Fá – Mi – Fá, AG18* by João Gaspar.

Ava Music Editions, Rua Nova do Loureiro, no. 14/16, 1200-295 Lisbon, Portugal;  
www.editions-ava.com. ava212212, 2021, €7.

The composer dedicates this charming and endearing solo horn piece to his nephew, Vicente, writing "Fa – mi – fa are the first three written notes and the main theme of this little fantasy that transports the listener to the childishness and innocence of the first steps of a newborn hippo." Gaspar remains true to his tendency to write interesting and

colorful extended techniques. The extended techniques in *Fa – mi – fa* are, however, accessible, coupled with an easy range of f to f', making this a fantastic solo piece for an undergraduate student's recital or anyone looking for something with character and an easy-going blues style.

– AP

### *Downtown Walk, AG15* by João Gaspar.

Ava Music Editions, Rua Nova do Loureiro, no. 14/16, 1200-295 Lisbon, Portugal;  
www.editions-ava.com. ava212213, 2021, €5.

João Gaspar has contributed a fun and challenging solo horn piece to the unaccompanied low horn repertoire with *Downtown Walk*. Dedicated to Mickael Faustino, this piece is marked as a Jazzy Groove (quarter = 156), and begins on c descending immediately to low F. This piece will require great command of the low range (written in bass clef), and the ability to swing. Extended techniques

are sprinkled throughout with flutter tongue, "kissing" the mouthpiece, stopped horn, alternate fingerings, trills and scoops, all within a range of low F to g". Flexibility is a must, and a basic understanding of jazz swing style and tonality combined with the tempo makes this solo exciting and rewarding.

– AP



## Horn Quartet

*Easy Pop & Jazz Quartets: 15 Quartets to Introduce Jazz and Improvisation for Beginner Big Bands in Brass Class and Music School* by Christian Winninghoff.

Bruno Uetz Publications; [www.uetz.de](http://www.uetz.de). BU4114, 2019, €14.

(Note: All of the text, titles and subtitles of this book are in German. The reviewer used Google Translate for translations.)

This useful book of 15 quartets introduces and explores many styles, rhythms, and forms of jazz for the beginner, from basic swing, be-bop, blues, and ballads to funk, modal jazz, and Afro-pop. The format is a score of all four parts in a quartet book so that each player can see the other parts. As the composer states: “the aim of [the] book is to offer the best possible preparation for successful ensemble playing, especially in the area of big band and pop.”

One hurdle is that almost everything is in German, but with convenient apps like Google Translate, that doesn't prohibit the use of these fun quartets. The composer provides playing tips and information about each quartet. Standard tempo markings and style indications are in English, interestingly. MP3 accompaniment downloads are also offered on the website where the book can be purchased.

An important feature of this book is that it is intended for mixed winds, not just four horn players. On the cover (in German) the author indicates “Flute in C, B-flat Clarinet, F Horn, and C Tuba.” Any variation of instruments pitched this way would suffice if the range works (i.e., a trumpet in

C or B-flat). The inside cover also notes that there are three other editions arranged for different groups of winds, such as saxophone, trumpet, and trombone.

This edition, however, seems to be the only one printed with a horn part. The parts never rotate or interchange, which means the horn player is always on the third part of the score, never playing the bass line or primary melody.

I recruited three college students to give this book a read. Despite some tricky transposition, we found the styles and tunes accessible and fun. Jazz chords are given throughout each piece and solo sections are marked so that young players can begin learning the genre. This became a challenging but rewarding exercise in style, genre, and transposition.

Christian Winninghoff, a trumpet player and educator with an extensive background in jazz and big band, has provided an excellent resource for the beginning band director, as well as for a semi-advanced collegiate horn group looking for a resource that provides great diversity in learning jazz styles. – AP

*Arioso from Harpsichord Concerto No. 5, BWV 1056* by J.S. Bach, arranged for horn quartet by Erik Ralske.

Cherry Classics Music; [www.CherryClassics.com](http://www.CherryClassics.com), 2021, \$20 digital or print versions, \$29.75 for both.

This new arrangement of a classic work is a great choice for younger or mixed level horn quartets. The beautiful melody is spread equally between the first and third parts, which have a range between middle c and a". The second part is extremely simple, and the fourth, other than one line in bass clef which could be easily taken up an octave, is also quite accessible.

Baroque ornamentations have been written out rhythmically by the arranger, which can help less-experienced

players learn to play in this style. The choice to notate ornamentations also makes it playable by a small horn choir. It may be necessary to write in a few more slurs than are notated, and choose breathing places carefully. Overall, this would make a great selection for a high school horn studio recital, or as an option to play at a wedding in a quartet of mixed abilities.

– Lauren Hunt, Utah State University

## Horn Ensemble

*Bad Neighbours: Chamber concerto for two horn soloists and horn quartet* by Catherine Likhuta. Available from the composer: [www.catherinelikhuta.com](http://www.catherinelikhuta.com), 2018, \$38. (PDF score and parts).

If you like other horn works by Catherine Likhuta, you will love *Bad Neighbours*. Premiered at IHS 49 in Brazil, this 13-minute work showcases the best of Likhuta's writing for the horn. It is especially timely as I write this review in April 2022, as the work is about Likhuta's homeland of Ukraine (represented by the first horn soloist) and their neighbor Russia. Elements of Ukrainian folk music are mixed with jazz and ostinatos to create an exciting and multifaceted composition.

This is a challenging and virtuosic work. The two solo parts are written for professional-level players, and while the quartet parts are designed to be accessible for advanced undergraduate students, they are still quite challenging and would be interesting for a professional player as well. The

quartet's first horn part is not very high and has sections of bass clef, and the range goes down from there through the quartet (third horn is a low part in this work).

Performing this work may require a conductor due to complex rhythms and frequent meter and tempo changes. The rhythmic notation is at times quite difficult to read because of barring that does not align with printed meters, but players advanced enough to play these horn parts will not have a problem. The piece is also available in a version for two horns and piano, transcribed by the composer.

For a sufficiently-advanced ensemble, this is a highly-recommended and effective work that showcases the capabilities of our instrument. – LH

## Brass Quintet

*String Trio in G minor on Russian Folk Song "Chem tebya ya ogorchila" by Alexander Borodin, arranged for brass quintet by Justin Chiang.*

Cherry Classics Music; [www.CherryClassics.com](http://www.CherryClassics.com), 2021, \$30 digital or print versions, \$44.75 for both.

This set of theme and variations on a Russian folk song opens with a slow introduction, followed by a straightforward setting of the folk song, and then eight variations. Chiang does a great job of expanding the texture of a string trio to fit a brass quintet, but there are some technical challenges for the players. Though the piece overall is at

an appropriate level for a young undergraduate brass quintet, the variation with sextuplets may be too difficult for the trombonist especially. This slow and lyrical piece from the Romantic era would make a great palate cleanser on a brass quintet concert.

– LH

*Still, Still, Still; Away in a Manger; Let All Mortal Flesh Keep Silent; We Three Kings; I Saw Three Ships; Good King Syncoslas, Traditional, arranged by Lawrence Kursar.*

Lawrence Kursar Music Publications: 4 Cynthia Court Annandale, NJ 08801, 908-730-8941.

Available via [jwpepper.com](http://jwpepper.com), print or download versions of each, \$12.

The density of gigs during the winter holiday season can be a blessing, but it does leave many of us weary of the same tunes and their familiar arrangements. To that end, Lawrence Kursar presents us with six new arrangements of holiday favorites for brass quintet. Kursar, who is based in New Jersey, is an experienced chamber musician and arranger, holding degrees in horn performance, conducting, and music education, credentials that are evident in his arrangements. The six presented here are all from the sacred canon, although only three would be, without question, appropriate for any church service, the other three contain jazzy or pop elements that not all churches would immediately find suitable for more solemn liturgies.

"Still, Still, Still," "Away in a Manger" (the tune Kirkpatrick), and the more obscure "Let All Mortal Flesh Keep Silent" fall within the lyrical and reflective category. All three make use of simple harmonies and flowing melodies that showcase the beautiful timbre of the brass quintet without presenting too much of a challenge for the amateur musician – or even the professional who has already played

three services that day. Repetition does play a significant part in this accessibility, but each arrangement is unique.

The three more upbeat arrangements in this collection are "We Three Kings," "I Saw Three Ships," and "Good King Syncoslas" (a play on "Wenceslas," obviously). More complex rhythmically, these selections require musicians to be able to change time signatures and play syncopated and jazz rhythms easily, but otherwise, they do not fall outside the realm of a good amateur or student musician.

In general, these are welcome additions to the limited repertoire of easy-to-put-together holiday favorites for brass quintet. The ranges, harmonies, and rhythms are pleasantly straightforward without being too mundane, and several of these tunes are less frequently available in the standard collections we all know and love. The only caveat to my endorsement is that some listeners (myself included) may find the "middle eastern" elements of the "Three Kings" arrangement an outdated use of inauthentic tropes.

– Emily Britton, University of Louisville

## Mixed Ensembles

*Lesions for Clarinet, French Horn, and Cello by Catherine Likhuta.*

Available from the composer: [www.catherinelikhuta.com](http://www.catherinelikhuta.com), 2018, \$30 (PDF score and parts).

This new ten-minute work is a valuable addition to the trio repertoire for this unusual instrumentation by a composer experienced in writing for horn, and was commissioned by Paul Dean for Ensemble Q. According to the author's note, it was inspired by her mother's struggles with multiple sclerosis, and the pain of both people with terminal illnesses and their family members. The four sections are entitled "Sadness," "Anxiety," "Anger and Denial," and "Acceptance." Though each section ends with a double bar, the composer's note in the score makes it clear

that they should be played without pause; some movements have rests written at the end to provide a measured time between sections.

The horn part for this work, despite its range from A to a", is accessible and less technically demanding than Likhuta's other works that I have encountered. Despite a few challenges for the horn player (including half-stopped and fully stopped passages just below the staff, and one note with flutter-tongue), this is an accessible and musically powerful work.

– LH

*Sonata No. 2 by Luigi Cherubini, arranged for solo horn and wind ensemble by Richard Decker.*

Cherry Classics Music; [www.CherryClassics.com](http://www.CherryClassics.com), 2021, \$92.50 digital or print versions, \$138.50 for both.

This new version of Cherubini's sonata with wind ensemble accompaniment is a perfect addition to the repertoire and will be well-loved for concerto competitions and "senior solo" nights. The instrumentation of the band accompaniment is fairly standard for a large ensemble, though it includes an alto clarinet and has no percussion parts. When I consulted Thomas Rohrer, director of bands

at Utah State, about the band arrangement, he estimated the difficulty at grade 5, in part due to the independent voicing of parts. However, a benefit of this independence could be to build transparency so the soloist does not need to work so hard to project above the ensemble. A solo horn part with added articulation and dynamics comes with the purchase of the band arrangement.

– LH





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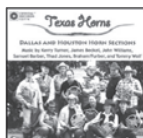
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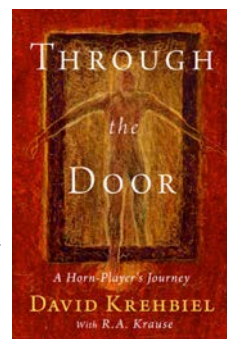
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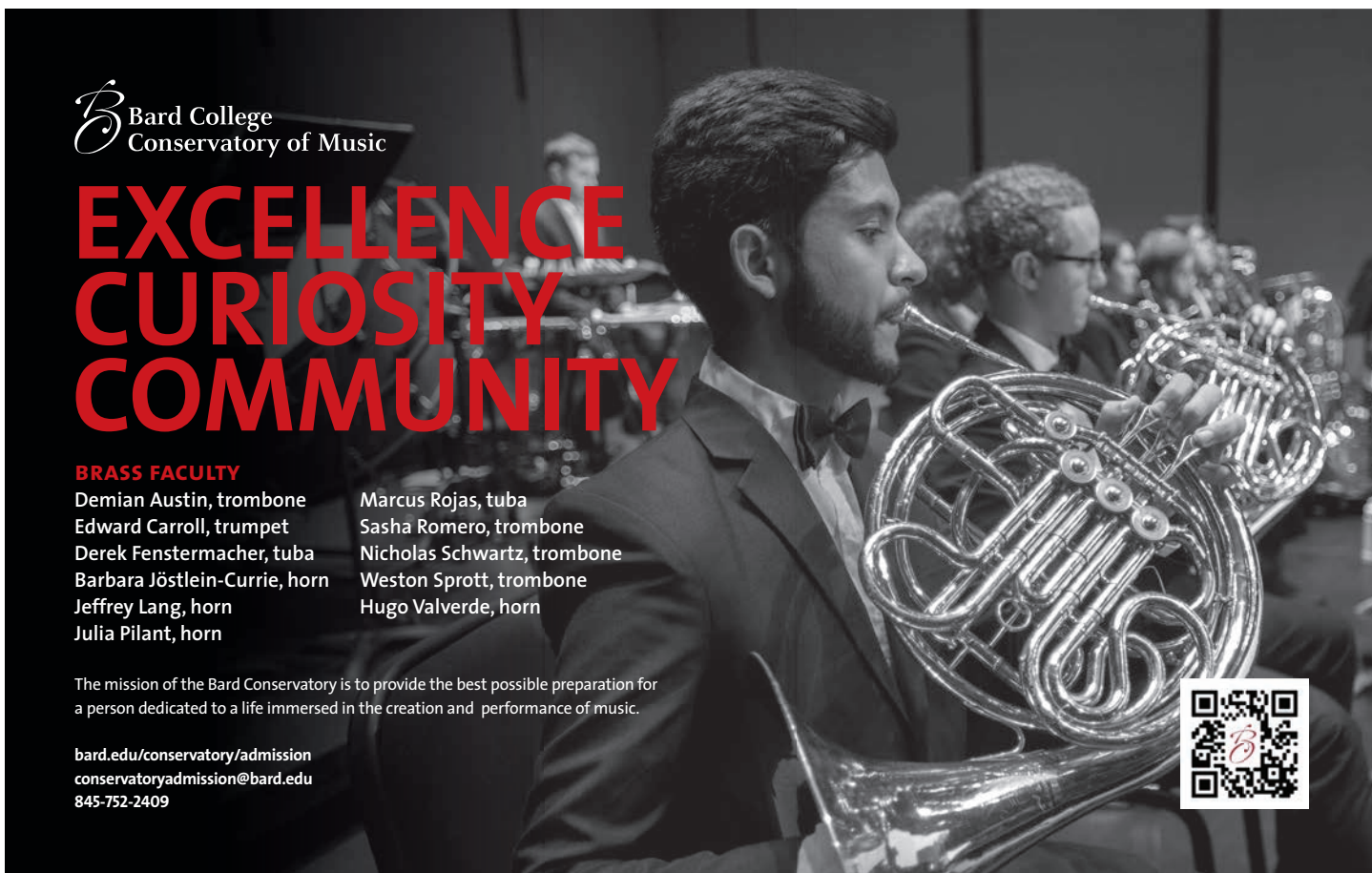



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## Media Reviews

Matthew C. Haislip, Editor

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

---

### Music Video: *Film Noir Memoir* for Horn and Piano by Lee McClure;

March 26, 2022. Jennifer Montone, horn; Ināra Zandmane, piano. <https://youtu.be/x7wTFwr3BT0>

Lee McClure: *Film Noir Memoir* for horn and piano

I was asked to review this YouTube video of the premiere performance of this interesting new work given at the Southeast Horn Workshop, Greensboro, North Carolina on March 13, 2022. I'm glad I was, as I might not have come across it otherwise. The composer describes it as having a melodic "Gerwshwinesque" style, and it is certainly that without falling into a sense of mere pastiche. The range is broad but is always musically appropriate. It might be thought of more as a meditation. I can imagine it being very useful as a thoughtful point of repose in a long, and otherwise more virtuosic, program.

The playing throughout is, as one would expect, beautiful and hugely enjoyable with a warm tone and big

effective dynamic range, sensitively accompanied. My only quibble would be with the unconventional single camera shot looking across the stage making it a dark scene to watch and, on my connection at least, not sharp in either focus or definition. The sound quality is good, however. All in all, I'm glad to have watched this and will search out the sheet music for my own use. As an aside, I think the last time I heard Jennifer Montone live was when she won the Paxman International Horn Competition in London many years ago!

Contact the composer for inquiries about the score and part at [eclectixnyc@gmail.com](mailto:eclectixnyc@gmail.com).

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

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### Music Video: *Mozart's Groove* by Shanyse Strickland; June 14, 2021.

Shanyse Strickland, horn; Mike Bond, keyboard; Seniar Raines, bass; Zach Adelman, drum set; Derick Campos, guitar; Allan Romero, tenor saxophone.  
<https://youtu.be/Tv2NwrmuQks>

Shanyse Strickland: *Mozart's Groove*

Shanyse Strickland is an award-winning hornist, composer, educator, and arranger with a powerful eclectic musical voice. While she is equally at home as a traditional hornist, she has also blazed a trail as a rhythm and blues, neo-soul, and jazz multi-instrumentalist and singer. Her R&B recordings as a hornist are tracks that I regularly share with my horn students to open their minds to the world of music in which our instrument can thrive. My students are always blown away by Strickland's creativity in these recordings.

*Mozart's Groove* is a YouTube video of a live performance of Strickland's concert experience piece of the same name exploring the fusion of classical and jazz music through the themes of Mozart's Horn Concerto No. 3 in E-flat major, K. 447. The piece features narration by Strickland that tells her story of meeting Mozart in a dream after falling asleep in her music theory class. She shares a candid con-

versation with Mozart about his forthcoming third concerto, life, and the elitism and lack of representation that exists in classical music. Mozart agrees that classical music should be for all people and writes his concerto drawing inspiration from Shanyse's jazz playlist on her phone. She then plays the tastiest soulful cadenza based upon K. 447 before drawing the narration to a close with a performance of her own groovy setting of this concerto.

The three movements of Mozart's concerto are reimagined in new styles with the movement titles of Church!, Neo-Soul, and Samba. Strickland is joined by a jazz combo of piano, bass, drum set, guitar, and tenor sax. These settings demonstrate sophisticated handling of both jazz and classical elements of thematic development.

This video is such an enjoyable experience that covers an important topic for our time, and is a must-watch video for all hornists, students, and enthusiasts! I look forward to seeing all that Shanyse will create on our instrument!

– Matthew C. Haislip, Mississippi State University

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# Horn Tunes

Drew Phillips, Editor  
Free Music for IHS Members

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Brett Miller

Moderato

I  
from Don Juan

In F

The musical score is written for a single horn in F major, 2/4 time. It consists of 30 measures, divided into eight lines of five measures each. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo is marked *Moderato*. The key signature is one flat (F major). The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the eighth measure.

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www.wavefrontmusic.com | Listen at <https://www.youtube.com/watch?v=aFFFJjON5-E>

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# IHS54 General Membership Meeting Minutes

by Allison DeMeulle, Secretary

Saturday, August 6, 2022, at 9 am Central Time

President Radegundis Tavares and Executive Director Julia Burtcher welcomed everyone to the IHS54 General Membership Meeting. President Tavares asked everyone to vote on the 2021 General Membership Minutes either in person during the meeting or, for those watching the meeting from home, online at hornsociety.org. This item was approved unanimously.

Executive Director Julia Burtcher explained that the General Membership Meeting will be run differently than last year. Normally, reports are read by committee chairs, area representatives, and country representatives, but this year all information can be found in a PDF directly on the IHS website for all members to read on their own. Julia encouraged everyone to read all that our representatives have written and been working on over the last year. She also asked that if anyone has any feedback to contact her.

Julia explained that the 2021 and 2022 budgets have been balanced budgets, which is where the expenses and revenue have a zero balance. The 2023 approved budget will have a negative balance since the symposium revenue was left off next year's budget. This will remove pressure on the host to match an estimated amount. A full financial audit was also a significant expense that contributes to the negative balance in the 2023 Budget. Julia also added that the

2020 and 2021 fiscal years ended with a surplus, so the IHS is in a decent position to bear a negative balance for the 2023 fiscal year. Jeff Snedecker asked if the two items that are not included in the 2023 Budget account for the negative balance or if program changes also account for that negative total. Julia responded that no funding has been changed for the 2023 year. Julia also added that the Development Committee has been working hard to ensure that the IHS is legally compliant to solicit donations throughout the United States. To complete this process, the IHS must register as a charity and fulfill any requirements in all 50 states. Johanna Lundy was a huge help in this process. Radegundis Tavares said that another item that affects the 2023 Budget is the new Exhibitor Liaison, who will support workshops and symposiums throughout the year. This is a paid position and thus affects the budget. The other item is the symposium travel costs for the Advisory Council and Executive Committee, which have been higher than usual mostly due to the war in Ukraine. Jill Jacques asked if the IHS is a 501(c)(3). Julia responded yes and added that all donations to the IHS are tax deductible.

Radegundis and Julia announced awardees. The following are the recipients for the awards and scholarships:

Barry Tuckwell Scholarship  
Telmo Alexandre Cota Rocha

Jon Hawkins Scholarship  
Quentin Fisher

Paul Mansur Scholarship  
Under 17: Sonya Tobias/18 & Over: Emma Brown

Premier Soloist Competition  
2nd: Jonathan McGarry/3rd: Serina Turrieta  
(no 1st place awarded)

Dorothy Frizelle Orchestral Audition Contest  
Low Horn: Gilbert Trevino  
High Horn: Lucas Hamilton and Michael Goss

Honorary Service Medal of Honor  
Andrew Pelletier

Youth Days Solo Horn Competition  
Andy Liu

Punto Award

Jonathan Luxton  
Bohdan Šebestík  
Frøydís Ree Wekre  
Kristina Mascher-Turner

Honorary Members

Kerry Turner  
Marcus Bonna

Horn Quartet Competition  
Cache-23

Jazz Horn Competition  
Haydn Dobras

Natural Horn Competition  
Nivanthi Karunaratne

Horn Ensemble Competition  
University Division: Oklahoma State University Horn Ensemble  
Pre-University Division: Los Segundos

Radegundis thanked the former Advisory Council members who are stepping down this year: Benoît de Barsony, Leslie Norton, Andrew Bain, and Amy Thakurdas. He welcomed Tommi Hyytinen, Benjamin Lieser, Ken Pope, and Jeff Scott. Radegundis also congratulated Randy Gardner on his reelection.

Radegundis announced that a new Member Benefits section will be added to the website as a place to include promo codes and special discounts for members only. He called for anyone who is interested to contact him about having something added to this section.

As was announced previously, next year's symposium will be held from July 24-29 in Montreal, Canada. A promotional video for

the symposium was shown (visit [ihs55.org](https://www.ihs55.org) to watch the video).

Marilyn Bone Kloss called for article submissions to *The Horn Call*, as the journal benefits from content from anyone. Tobi Cisin asked what venue is IHS55 being held at. The question was answered: Université de Montréal and Salle Claude-Champagne. Radegundis thanked Jennifer Sholtis for a wonderful week at IHS54 as this symposium was a challenge and there were many adversities that Jennifer overcame. Radegundis asked for a motion to close the meeting. Tobi Cisin moved to close, seconded by Marilyn Bone Kloss. The motion was approved by majority vote and the meeting closed at 9:35 a.m.



# An Index to The Horn Call Volume LII

## (October, 2021 – May, 2022)

compiled by Harriet Fierman

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# IHS Financial Statement

## INTERNATIONAL HORN SOCIETY STATEMENTS OF FINANCIAL POSITION December 31, 2021 and 2020

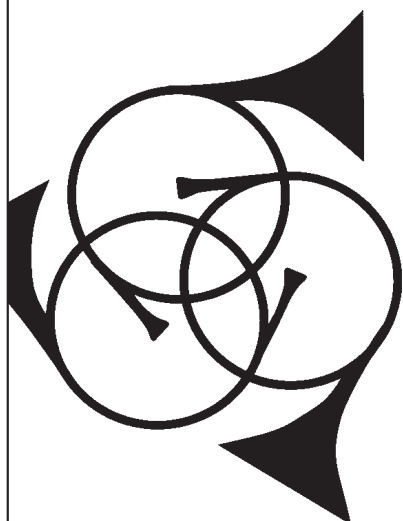
	2021	2020
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash and cash equivalents	\$ 222,375	\$ 196,491
Inventory	26,825	3,294
Prepaid expenses	2,500	20,500
<b>TOTAL CURRENT ASSETS</b>	<b>251,700</b>	<b>220,285</b>
<b>OTHER ASSETS</b>		
Beneficial interest in endowment fund	172,284	147,700
<b>TOTAL ASSETS</b>	<b>\$ 423,984</b>	<b>\$ 367,985</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT LIABILITIES</b>		
Accrued expenses	\$ 13,675	\$ 11,425
<b>TOTAL LIABILITIES</b>	<b>13,675</b>	<b>11,425</b>
<b>NET ASSETS</b>		
Without donor restrictions	172,173	126,754
With donor restrictions		
Scholarships and commissions initiatives	115,490	105,474
Friendship	21,906	21,906
Advanced memberships	100,740	102,426
Total with donor restrictions	238,136	229,806
<b>TOTAL NET ASSETS</b>	<b>410,309</b>	<b>356,560</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 423,984</b>	<b>\$ 367,985</b>

## INTERNATIONAL HORN SOCIETY STATEMENTS OF ACTIVITIES AND CHANGE IN NET ASSETS Years Ended December 31, 2021 and 2020

	2021			2020		
	Without Donor Retrictions	With Donor Restrictions	Total	Without Donor Retrictions	With Donor Restrictions	Total
<b>REVENUES</b>						
Dues	\$ -	\$ 94,280	\$ 94,280	\$ -	\$ 97,417	\$ 97,417
Advertising	76,908	-	76,908	58,419	-	58,419
Workshop income	17,750	-	17,750	-	-	-
Merchandise sales	6,465	-	6,465	5,146	-	5,146
General donations and support	20,546	1,000	21,546	13,189	1,000	14,189
Manuscript revenue	5,583	-	5,583	2,803	-	2,803
Interest and dividends	3	-	3	795	-	795
Investment return, net	13,368	8,086	21,454	17,837	7,729	25,566
Scholarship	-	1,830	1,830	-	1,540	1,540
Composition registration	75	-	75	2,175	-	2,175
Symposium registration	22,428	-	22,428	-	-	-
Major commission initiative fund	-	100	100	-	-	-
Royalties	996	-	996	1,099	-	1,099
Publication sales	330	-	330	790	-	790
Miscellaneous	1	-	1	215	-	215
Released from restriction	96,966	(96,966)	-	97,183	(97,183)	-
<b>TOTAL UNRESTRICTED REVENUES</b>	<b>261,419</b>	<b>8,330</b>	<b>269,749</b>	<b>199,651</b>	<b>10,503</b>	<b>210,154</b>
<b>EXPENSES</b>						
Program services	175,844	-	175,844	122,584	-	122,584
Supporting services	39,295	-	39,295	37,778	-	37,778
Fundraising	861	-	861	746	-	746
<b>TOTAL EXPENSES</b>	<b>216,000</b>	<b>-</b>	<b>216,000</b>	<b>161,108</b>	<b>-</b>	<b>161,108</b>
<b>CHANGE IN NET ASSETS</b>	<b>\$ 45,419</b>	<b>\$ 8,330</b>	<b>53,749</b>	<b>\$ 38,543</b>	<b>\$ 10,503</b>	<b>49,046</b>
<b>NET ASSETS, BEGINNING OF YEAR</b>			<b>356,560</b>			<b>307,514</b>
<b>NET ASSETS, END OF YEAR</b>			<b>\$ 410,309</b>			<b>\$ 356,560</b>



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