

The Horn Call

FEBRUARY 2022



JOURNAL OF THE

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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]

On the Cover:

Chapter 2 cover page, *International Horn Society: The First 50 Years*, by Jeffrey Snedeker

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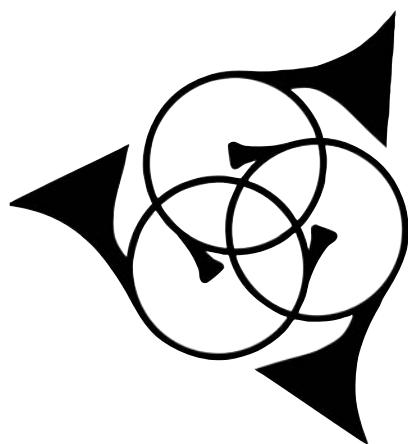
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From the Editor

James Boldin

Dear Friends:

I hope you are excited about IHS 54 at Texas A&M University-Kingsville on August 1-6! Be sure to check the IHS54 website regularly at ihs54.com for updates on registration, guest artists, and other details. While it would be impossible for me to speak with every attendee at IHS54, I hope to speak with as many people as possible about *The Horn Call* and other IHS publications. This issue's cover features a fantastic page from the IHS 50th Anniversary Book, edited by Jeffrey Snedeker and designed by Greg Cohen. With IHS54 just a few months away, this collage of previous IHS symposium posters is fitting.

If you have an idea for an article, column, or other publication, please let us know. If you have submitted an article for *The Horn Call*, please know that we are continuing to work through a backlog of previously submitted articles, and that your materials will be given all due consideration. Given current page limits and rising printing and mailing costs, it may take a little while before your article appears in print. We will do everything we can to publish your contributions at the earliest feasible date. On behalf of the editorial staff of *The Horn Call*, thank you for your patience and understanding.

I am delighted to share that Jeffrey Curnow, Associate Principal Trumpet of the Philadelphia Orchestra and cartoonist for the NPR Classical Facebook page, has agreed to provide some humorous illustrations for us over the next several issues (see page 59). His talent and wit are sure to bring a smile to your face!

Please join me in extending a hearty welcome to Dr. Mike Harcrow, newly-appointed Editor of the IHS e-Newsletter, *Horn and More*. Mike brings a wealth of experience and numerous international contacts to this position. He and his editorial staff have several exciting features planned for future issues. If you have not yet subscribed to *Horn and More*, you can do so at hornsociety.org/publications/e-newsletter

However you choose to read *The Horn Call* – print or digital, piecemeal or all-at-once – I thank you for your continued support of this publication. Just as the IHS is *your* society, *The Horn Call* is *your* journal.

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

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

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

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



President's Message

Radegundis Tavares

Inspiration, Motivation, and the Horn

Hello, Horn Community!

When I wrote this message, we were near the end-of-year holidays, so I hope you all had the best time possible and that 2022 is a better year for everyone, with great health and music!

Here in the southern hemisphere, we are experiencing the middle of summer, one of the warmest periods of the year for many countries in this part of the world. Some days it can be difficult to play the horn in a place without air-conditioning, but it is amazing to see how much our love for our instrument and for making art can motivate and help us overcome all difficulties.

We live in a period of great changes all over the world and we, as an association, need to adapt to the new realities that we are facing. That's why the Executive Committee has been working hard and proposed to the Advisory Council an update on our Mission, Vision, and Value statements, approved by the AC last December. Since then, we have been working on planning in the short, medium, and long terms for current and future initiatives. From all this work we aim to remain relevant and to connect more with our horn world.

Considering this mission, I ask you to send ideas to me at president@hornsociety.org on how the Society can be more effective in connecting to you and your local horn community. As members of the IHS, together we can be



Photo by Luana Tayze

much more effective than we are alone.

The inspiration to do something beyond our personal accomplishments can come from big collective actions, like an International Symposium. So, I invite all of you to attend IHS54 in Kingsville, Texas at Texas A&M University-Kingsville from August 1 to 6. The beautiful website of this event has a lot of information and can be accessed at ihs54.com. Enjoy the early registration discount before May 1!

A great opportunity at IHS54 that I would like to highlight is the competitions. Besides traditional IHS competitions, this year will also include ensemble, jazz, and natural horn competitions! You can find information about them at the IHS54 website.

Another source of inspiration is great initiatives of the past. That's one of the reasons why I recommend, if you have not ordered it yet, the book *The International Horn Society: The First 50 Years*, by Jeffrey Snedeker. The creation of this book is inspirational by itself. It has a lot of information about our Society, and it shows, among other things, how special the IHS is. You can submit your order at hornsociety.org/257-uncategorised/1665-the-international-horn-society-the-first-50-years.

Some of us, in countries like Brazil, are starting the season while others are closer to finishing it, so I wish you all a great, inspired, and motivated beginning/end of season and I hope to see you at IHS54!

All the best,



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Co-owner, Houghton Horns

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player's concerns and an endless journey to find the "perfect" setup. This is where we can help. With our many years of experience with almost every instrument and mouthpiece ever made, we can point you in the right direction, whether that be a new instrument, a new mouthpiece, or nothing at all. These consultations are completely free, with no obligation or pressure to buy anything, EVER.

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IHS News and Reports

Brenda Luchsinger, Editor

From the Office

Happy new year to all of our IHS members! I am approaching this new year with hope and positivity and a commitment to remaining flexible in as many aspects of life as possible. After two years of digital symposiums, we are all so excited to see you in Texas for IHS 54! Check the ihs54.com website “Untamed Horn” for information and details. I am sure I’m not alone in anticipating that it will be a joyous occasion to see our horn family face to face!

Your vote matters! Please vote for our Advisory Council

(deadline for votes is April 15). You’ll find our nominees’ biographies in the next few pages and a voting card to mail in. Or you can vote online by logging in to your account at hornsociety.org.

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

– Julia Burtscher, Executive Director

Advisory Council Members Election

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

Steven Cohen has been heard internationally as a solo, orchestral, Broadway, and chamber musician. Hailing from New York, he is in demand as a recital soloist, and has been a featured and guest artist at numerous IHS symposia, horn workshops, and music events throughout the world. Focused on the creation of new music, Cohen has commissioned and premiered over 25 works from a distinguished collective of composers, including the upcoming world premiere of Kevin Day’s *Windborne*: Concerto for Horn and Wind Ensemble in 2022. His album, *Cruise Control*, features the world premieres of five major works for horn. Additionally, he is the director of The NU CORNO Ensemble, a group dedicated to commissioning and performing new works for horn ensemble. The ensemble has performed at four International Horn Symposia and introduced over 20 works into the horn ensemble repertoire.

Robert Fant is a highly sought-after teacher, musician, and composer who brings a world perspective to his work. He is currently the Assistant Professor of Horn at the Rudi E. Scheidt School of Music at the University of Memphis in Memphis, Tennessee. He has regularly maintained a studio of private students during his performance career and strives to always inspire students to reach their goals. He has guided students to further study programs, full-time employment in performing ensembles, and increased their joy of horn and music. Early development of horn players is a particular education goal. For example, while in Texas he maintained a large studio of private students and had multiple “All-Staters” in the competitive state audition system at all levels from 7th to 12th grade. Robert spends most summers teaching children in India and performing around the country for a charity.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2022 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) or by electronic ballot by logging on to the IHS website, hornsociety.org. Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2022.

Randy Gardner is Adjunct Artist-in-Residence at Temple University and Professor Emeritus of the University of Cincinnati College-Conservatory of Music (CCM). He was Second Horn of The Philadelphia Orchestra for 22 years. An enthusiastic member of the IHS since he was a college student, Randy served on the Advisory Council from 1996-2005 and 2019-present. He would like to continue serving our special society in this capacity. Randy Gardner has been a Featured Artist at numerous IHS Symposia and Regional Workshops and he feels deeply honored to have been awarded a 2018 Punto Award. Gardner is the author of two books – *Good Vibrations: Masterclasses for Brass Players* and *Mastering the Horn’s Low Register*. He presents innovative and popular “Modular Music Masterclasses.” More detailed information about Randy Gardner can be found at randygardnerhorn.com. Outside of the music world, Randy enjoys family time, the great outdoors, sports, cheering for the Chicago Cubs, and learning.

Tommi Hyytinen (b. 1977) is a Finnish horn soloist, chamber musician, and pedagogue. He is one of the most versatile horn players of his generation. Hyytinen is specialized both in modern music and in period instrument playing. He works at the Finnish Radio Symphony Orchestra as a horn player and at the Sibelius Academy as a modern horn and natural horn teacher. He is also principal horn at the Finnish Baroque Orchestra. Hyytinen graduated as Doctor of Music from Sibelius Academy in 2009. He is a member of The Golden Horns, Arkinen Hysteria Quintet, and Helsinki Brass Quartet. He has released four critically-acclaimed solo albums. The *Northlands* album, in which Hyytinen plays Matthew Whittall’s *Northlands* with FRSO, was chosen as the Album of the Year 2017 by Finnish Broadcasting Company YLE. Hyytinen is also a certified Pilates instructor. His comprehensive horn method *Playing from the Core* was published in 2021.

J.G. Miller holds a Doctor of Musical Arts degree from University of Southern California with degrees from University of Arizona and The Eastman School of Music (Performer's Certificate). He currently serves as Section Leader and Principal Horn of The US Army Field Band. Prior to service, Miller performed as brass section leader for The Who, Mariachi Sol de México, and LA studio orchestras on motion picture soundtracks. He founded HornVets, an international advocacy group committed to the recognition of horn playing service members; he was elected as the first Military Liaison to the International Horn Society. At the Kendall Betts Horn Camp, he has taught at high school and collegiate levels. He trained as a machinist and welder apprenticing for Lawson Horns, currently serves as Vice President of Veritas Musica Publishing, and is a board member of Cormont Music. His teachers include Peter Kurau, James Thatcher, Daniel Katzen, and Kendall Betts.

Ken Pope has been repairing instruments since 1982, including six years as head technician at Osmun Brass (now Osmun Music). He is able to offer valve rebuilding, custom horn manufacturing, leadpipe drawing, detachable bell conversions, overhauls, dent removal, valve service, ultrasonic cleaning, rotary valve manufacturing/replacement, and custom modifications among other specialties. As a hornist, Ken has performed throughout the world with a diverse number of ensembles – from the Boston and Pittsburgh Symphony Orchestras to touring with Andrew Lloyd Webber. Other achievements include: playing for the opening of the 2007 World Series!, playing under the Eiffel Tower for the Millennium Concert (Boston Symphony, Paris Conservatory Orchestra, Andrea Bocelli, a large assortment of choruses). He also has had the unusual experience of performing at Carnegie Hall with three different orchestras in under 10 days! (Boston Symphony, Mahler 2; Pittsburgh Symphony, Rite of Spring; Boston Philharmonic Orchestra, Mahler 8).

Daren Robbins has been on the faculty of the College of Music at Mahidol University (Bangkok, Thailand) since 2008, where he teaches horn, brass literature, and pedagogy, coaches chamber music, and performs with BrassArts Bangkok, the Mahidol Faculty Woodwind quintet, and the Thailand Philharmonic Orchestra. He is also an active member of the International Horn Society where he serves as Regional Coordinator for Thailand. For ten years, he served as Editor of the IHS Online Music Sales program. Daren maintains an active and multi-faceted performance career, and has conducted solo recitals and masterclasses at universities throughout the US and Asia as well as performed and presented at International Symposiums in Australia, Europe, and the US. He is the creator of the website horn-excerpts.org, which has become the most frequently visited horn-related website on the internet.

Jeff Scott, recently appointed Associate Professor of Horn at Oberlin College and Conservatory, started horn at age 14, receiving a scholarship for private study and introduction to music theory with the Brooklyn College Preparatory Division. Another gift came from his private teacher, Carolyn Clark, teaching him for free during his high school years. Earning degrees from Manhattan School of Music and SUNY/Stony Brook, Scott has enjoyed a performance career as a studio, chamber, and orchestral musician, performing in Broadway shows, ballet companies, touring with commercial artists, and recording for film, classical music, pop music and jazz music. Composing credits include works for symphonic and chamber orchestra, chorus, chamber ensembles, and solo works for winds, brass, strings, and voice. A founding member of Imani Winds, Scott retired in 2021 after 24 years. The quintet was honored with a permanent installation at the Smithsonian Museum of African American History in 2017.

News Deadline

The next deadline for news submissions is March 1, 2022. If using email, send the text of your message in the body of the email to the News Editor, **Brenda Luchsinger**, at news@hornsociety.org or go to the IHS website, log in and click **Publications -> The Horn Call -> Member News Submission** to upload text and image files. Send exactly what should appear, not a link to a website or publicity document. Submissions should be concise, while

considering the 5Ws: who, what, when, where, why. Text documents should be uploaded in the following file types: .doc, .docx, .txt, .pages, .pdf. Images can be submitted in .jpg or .tiff format at 300 dpi resolution, but are not guaranteed for publication. If you choose to send a photo (one), include a caption in the text and attach the photo as a downloadable file.

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 Burtcher.

Job Information Site

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

Assistantships

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

IHS Composition Commissioning Opportunities

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

The Meir Rimón Commissioning Assistance Fund has assisted in the composition of numerous new works for the horn. IHS members are invited to request funds to support

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

Applications for consideration in 2022 will be accepted via the website from January 1, 2022 to May 15, 2022 and for 2023 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.

IHS Website

The entire IHS website is now available in Chinese (traditional), French, German, Italian, Japanese, Korean, Portuguese, and Spanish in addition to the original English. These are the most common preferred languages of website visitors over the past year. The translations are by machine, so we know that they are not perfect, but they

have been endorsed by native speakers in our testing. We are aware that some dates are scrambled in Chinese and Japanese, but are working to fix those. Anyone who sees an error in translation is encouraged to contact manager@hornsociety.org, specifying the page URL and the word or phrase that needs correction. – **Dan Phillips**, Webmaster

Area Representative News

SeokJoon Keun is the new Country Representative for South Korea; **Cathryn Cummings** is the new Area Representative for Texas-South; **Emily Boyer** is the new Area Representative for Connecticut. Welcome and much success in your work!

The following Country Representative positions are open: Hungary, Norway, Russia, and Slovenia. If you are from one of these countries, and are interested in filling one of these vacancies, visit the IHS website, log in, and select

People->Country Representatives to access the job description and application form.

– **Bernardo Silva**, Coordinator

The International Horn Society is seeking motivated individuals to serve as Area Representatives to promote horn and encourage IHS membership in these US states: Alaska, Arizona, Delaware, Hawaii, Rhode Island, South Dakota, Vermont, Virginia, Wyoming.

– **Jennifer Sholtis**, US Coordinator

Coming Events

The **2022 Southeast Horn Workshop** will be hosted by the University of North Carolina – Greensboro Horn Studio and Abigail Pack, March 11-13, 2022. Plans are for an in-person experience as well as virtual ones! Guest artists include Kevin Newton, Jennifer Montone, Julie Landsman, and Saar Berger. See southeasthorn-workshop.org for updates!

North Carolina Horn Day will be held Saturday, March 26, 2022 on the campus of Western Carolina University in Cullowhee, NC. Hosted by Dr. Travis Bennett, this one-day event will feature a recital and masterclass by guest artist Scott Leger, as well as a group warm-up, a regional artists recital, and a mass horn choir. See learn.wcu.edu/nc-horn-day.



ARD Competition Winners

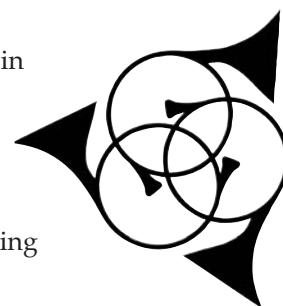
The IHS congratulates the prizewinners of the 70th ARD International Music Competition in the horn category, which took place in Munich, Germany, August 30 to September 17, 2021.

1st prize: Pascal Deuber (Switzerland)

2nd prize: Yun Zeng (China)

3rd prize: Ivo Dudler (Switzerland)

We would also like to congratulate all participants for their spectacular performances, offering all listeners exciting interpretations and leaving us certain that a fabulous generation of horn players worldwide is rising.



Member News



Barbara Hill and
composer Stephen Gryc

Barbara Hill (principal horn of the Hartford Symphony and professor at the Hartt School of Music at the University of Hartford, Connecticut) premiered Stephen Gryc's Concerto for Horn, written in celebration of The Hartt School's 100th anniversary. The concert at the Hartt School with the Hartt School Orchestra took place in

September 2021. Stephen Gryc, Professor Emeritus at the Hartt School, where he taught for thirty-five years, offers the horn part and/or a perusal score at sgryc@comcast.net.

The Seattle Symphony horns (**Jeffrey Fair, Mark Robbins, Jenna Breen, John Turman, Danielle Kuhlmann, and Jonathan Kar-schney**) have been presenting concerts, virtual or in-person, almost non-stop since the beginning of the pandemic. Strict safety protocols and a creative spirit have kept the entire SSO thriving. In April, the section hosted the 2021 Northwest Horn Symposium with featured guests **David Byrd-Marrow** and **David Cooper**, as well as a Horn Hangout with **Sarah Willis**. Additionally, the SSO horns recorded a recital of ensemble works and solo pieces; it can be found on YouTube and social media platforms. November 6, 2021 was an exciting evening for the section, as a positive COVID-19 case (luckily not serious!) elsewhere in the orchestra necessitated a sudden change in repertoire. Shostakovich Symphony No. 11 was replaced without rehearsal with Beethoven's Symphony No. 3 for the final two concerts of the weekend. The SSO horns relished the chance to perform one of their favorites for the Seattle audiences!



Seattle Symphony horns

Tommi Hyytinen, Finnish horn artist and pedagogue, has premiered new pieces for the horn this past year. In February 2021, he premiered Olli Virtaperko's *Moiré*, concerto for natural horn and Baroque orchestra, with the Finnish Baroque Orchestra at the Musica Nova Helsinki Festival. The composition was partly funded by the IHS Meir Rimón Commissioning Assistance fund. In June, he premiered Jan Lehtola's Sonata for Horn and Piano and Kai Nieminen's *A Mysterious Lullaby* for solo horn in a recital at the Helsinki Music Center. *Andante* for horn and piano was left unfinished by Toivo Kuula (1883-1918) and later finished by Jussi-Matti Haavisto. In September he premiered Johanna Eränkö's horn quintet, *Fragments from the Shore* at the Tampere Biennale Festival. The version of Virtaperko's natural horn concerto with modern orchestra was also premiered in September with Vaasa City Orchestra. The premiere of Uljas Pulkkis's *Sonority*, concerto for horn and wind orchestra, took place in October with the Helsinki Police Band. In addition to premiering new horn pieces, Hyytinen's horn method, *Playing from the Core*, was published in March 2021.

Amy Jo Rhine, Adam Unsworth, Lydia Van Dreel, and Daniel Wood (Quadre) announced the winners of their 2021 international composition contest – Alexander Roode and J. R. Speake. Their works will be premiered at Quadre's March program, *Nature Calling for Harmony*, which also features a commissioned work, *Terra Sacrum*, by Jeff Scott, for four horns, vocalists, and piano, which was supported in part by the IHS Meir Rimón Commissioning Assistance Fund. In collaboration with award-winning visual artist Harumo Sato, this multicultural performance uses poetry, paintings, and music to bring life to a story of triumph over loss, and is made possible by the California Arts Council. For more information about the program or to submit a work for the 2022 composition contest, due April 22, check out quadre.org.



Quadre: Daniel Wood,
Amy Jo Rhine, Adam Unsworth,
Lydia Van Dreel

Derek Hayes reports from Malaysia: The Kuala Lumpur Performing Arts Centre Symphonic (Wind) Band is beginning to have face-to-face rehearsals in preparation for concerts under their music director, Cheryl Mah. During the pandemic, the horn section, led by **Jonathan Handley**, formed the KLPAC Horn Ensemble, and recorded online while at home. The ensemble is now preparing repertoire for face-to-face concerts. Members of the ensemble include Jonathan Handley, **Hairun Alif Ariffin bin Hairun Anuar**, **Casper Foo Young Kit**, **Marvin Loh Zi Shun**, **Woon Yee Yin**, and **Derek Hayes**.



The KLPAC horn section after a KLPAC Symphonic Band concert held on October 3, 2020 – the day before a further lockdown. Left to right: Derek Hayes, Woon Jee Yin, Jonathan Handley, Hairun Alif Ariffin bin Hairun Anuar, Casper Foo Young Kit

Michael Hugh Dixon performed *Microtone Dream #2* for horn and pre-recorded electronics by Jacob Elkin and *Skullen a Coldie at the Servo with M8tes: a polytempic, poly-microtonal duo* for horn and trombone by Peter Thoenegersen in November for the Microtonal University online. These pieces can be heard on Youtube. Michael also released a five-minute work that he composed and played, *Five and Seven* for solo horn with prerecorded horn quartet. It can be heard on all the streaming services, and the solo part is suitable for students.

Ronald Maleson reports that the Baltimore Symphony Academy's performance of *Procession of the Nobles* was a tribute to Marin Alsop, Artistic Director of the Baltimore Symphony, who announced she was leaving. Many of the BSO Academy Alumni put together a virtual performance as a surprise for her.

John Morse (Payne OH), with all playing commitments cancelled, has been spending time changing his fingering patterns to use the B-flat horn a lot more. When he took up the horn in the early 1950s, the prevailing fingering philosophy was "Choose one fingering for every note – F horn from G \sharp on down, and B-flat horn from A on up. Period." He has been working through Maxime-Alphonse books 1-4 and Kopprasch etudes, finding fingerings that promote smoothness.

Jean Jeffries (Amherst MA), always on the lookout for new pieces to play and the opportunity to work with living composers, commissioned several chamber works over the years. The most recent, Quintet for Horn and Strings (2020) by Amherst College Professor Eric Sawyer, will be the centerpiece of a shared recital with the Wistaria String Quartet on February 18, 2022 at Amherst College. Sawyer's quintet, a through-composed 15-minute work, both compelling and beautiful, is rhythmically quirky – "baked in five" as the composer puts it – but the writing offers consistent patterns and hummable motifs to help us find our way. Sawyer sets the horn in a friendly range (low C to high A \flat), and features soaring melodies interspersed with athletic, rhythmically driving passages, tossed back and forth between horn and strings. This piece deserves a life well beyond its premiere!



Composer
Eric Sawyer

Sierra Ensemble performs the premieres of two genre-expanding new works for horn, violin, and piano on Sunday, February 6, 2022 at Old First Concerts, San Francisco. The concert features the world premiere of Trio for Violin, French Horn, and Piano composed by Richard Aldag and commissioned by Sierra Ensemble and the US premiere of *Chaopolis* by Turkish composer Tolga Özdemir, commissioned by Sierra Ensemble and funded by the Turkish American Composer's Project in Istanbul, Turkey. Sierra Ensemble is an innovative violin, horn, and piano trio committed to supporting a lively chamber music environment. Performing worldwide and throughout the United States since 1998, its mission seeks to build community via composer commissions, education projects, and accessible performances. Sierra Ensemble was the winner of CEC Arts-Link and US Department of State grants for the Turkish American Composers Project in 2013. To help expand the horn trio repertoire, past engagements have included commissioning composers Russell Steinberg, Tolga Özdemir, and Martha Stoddard. Recent commissions include new works by Richard Aldag, Andres Carrizo, and Aida Shirazi. Sierra Ensemble has also expanded to include concerts with other ensembles such as MediusTerra Horn Duo, performing works by Haydn and Telemann, also *Gold Coast Harmony* by Eric Ewazen and Brahms's Five Songs, both for two horns and piano.

Obituary

Larry George Strobel (1937-2021)

Larry Strobel played horn and taught it privately for many years in addition to working as a Coeur d'Alene, Idaho mail carrier for 40 years. He was loved by his family, colleagues, and students for his knowledge, humor, and ability to listen.

Larry was born in Coeur d'Alene, a fourth generation Idahoan, descended from two pioneer families who moved west to North Idaho in the late 1800s. He graduated from Coeur d'Alene High School in 1955 and attended North Idaho Junior College.

Larry's humor, keen observations, and love of music enriched his life. He spent twelve years in the 560th Air Force Band (Washington Air National Guard) and played



Larry Strobel

in the Elks Dance Band. He was an original member of the Coeur d'Alene Symphony, Panhandle Symphony, North Idaho Community Band, and City Park Band. Larry and his wife, Sharon, started the 4th of July marching band, Perfection-Nots, in 1977, retiring after 40 years.

Larry felt that music was enjoyed all through life; he made certain each of his children and grandchildren could play the horn. He spent 18 years on the Board of the Museum of North Idaho. His book

When the Mill Whistle Blew was published by the museum in 2010, displaying the depth of his knowledge of the history of Coeur d'Alene.

Information for this obituary provided by
English Funeral Chapels & Crematory, Coeur d'Alene, Idaho.

Event Reports

Horn Days in Dreiluetzow

by Wendy Bartel

The Norddeutsches Blechwerk (North German Brass Society) hosted its annual Horn Days in September at the Manor Dreiluetzow. Over fifty horn players from all four north German states rehearsed in ten small ensembles and two large ensembles. Each ensemble was led by a member of the Norddeutsches Blechwerk, including **Adrian Diaz Martinez**, from the NDR Elbphilharmonie Orchester and Professor at the College of Music in Lübeck, and **Bodo Werner** who plays in the Komischen Oper Berlin and teaches at the College of Music in Rostock. Horn Days culminated in

an open-air concert on Sunday. Two works, including a fanfare composed by Geoffrey Walters and commissioned for the event, were performed by all participants. The manor house, which was converted into a youth hostel, provided a beautiful backdrop for the concert. Our goals are to promote playing in ensembles, improving skills, meeting other hornists from our area, and removing the borders between amateurs, professionals, students, young, and old were achieved. We look forward to planning the next Horn Days in May. norddeutschesblechwerk.de

Correspondence

Happy to see accolades given to Sarah Willis in the 2021 IHS Honorees section of *The Horn Call*, she so deserves it. During the initial months of the worldwide pandemic shut down, her daily *Horn Hangouts* provided countless brass players a place to chill and realize we were not alone. Her conversations with Stefan Dohr and others, along with performance tips, lightened the stress that many felt. She eventually used her worldwide contacts to bring guest horn players into our homes, literally bringing the world's horn community together. We learned so much from these great artists due to her sharing her digital gift. I am forever indebted to her creating this venue and hope that others will appreciate her continued work.

– Joel Margolies, Atlanta, Georgia www.dekalbsymphony.org

A Tribute to Yvonne Brain

Yvonne Brain, widow of the late great horn player Dennis Brain, died in London on July 27, 2021 aged 95. She was born Yvonne Coles, in 1926 in Petersfield, Hampshire and was the daughter of a local accountant. A talented pianist, she began studying the piano at The Royal Academy of Music in London with the renowned teacher, Professor Harold Craxton. In 1944 she was introduced to the supremely gifted young horn player and fellow student Dennis Brain. They quickly struck up a close friendship and on September 8, 1945 they were married in St. Peter's Church in Petersfield. Dennis and his best man, flautist Gareth Morris, were still in The Royal Air Force Symphony Orchestra together as the war was still on, so they both wore their RAF uniforms and spotlessly shiny boots inevitably! Dennis's older brother, the well known oboist Leonard, was also there with his wife Audrey, but sadly their father Aubrey, the distinguished Principal Horn of The BBC Symphony Orchestra, could not attend due to illness.

As we know, Dennis reached the very greatest height as the leading horn soloist in the world of his time, and the couple rapidly moved into Dennis's hectic world of concerts, recordings, broadcasts, tours, solo engagements, etc., based in London. On June 11, 1952, a son Anthony was born and a daughter Sally came along in 1955. The unimaginable shock and horror of Dennis's tragic death on September 1, 1957 must have been dreadful for Yvonne and she was left widowed aged 31. She never remarried and the large family home in Hampstead would have felt so empty without her loving husband and devoted dad to their children being there. For some time afterwards the Dennis Brain Wind Quintet rehearsed in the house with Dennis's Philharmonia Orchestra second horn colleague Neill Sanders playing horn. Yvonne continued to teach piano and for some years she was a Committee Member of The British Horn Society. She remained close to Pauline and Norman Del Mar, Dennis's second horn in Sir Thomas Beecham's renowned Royal Philharmonic Orchestra and eventually sold the big house for something more manageable in London. Sadly Yvonne's health suffered and finally, not long after all the worldwide commemoration tributes on what would have been Dennis's 100th birthday on May 17, 2021, she passed away.

I never knew Yvonne. I did see her, Sally and Tony once at a distance, at Leonard's widow's funeral and she must have been a woman of immensely strong character to have to learn to start a new life without the love of your life beside you. Our sympathy to the extended family of course.

– Tony Catterick, Historian for The British Horn Society.



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<https://twitter.com/hornsocietyIHS>



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



https://www.youtube.com/channel/UCFqyMb5MbZN17grF2HEIb_g

Obituaries

Vincente Zarzo (1938-2021)

Vincente Zarzo Pitarch was a Spanish horn player who performed and taught in many parts of the world, but especially in Spain, Mexico, and the Netherlands, and wrote horn etudes and books on the history of the horn.

Zarzo was born in 1938 in Benaguacil, Valencia and studied at the Conservatorio Superior de Música Joaquín Rodrigo in Valencia and later with Hans Noeth in Munich, Germany.

Zarzo had positions as solo horn with the Valencia Symphony Orchestra, the Orquesta Sinfónica del Gran Teatro del Liceo de Barcelona, the Iceland Symphony Orchestra, the American Wind Symphony of Pittsburgh, the National Orchestra of Mexico, and for 25 years with the Residentie Orkest of The Hague, Netherlands. As a soloist, he performed with the Orquesta Municipal de Valencia, Orquesta de Valladolid, Orquesta de Oviedo, Orquesta de Tenerife, Orquesta Filarmónica de Gran Canaria, Orquesta Sinfónica de Madrid, Orquesta Sinfónica de Port (Portugal), Philharmonic Orchestra of Groningen (Netherlands), Orquesta Nacional de México, National Orchestra of Reykjavik (Iceland), and others.

Zarzo was professor of horn and natural horn at the



University of Mexico, the Conservatory of Amsterdam, the Royal Conservatory of The Hague, and at the Conservatoire de Musique in Montreux, Switzerland. He was a guest professor at Real Academia de Bellas Artes de San Carlos de Valencia, Conservatorio Superior del Liceo in Barcelona, and the Conservatory of Music and Dance of the Balearic Islands (Palma, Mallorca). He recorded the Brahms Horn Trio, the Hindemith concertos, works of Amando Blanquer, and the Mozart Quintet K452 with Radu Lupu (nominated for the Grand Prix du Disc).

Composers who have written works especially for Zarzo include Wim Laman (Quaterni II), Jan Van Vlijmen (Confronti horn concerto), Hans Henkemans (Concert), Paul de Ro, Eduardo Mata (Sinfónica No. 3), and Amando Blanquer (Sonata and Concierto para 4 trompas y orquesta).

Zarzo was honored with the Punto award at the 2004 International Horn Symposium in Valencia, Spain. In the same year, the Valencia Academy of Music appointed him as "Insigne de la Musica of Valencia." A street in central Granada, Andalusia, Spain is named for him: Calle Música Vicente Zarzo. He wrote an article about his collection of horns for the February 1995 issue of *The Horn Call* and was elected an IHS Honorary Member in 2020.

continued



Howard T. Howard (1936-2021)

Howard T. Howard was principal horn with the Metropolitan Opera Orchestra for 46 years and an inspiring teacher. Howard got his unusual name through happenstance. He was born Howard Lawrence Alwin in Beatrice, Nebraska to Dorothy Howard and Max Alwin. After Dorothy and Max divorced, Dorothy married Lynn Travis and Howard became Howard Lawrence Travis. Dorothy died when Howard was nine, and he was adopted by his mother's parents, Margaret and Lester Howard of Billings, Montana, becoming Howard Travis Howard.



When Howard was five, Dorothy, a music teacher, started him on piano lessons. He started playing horn in Billings when he was 14. Although he had no horn teacher, he practiced a lot, played the cello parts in the orchestra and the alto saxophone parts in a dance band on the horn, and listened to radio broadcasts of the New York Philharmonic and the Metropolitan Opera. He earned a Bachelor of Music Education degree at the University of Michigan in 1958.

He played first horn in the Toledo Symphony briefly, then went to New York City in 1960, supporting himself by substitute teaching the fifth grade in the east Bronx. He successfully auditioned in 1961 for a position with the Metropolitan Opera Orchestra and the next year was selected for the principal horn position, where he played for 46 years. He loved to travel and was delighted when

every spring the Met toured the East Coast and occasionally Paris, Japan, Austria, and Germany. He also did studio work, recording commercials, with Kostelanatz, and a film clip for Spike Lee.

Howard discovered sailing and for forty years raced a Herreshoff S-Boat (which he had rebuilt) in Long Island Sound through the S-Boat Centennial in 2019. He discovered Maine, first Swan's Island then Corea. In 1988, Corea became a regular summer adventure, and when he retired in 2007, Howard and his wife, Skiles, moved to Winter Harbor. He was active in the Winter Harbor Public Library, serving as president of the board; he also served on the boards of the Schoodic Community Fund and the Monteux School and Festival, where he enjoyed giving clinics for horn players.

Howard will be interred in the Memorial Garden at The Church of St. Barnabas in Irvington, New York (the family home for many years), and a celebration of his life will be held at the Winter Harbor Public Library next summer. Memorial donations may be sent to the Winter Harbor Public Library, PO Box 326, Winter Harbor, ME 04693; the Schoodic Community Fund, c/o Karin Hartt, Maine Community Foundation, 245 Main Street, Ellsworth, ME 04605; and the Monteux School and Music Festival, PO Box 457, Hancock, ME 04640.

*Material for this obituary has been taken from
The Ellsworth American in Hancock County, Maine.*

With the passing of my beloved teacher and colleague, Howard T. Howard, I am filled with a grateful heart for all that he taught me. How lucky was I that HTH was brought into my high school to teach the horns! All of this started for me at age 14 in Ardsley, New York. Our weekly lessons filled me with positive feedback and hope and dreams! I wanted to be just like my teacher and become first horn of the MET. My nights were spent in standing room at the MET, picturing the day when I could join this amazing orchestra. With opera glasses fixed on the horn section, I imagined myself sitting amongst them! Our weekly lessons, combined with standing room in the Family Circle, became the cornerstone of my life. Howard, there are not enough words to express my gratitude. Your influence continues to inspire how I teach my students. Your philosophy of "teaching the student to teach themselves" continues to be a wonderful approach to education. I am forever grateful.

*– Julie Landsman, former principal horn,
Metropolitan Opera Orchestra*

It is with very heavy hearts that the Metropolitan Opera Orchestra announces the passing of former principal horn Howard T. Howard. On a personal note, when I began my career at the MET at age 22, Howard showed me the ropes with kindness, and he always had an enthusiastic and upbeat manner about him. Somehow, no matter what we were performing or rehearsing, whether it was *Fidelio* with the exposed high horn solos, Strauss's *Capriccio* or the Ring cycle, Howard never missed an entrance or a note – which is something of an achievement for a horn player. I will remember him and his gentle leadership very fondly.

*– Barbara Jöstlein Currie, fourth horn,
Metropolitan Opera Orchestra*

Louis Savart, the Singing Horn Player, Part 3

by Tom Reicher

This article is the third in a three-part series. Parts 1 and 2 were published in the May and October 2021 issues of *The Horn Call*.

Our most detailed insight into Savart's life as a musician comes from his relationship with Röntgen and the two works that Röntgen transcribed or wrote for Savart. Six surviving letters from Savart to Röntgen span the years 1902 to 1920, with two surviving letters from his wife, Marianne, to Röntgen in 1924.

Vienna, December 12, 1902

"Thanks very much for the Christmas work!" Savart reports that he and the pianist Oscar Posa (1873-1951) are hard at work on the *Aus Jotunheim Suite*. [With Savart's poor eyesight, Posa probably was teaching Savart the horn part, which he then must have committed to memory.] Savart says that Posa wonders whether Röntgen might consider giving titles to each of the movements. "The Suite sounds excellent, hornists might wish for the first and second movements to be a tone lower, but I think it sounds better as it is now – so God save us from violinists. [*Aus Jotunheim – Suite über Norwegische Volksweisen* originally was written for violin and piano as a 25th anniversary present for Edvard and Nina Grieg in 1892. For Savart, Röntgen ar-

anged it in 1902 for horn and piano. The two performed together on several occasions in Vienna, and Röntgen probably orchestrated the accompaniment in 1902, as mentioned in the 2003 Donemus edition of the Suite.] Savart says that he will play the Suite on January 27, 1903 along with the horn trio [presumably of Brahms] with the violinist Alfred Finger (1855-1936). "The next concert will be presenting Julius Röntgen's original composition, to which I am looking forward like crazy. I am eager to see what effect the Suite has on the audience. [Records of the Vienna Tonkünstlerverein show that Savart and Posa performed the Suite on January 26, 1903, with a note that it was a "New Manuscript," so presumably its first public outing.]

Vienna, January 27, 1903

Savart reports on two performances of the Suite at the Tonkünstlerverein (thus clarifying the Tonkünstlerverein record of a concert on January 26, which must have been the first of two). "The audience has received the Suite with enthusiasm, we were called back eight or ten times. The Horn Trio by Brahms this time has made an extraordinary impression too." Savart expressed the hope that a promised second work for horn and piano would be written. He mentioned that Posa had already written to Röntgen regarding some small alterations and cuts, and "I beg for absolution and permission to do it like that." [Even though Savart was said to have played the Goldmark Violin Concerto on

the horn, it is quite understandable that a work originally written for violin might need some alterations and cuts to be better suited for the horn.] Savart also mentioned that Posa was working on a trio for piano, violin, and horn, "so for my next Viennese concert I'll be equipped with a new Röntgen and a new Posa. Hail! In February I will go to Moscow where I will play the Strauss concerto [Franz Josef or Richard?] and the Trio [probably Brahms]. How I'd love to play the latter with you, hopefully an opportunity will arise finally." [I have been unable to find any further mention or record of a horn trio by Posa.]

Vienna, June 25, 1903

Savart reports his receipt of "the surprising delivery of *Saint Nepomuk*." He and Posa have been working on the piece. [Again, Posa likely had to dictate the horn part to Savart, who then committed it to memory.] "The horn part is exceptionally easy, I almost wished for some compli-

cations - please excuse this wish, it is one of a virtuoso." [From Röntgen's letter to Grieg dated May 15, 1903, we know that he had just finished *Saint Nepomuk* and that Röntgen was expecting to hear Savart perform it in Vienna at the beginning of November.]

Vienna, January 4, 1904

This is the next letter in chronological order, with no earlier letter that mentions a November 1903 performance of *Saint Nepomuk*. Here Savart reports that he will play *Saint Nepomuk* on January 21 in Brno and on February 9 in Vienna. Posa has orchestrated the work, and Savart will play it with orchestra in Rome and most likely also in Turin. "In one word, Röntgen is being played everywhere and always gives enormous pleasure!" [There is no mention in this or any other letter that would support my speculation that Savart may have performed *Saint Nepomuk* by first singing the old German song. Nonetheless, Lafite's

record of Savart both singing and playing horn in *Auf dem Strom* and Savart's desire to entertain do suggest that this might have happened at least on one occasion. Unlike *Auf dem Strom*, it would have been quite simple for Savart to have sung the words of the song (which likely appear in the score) when it is first stated as the theme and then continue playing the horn for the variations and finale.] Savart also asks Röntgen to think of him if he hears anything about an open teaching position for horn or voice and then tells Röntgen of his intense voice study.

Vienna, March 27, 1904

Savart conveys his sympathies on “the great loss that has stricken you,” a reference to the death of Röntgen’s only daughter Amanda at the age of four. “Perhaps it will cheer you up a little when I tell you that the name Röntgen is to be found on all of my concert programs, and I am immensely looking forward to the new work in prospect.”

[I have not found any evidence of a third Röntgen work for horn; however, the two letters from Marianne Savart to Röntgen, below, may suggest that such a work did exist.] Savart also reports that “Posa will soon send his score for Saint Nepomuk for inspection.” [Presumably, the orchestra score referred to in the previous letter.]

Vienna, December 12, 1920

Savart reports having spoken with Nico van Harpen (1858-1931), Dutch art dealer and journalist, who was being honored at an evening gathering put on by the State Office of Education and who promised to convey Savart’s heartfelt regards. He enclosed a program for a November 13 song recital along with some reviews and asks if Röntgen could provide suggestions or assistance for him to come to The Netherlands. “I certainly would be no disgrace to you.” Dire economic circumstances in Austria underlie this request: “I have a dear cute girl in her first year – our only and greatest joy. A poor Viennese just barely gets one-half liter of bad milk per day, and not a drop more even for a child in the first year. An egg here costs 18 Kronen, 1 kilogram of flour 70-80 Kronen, etc.” [The period of 1919-

1923 was one of extreme hyperinflation in Austria, with black marketers, in the face of hoarding of food and fuel supplies, being the primary providers of those essentials.]

Savart died on December 18, 1923. Heinrich Schenker’s diary entry of December 19, 1923: “The newspaper brings news of Savart’s death.” That same day Schenker records that 1 kilogram of flour cost 12,000 Kronen. “Disabled postal workers come begging: 10,000 Kronen – a few minutes later, retired postal workers come begging: 10,000 Kronen; the glory of those who rule by the grace of Marx ends quickly!”

The following two letters are from Savart’s wife, Marianne.

Vienna, February 3, 1924

Marianne, having received a letter of condolence from Röntgen, thanks him for his comforting words. “Not long before his death my poor husband was still talking about you. I guess he longed for you, as he always longed for anything good and beautiful.” In a postscript, Marianne

promises to search for the music that Röntgen had asked for. [Might this be the “new work” that Savart refers to in his March 27, 1904 letter or perhaps the orchestrated version of *Saint Nepomuk* that Posa had prepared?]

Vienna, March 5, 1924

Marianne reports finding the music that Röntgen had asked for and is now able to send it to him. “I made a copy for myself and hope that I did not do so against your wishes.”

Serenade for Horn and Piano by Heinrich Schenker

The Oswald Jonas Memorial Collection is housed at the University of California, Riverside and combines the papers of Heinrich Schenker with those of Oswald Jonas (1897-1978), a distinguished Schenker pupil. Among the music manuscripts of Schenker in the Collection is the *Serenade für Horn und Klavier*. Oswald Jonas was born in Vienna and first studied piano with Schenker’s close friend Moriz Violin, who in turn referred him to Schenker for further study. He studied with Schenker from 1918 to 1920, also studying law at Vienna University and earning a doctorate in 1921. Jonas taught at the Stern Conservatory in Berlin from 1930 to 1934 and then returned to Vienna to help found the Schenker-Institut. He emigrated to the United States, teaching at Roosevelt University from 1941-1964 and ultimately at University of California, Riverside until his death in 1978. Jonas acquired a large part of the Schenker documentary estate,

The Serenade is a pleasant, short piece, composed in a conservative style and lying easily in the horn’s middle register.

which he left to University of California, Riverside upon his death. So travelled the manuscript of the *Serenade* from Vienna to Riverside, California.

As already mentioned, the *Serenade*, which has never been published and the manuscript of which is available online at hornsociety.org/publications/horn-call/extras, fits into a series of concerts for which Schenker was his accompanist. The *Serenade*’s dedication – “To his dear friend Louis Savart” – suggests at least a musical friendship. However, Schenker’s only mention of Savart in his diaries is his note that the newspaper brought news of Savart’s death.

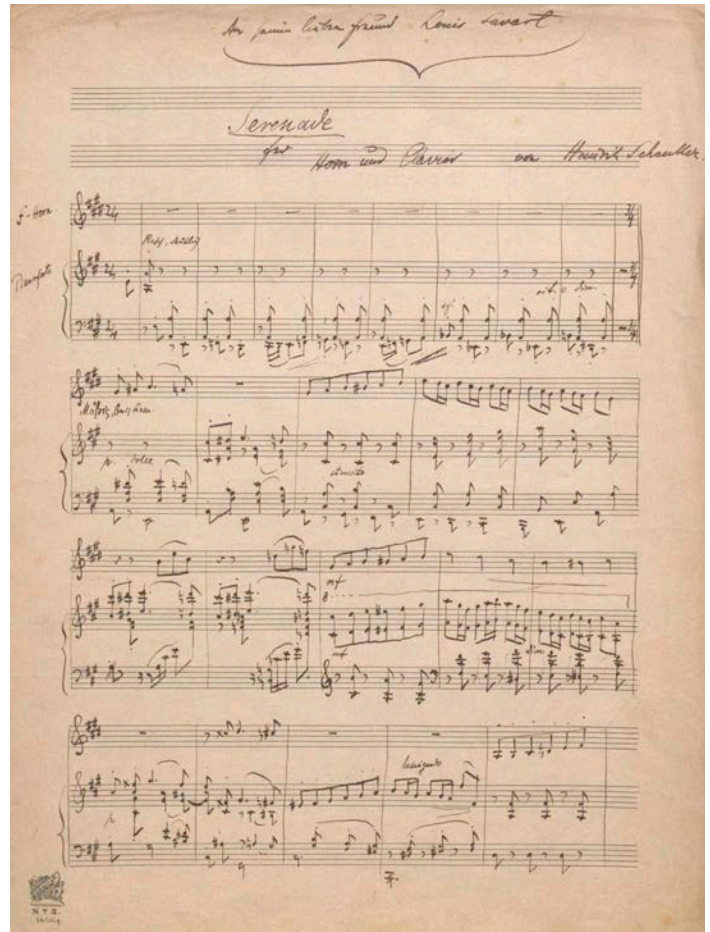
The *Serenade* is a pleasant, short piece, composed in a conservative style and lying easily in the horn’s middle register. Schenker is fond, perhaps excessively so, of having the piano and horn echo each other. He knows how to employ stopped notes on the horn for expressive

effect, which also adds interest in a live performance. However, one newspaper report described the Serenade as a “rather commonplace” composition but defended Savart’s choice: “We cannot blame this choice of Mr. Savart, who is anxious to promote the literature for his instrument, as the horn is given scant attention by our composers.”¹

Newspapers report the Serenade being performed late in 1893 in Frankfurt, Königsberg, Danzig, and (probably) Dresden. A Vienna newspaper observed that “the excellent horn virtuoso Louis Savart has just returned from a concert tour, having played with great success at Frankfurt/Oder, Königsberg, and Danzig. The critics call him the most important virtuoso on his instrument. Among the novelties in his programs were a Serenade by the Viennese composer Dr. Heinrich Schenker of rich musical content and a concert piece of another young Viennese composer Eugen Thomas.”²

Though not a great composition, the Serenade would have a place on a program that, for example, recreated one that Savart might have performed, such as the following: Beethoven, Horn Sonata; Schenker, Serenade; Scriabin, Romance; Schubert, *Auf dem Strom*; Röntgen, *Variations and Finale on Saint Nepomuk* – Intermission – Brahms, Horn Trio. A multi-talented horn player might sing the song about Saint Nepomuk, if not taking on the voice part in *Auf dem Strom*.

He was among the earliest musicians to perform before the recording horn, and his horn recordings are probably among the earliest for that instrument.



First page of the manuscript of Heinrich Schenker's Serenade for Horn and Piano, complete score available at hornsociety.org/publications/horn-call/extras

Conclusion

What have we learned about Louis Savart the musician? What more might we wish to know? He appeared on the concert stage as a 19-year-old horn player, having been trained in the Bohemian style of horn playing that emphasized the importance of singing in the expression of all music. He does not seem to have been an orchestra player (and probably could not have been given his poor eyesight), but rather he pursued a horn-playing career as a soloist and chamber musician, calling himself a “virtuoso.” To judge from the 1900 studio photograph of the so-called “Schrammel” Quintet,³ from his concert programs and reviews, and from the composers who wrote solo works for him, he performed with some of the leading musicians of his day. Savart must have been an outstanding player, equally able to play a technically demanding work (the Concertino of Weber and the *Aus Jotunheim Suite* of Röntgen, for example) and a work calling for the utmost expression (the Horn Trio of Brahms and the Romance of Scriabin, for example). His playing and reputation must have captured the attention of the composers who wrote works for him.

At the same time, his musicality found another outlet in his tenor voice, to which he devoted time and effort to perfect. In fact, because of diabetes, singing may have completely replaced horn playing at a certain point in his life.

His song recitals encompassed many gems of the Lieder repertoire, and it has been reported that, but for his failing eyesight, he would have included operatic singing among his accomplishments.

Savart probably was scrambling constantly to fill his datebook with performances. Teaching both horn and voice was essential to support the basic needs of the Savart family. His query to Röntgen regarding possible teaching positions for horn or voice and his request for assistance in coming to The Netherlands show that his family’s life was not easy.

He was among the earliest musicians to perform before the recording horn, and his horn recordings are probably among the earliest for that instrument. One is left with the impression of a talented, energetic, fun-loving musician who was drawn to new experiences, including the nascent technology of recording. Our ability to hear Savart’s horn and voice from Vienna well over 100 years ago brings him so much closer to us today and helps to establish him as a musician who must have enthralled his audiences and inspired composers to expand the repertoire for the horn. That he did so against the backdrop of physical ailment and economic hardship makes his accomplishments that much more admirable.

There are, to be sure, large gaps in our knowledge about Savart, which is not surprising given that performing musicians of his era and earlier typically did not leave an extensive paper trail. We are fortunate to have Savart's letters to Röntgen. However, more work is needed to understand fully the Röntgen-Savart relationship. That would involve further research in the Röntgen archives and in concert notices and reviews from Vienna and elsewhere. The Horn Trio of Brahms seems to have been a Savart favorite, and it would be interesting to know all of the violinists (including Kreisler?) and pianists (including Röntgen?) with whom he performed that work. Savart's performances in Russia and Italy are also worthy of exploration, as is his teaching of horn and voice in Vienna.

When a horn player performs Scriabin's *Romance*, Sinigaglia's *Lied* and *Humoreske*, Röntgen's *Aus Jotunheim Suite* and *Saint Nepomuk*, and now Schenker's *Serenade*, it will be instructive to think of how a singer would interpret the more lyrical portions of those works. When a horn player or a singer performs *Auf dem Strom*, one of the most beautiful of Schubert's songs, we should think of Louis Savart, horn at the ready, singing the words of the Rellstab poem and seamlessly also playing the solo horn parts. The poem is one of farewell and parting from life, and Savart would have sung these words: "Kann kein Lied vom Ufer dringen" ("No song can reach me from the shore"). Despite such words of distance and silence, I hope that, with the help of this essay, the life, horn, and voice of Louis Savart have made their way to us across the ocean of time.

[Author's note: In the text preceding note 16 of Part 2 of this article, I stated that Vincent Andrieux's article had characterized the style of horn playing in France at the beginning of the 20th century as having an "absence of vibrato." In fact, that article presented a more nuanced appraisal of late 19th/early 20th century playing style, namely that some early recordings indicate playing without vibrato, while others (mainly of great soloists) evidence the judicious use of vibrato.]

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

¹ *Deutsches Volksblatt*, March 13, 1894, Vol. 6, No. 1865, p. 3; this review was written by Camillo Horn (1860-1941). Horn studied harp at the Prague Conservatory, spent three years as a soloist in Vienna, and then studied composition privately with Bruckner. In addition to composing and teaching voice, he worked as a music critic, teacher of harmony, and choirmaster.

² *Neues Wiener Tagblatt*, November 16, 1893, Vol. 27, No. 317, p. 7

³ From that photograph, we see Savart with a horn of Austro-Bohemian/German design. The instrument has a terminal crook, a bell profile, and a bell garland that could indicate that it was of Viennese manufacture. However, it does not have pumpen valves, as would many of the Vienna horns of the day (and still today), so it is not possible to say for sure whether the instrument was of Bohemian, Viennese, or German manufacture. We do know that the Viennese maker Anton Dehmal, who was active between 1883 and 1907, produced instruments like this.



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Iosif Andriasov and his Horn Concerto

by Marta Andriasova and Arshak Andriasov



Iosif Andriasov (Ovsep Andreasian) (1933-2000) was a composer-symphonist, a moral philosopher, and a teacher. He left us a horn concerto that has yet to be performed.

Andriasov was born in Moscow, USSR to an Armenian family. His father, Arshak Osipovich, was an economist, and his mother, Maria Fyodorovna, was an artist. Dmitri Shostakovich said of him, "When the entire world had lost a sense of harmony, composer Iosif Andriasov not only has not lost this sense, but added to harmony a new quality." Andriasov wrote music characterized by enormous beauty, depth of its spiritual virtues, expressed through the richness of emotions, sophisticated construction, and profound humanistic ideas. He opposed totalitarianism, Nazism, chauvinism, world domination, cults of personality, and asserted a "morality of the free individuals." He rejected the Lenin Prize, stating, "By accepting a reward from criminals, one becomes an accomplice to the criminals."

Concerto for Horn and Orchestra, Op. 28

Iosif Andriasov composed his Concerto for Horn and Orchestra in 1975, in Moscow, USSR, and also created a version for horn and piano. The USSR Ministry of Culture offered to acquire it, and the Symphony Orchestra of the USSR All-State Radio and Television under Maestro Gennady Cherkasov, with soloist Victor Galkin, planned to perform it. However, because of a conflict with Soviet authorities, Andriasov refused to sell and to have this concerto performed. The piano version was performed on May 2, 2015 in Portugal, but the orchestral version has yet to be performed.

The Concerto for Horn represents some of the best qualities of the virtuoso concerto genre: improvisatory style, virtuosity, and a contest between the soloist and the orchestra. The orchestra is treated simultaneously as a symphonic unit and an assembly of virtuoso groups. Andriasov intensifies the theatrical element of the music, while displaying various characteristics of the horn: poetic, lyrical, energetic, and heroic. The orchestration includes and then excludes some of the instruments, creating a stereophonic effect. The various groups of instruments do not compete with each other, but rather enjoy making music, showing their own achievements and mastery.

For the first movement of this two-movement work, the composer borrowed the music from his Musical Sketch for Oboe. The first movement (Andante) is in three-part form, with a short introduction and a conclusion. The prevalent atmosphere is mellow and sweet in the outer sections and sunny and vibrant in the middle. The second movement (Allegro con brio), in sonata-rondo form, displays Andriasov's optimistic perception of life, his inexhaustible and good-natured humor, and his polyphonic and orchestral inventiveness and mastery. Andriasov elaborates the main

theme, using linear counterpoint and canonic techniques. Two, four, and then eight melodic lines, originated from the main theme, are woven together like threads in a fine, colorful embroidery. A kaleidoscope of the theme's transformations, set off by the episodes of pure lyrical beauty and then of heroism leads towards the glowing, lustrous coda. Then, for the last time, the solo horn states the main theme, and the orchestral tutti cheerfully concludes the Concerto.

Though Andriasov's Concerto and other compositions for horn remain obscure, those familiar with his music are unabashedly enthusiastic. As one example, consider this statement by Juan Carlos Sanmartin Rubio, Horn Professor at the Conservatorio Municipal Ataúlfo Argenta de Santander (Spain):

These compositions are not the usual horn pieces, where the composer writes fragments with which the horn player has to fight technically to make a clean performance, suffer in some awkward tessitura, or face passages that are a nightmare the day before the concert. Iosif Andriasov did not view music in this manner (to make it difficult for the musician), but wrote music with the intention of the interpreter to feel alive and happy to be there at that moment to convey these feelings to the listener. I found the music so difficult to interpret, because one of the things we find most difficult in this life is to open our heart to others. This is in my opinion the secret of Iosif Andriasov's legacy left in his works.



www.hornsociety.org



To obtain recordings, sheet music, and more information on Iosif Andriasov's music, see the links below.

YouTube

Musical Sketch for Horn and Chamber Orchestra, Op. 24B; Horn, Unknown; Conductor, Gennady Cherkasov youtu.be/X5R4z2P8TYI

Musical Sketch for Oboe and Piano, Op. 24, Oboe, Chris Gaudi; Piano, Arshak Andriasov youtu.be/CN8-fW2ME3g

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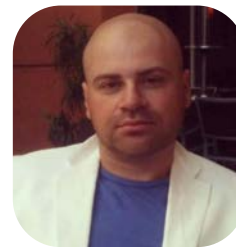
Essays on the Music of Iosif Andriasov, by Marta Andriasova and Arshak Andriasov, Edited by Victor Romasevich. IMMA Publishing Co., 2010.

Additional biographical information is available at andriasovstore.com/iosifandriasov/iosifandriasovtimeline/

Marta Andriasova (Marina Kudryashova) is an author, musicologist, teacher, founder and owner of IMMA Publishing Co., and the widow of Iosif Andriasov. Arshak Andriasov is a composer, conductor, pianist, and founder and owner of IMMA Records and The Andriasov Store; son of Iosif and Marta



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A History of Horn Multiphonics

by Jordan Bennett

Multiphonics, also known as vocalizations or horn chords, is the process of producing multiple sounding pitches while playing a monophonic instrument. Typically, producing a multiphonic pitch requires playing one note on the instrument while simultaneously humming or singing another, though brass players can also produce multiphonics using only the lips. Multiphonics is usually considered a 20th-century extended technique, though composers and performers have been

aware of its potential since at least the 18th century, as illustrated by the famous example from Weber's *Concertino* (1806, rev. 1815). This article traces the use of multiphonics on the horn throughout the instrument's history, including method books, performers, and compositions. Although multiphonics has grown in popularity since the latter half of the 20th century, research on its history continues to be limited. This article addresses the gaps in the literature and postulates how these gaps may be resolved.

Method Books/Other Writings

Louis-François Dauprat's 1824 book *Method for Cor Alto and Cor Basse* is the earliest known method book to include a discussion of multiphonics. His comments are limited to a short paragraph:

It is the same with multiphonics, which are produced on some low notes of the horn, and are combined with the head-voice that comes from the nose. Young people who learn how to produce these double-sounds are successful at them almost immediately. Punto, who did them much better than any who have had a hand in them since, acknowledged the ease and the ridiculousness of them himself. Therefore leave to the charlatans the extraordinary means that suit only mediocrity, that stun only the ignorant, and repulse connoisseurs and true artists equally.¹

Notable statements in the brief paragraph point to the prevailing opinion on multiphonics at the time. Dauprat claims that multiphonics are produced on "some low notes of the horn." This statement implies two things: he probably assumed that the performer would be male, as low-range multiphonics tend to be more suited to a lower voice, and he believed that not all notes could be performed with multiphonics, or at least that

...little else of note seems to have been written on the subject until Henri Kling's 1865 method book...

certain notes were not as well suited to the technique.² That the sung tone should be performed in a head voice could imply that Dauprat advocated for singing in a falsetto register, or he could have meant that the note to be sung should be higher in pitch than the played note.³ By citing Punto's belief that multiphonics are little more than a joke, Dauprat might gain support for his similar opinion. However, by complimenting Punto's ability to

produce exceptional multiphonics, he acknowledges that arguably the greatest horn player of the age used the technique despite the prevailing bias, which might have lent it at least a modicum of respectability.

Possibly due to the negative perception of multiphonics through the late 1800s, little else of note seems to have been written on the subject until Henri Kling's 1865 method book *Methode pour le Cor*. His writing on multiphonics is reproduced in his 1905 book *Prof. H. Kling's Modern Orchestration and Instrumentation*:

It only remains for me to mention a few words in regards to the double and triple tones which can be produced upon the Horn. At the same time, while producing a tone with the lips, a different tone can be sung by the player, no matter whether higher or lower than the blown tone. For instance, the player intones C with his lips, and at the same time sings the E one third higher; in this manner it is possible to form a chromatic chain of ascending dual-sounds.

In this manner, the possibility of executing Duos and Trios upon a single Horn is offered to a player, providing he possess good embouchure, a skilled voice and a good ear. Effects could be produced in this manner which would certainly arouse the admiration of the public owing to the latter's lack of knowledge of this acoustic phenomenon. But the real artist will look with contempt upon productions of this kind. Taken all in all, whatever is accomplished in this direction is not entirely legitimate and the approbation of the really educated or art-connoisseurs will never be bestowed upon it. These double or triple combinations are not applicable in the orchestra.⁴

In general, Kling's opinion on multiphonics echoes that of Dauprat. However, Kling also departs from Dauprat's thinking by claiming that the sung tone can be either higher or lower than the played tone. Of note is his explanation of

the overtone series causing three or even four notes to be sounded when only two are being played. This is an early attempt to explain the phenomenon of resultant tones in the context of multiphonics.

The Voice.
Self-sounding note.
The Horn.

In the same manner

Even successions of chords can be produced in this manner as shown in the following examples :

Kling's explanation of self-sounding tones produced by multiphonics.

It is noteworthy to compare Kling's work with that of Oscar Franz in his 1880 method book *Complete Method for the French Horn*. Franz contributes little new information to the discussion of multiphonics; like Dauprat, only a few sentences of his text are devoted to the subject:

For completeness sake, we will not omit to mention that it is possible to produce double notes upon the Horn. They are produced by playing one note, singing another, and if both are perfectly pure, cer-

tain acoustic reasons will cause a third and even a fourth note to become audible. For orchestral purposes these combinations are of no value, as they can only be sounded very softly, however for solo purposes they can be used to excellent advantage.⁵

Franz's text also includes a single exercise for practicing multiphonics, and a reproduction of the famous Weber cadenza.

The whole note is to be played and the upper note sung, causing the middle notes to sound along

Die als „Ganze“ geschriebene Note blase, die obere Note singe man, wodurch die Mitteltöne mit klingen

Carl Maria von Weber was one of the first who employed this effect in the Cadenza of his Concertino for the French Horn.

Schon Carl Maria von Weber benutzte diesen Effect in der Cadenz seines Concertino.

Cadenza.
Cadenz.

10887 - 74

Multiphonics exercise and reproduction of the Weber cadenza from Oscar Franz's *Complete Method Book for the French Horn*.

A comparison of Franz's exercise and Kling's explanation reveals the improving, but imprecise, understanding of multiphonics at the time. For example, both writers describe playing the written c' and singing the bb'. However, Kling identifies the self-sounding tone between them as the g', where Franz writes it as the e'. Franz also identifies several chords where multiple self-sounding tones will be audible, where Kling only identifies a single self-sounding tone for every chord. W.F.H. Blandford, in his 1926 paper "Some Thoughts on 'Horn Chords: An Acoustical Problem,'" remarks that both Franz and Kling are incorrect in their assumption that singing a note a sixth above the written pitch will result in the fourth sounding between them, effectively creating a chord in second inversion, though he admits that this hearing may be the ultimate effect for less acute listeners.⁶ Finally, both Franz and Kling seem to believe that every self-sounding note will occur between the played and sung pitches, and do not consider those overtones occurring above or below the played or sung note.⁷

Though not a method book, Percival R. Kirby's 1925 article "Horn Chords: An Acoustical Problem" is probably the first extensive piece of writing published about multiphonics and the horn. Kirby, a professor of music at the University of Witwatersrand in South Africa, claims that almost no prior work had given an accurate representation of the acoustical properties of multiphonics.⁸ Kirby's explanation of summational and differential tones is informed by a note's placement in the harmonic series. For example, if an f (2 in the harmonic series) is played and the c' (3 in the series) is sung, two additional notes will sound which are the sum and difference of the frequencies from the played f and sung c'. In this example, notes 2 and 3 in the harmonic series are played and sung, respectively, so note 1 (the difference, producing an F) and 5 (the sum, producing an a') will be audible as well. His article uses the Weber cadenza as a case study to analyze which notes are played, which are to be sung, and what additional notes will sound as a result. He critiques Weber's notation in the cadenza, arguing that only four of the eleven requested chords can be produced as Weber writes them. He also critiques Franz's explanation on the subject, since Franz identifies resultant tones being heard between the played and sung notes.

One year after the publication of Kirby's article, hornist and historian W.F.H. Blandford published a response to Kirby's document. "Some Observations on 'Horn Chords: An Acoustical Problem'" builds on the theories proposed by Kirby and offers anecdotal support for Kirby's opinions and criticisms.⁹ Blandford's attitude towards multiphonics is far more acerbic than that of Kirby, and

reflects the opinions written by Dauprat and Kling. Probably the most useful aspect of Blandford's paper is the opening section, in which he addresses the history of multiphonics performance on the horn and discusses important people associated with the technique. This is one of the only documents which succinctly addresses significant performers in the history of multiphonics.

As music evolved through the 20th century, many extended techniques, including multiphonics, found their way out of the so-called "bag of tricks" and into the realm of valuable techniques for composers to incorporate into serious compositions. Therefore, it seems that the time was right for Douglas Hill's 1983 method book *Extended Techniques for the Horn: A Practical Handbook for Students, Performers, and Composers*. The first comprehensive method book dedicated to extended techniques on the horn, Hill's work is essential for horn players interested in mastering the horn's versatile techniques, and for composers interested in exploring the horn's full potential. As the first method book to include extensive writing on multiphonics for horn players, Hill effectively codified the notation for multiphonics on the horn.¹⁰ In a sign of progress for multiphonics pedagogy and notation, he recommends that two sets of notes be provided: one catering to the average male voice, the other for the average female voice.¹¹

In 2018, composer and hornist Michael Mikulka published his method book *A Practical Method for Horn Multiphonics*, the first method and etude book devoted entirely to the study of multiphonics on the horn.¹² The book provides a comprehensive set of exercises and etudes devoted to the technique. Mikulka identifies the major tenth interval as the easiest multiphonic interval to produce and begins his book with exercises to create the interval, and then expands to increasingly complex intervals, including perfect fifths and octaves, major and minor

**...the time was right for Douglas
Hill's 1983 method book
*Extended Techniques for the Horn...***

thirds, major sixths, perfect fourths, etc. One of the most intriguing parts of this method is Mikulka's interpretation of the Weber cadenza. Like other writers before him, Mikulka is puzzled by Weber's notation. One could assume that the bottom note is to be played and the top note sung, but as previously discussed, this is not the most sensible approach acoustically or in the context of a harmonic progression. Towards a solution of this dilemma, Mikulka provides five alternate options that a player could use to perform a more sensible cadenza.

Performers

While the historical record on methods and analysis of horn multiphonics is robust, the record on performers using the technique is less so. Three names continually arise when searching historical documents for informa-

tion on performers associated with multiphonics: Joachim Frederick Creta, Giovanni Punto, and Eugène Léon Vivier. Little is known about Creta, save for a single entry in the 1824 book *A Dictionary of Musicians*:

Creta (Joachim Frederich): a performer on the horn. In the year 1729, he was announced at a concert in London to blow the first and second treble on two French horns, in the same manner as is usually done by two performers.¹³

This entry could imply that Creta was known as a practitioner of multiphonics in performance, despite the prevailing bias against the technique. The true meaning of the passage is nebulous; perhaps Creta somehow managed to play two horns at the same time, or he used two different horns in his performance. Whatever his technique, no record exists to describe it in detail, but the idea of performing multiple notes in a manner usually undertaken by two players suggests the use of multiphonics.

Many horn players will be familiar with the name Giovanni Punto (1746-1803). A celebrated player throughout his career, Punto is remembered as arguably the greatest practitioner of hand horn technique and the finest soloist of the late 1700s. Given the bias against the technique at the time, one might be surprised to learn that Punto was known to use multiphonics in performances. Dauprat claimed that Punto was the best-known master of multiphonics by the early 19th century, but that Punto had also renounced the technique as easy to perform and generally ridiculous.¹⁴ Blandford somewhat humorously

claims that Punto, being a man lacking in high ideals, would surely not have hesitated to perform multiphonics if he believed it would win him a larger audience.¹⁵ Unfortunately, as with Creta, any detailed description of Punto's multiphonics seems to have been lost to history. He most likely would have used them in cadenzas or in other solo features; the Weber Concertino, being the first widely known piece to specifically request horn multiphonics, was not composed until 1806, three years after Punto's death.

Eugène Léon Vivier (1821–1900) might be the only horn player to have built a career at least partially on a reputation as a master multiphonics performer. Born in Ajaccio on the island of Corsica, Vivier later moved to Paris and studied under Gallay at the Paris Conservatoire. According to Blandford, Vivier's success as a solo horn player was founded on "a little horn-playing, boundless assurance, and a unique genius for mystification and practical joking."¹⁶ Surprisingly, one of the few surviving records to recall Vivier's life and career is an obituary posted in *The Daily Journal* of Telluride, Colorado, dated May 1, 1900, which cites Vivier as a "famous horn player and practical joker."¹⁷ The article names one of his great performance tricks as the ability to play up to four notes at once, which implies the use of multiphonics. The trick apparently perplexed and delighted the patrons of his concerts.

Compositions

A detailed history of compositions for horn that feature multiphonics is virtually nonexistent. The history of multiphonics within a cadenza is well-documented, but it is the history of composers specifically calling for the technique that is murkier. Much has been made of the cadenza from Weber's Concertino. This cadenza is easily the most recognizable section of multiphonics in all of horn literature and tends to be the focal point for nearly every

discussion on the subject.¹⁸ Blandford can recall only one other instance of horn chords being requested in published music before 1925, a pair of etudes published in J.R. Lewy's *Douze Etudes Pour le Cor chromatique et le Cor simple* (1850). He admits that Lewy's notation is confusing in much the same way as the Weber, particularly in the excerpt from the second etude in which the highest note could only be sung in falsetto.¹⁹



Excerpt from the second etude in J.R. Lewy's *Douze Etudes Pour le Cor chromatique et le Cor simple*, reprinted in Blandford's "Some Observations on 'Horn Chords: An Acoustical Problem.'"



Excerpt from fourth etude in J.R. Lewy's *Douze Etudes Pour le Cor chromatique et le Cor simple*, reprinted in Blandford's "Some Observations on 'Horn Chords: An Acoustical Problem.'"

As the 20th century progressed and multiphonics grew in popularity, more and more composers began writing for the technique, and the amount of music for horn now incorporating multiphonics is greater than ever. However, it is challenging to pinpoint which piece was the first in the 20th century to feature multiphonics, or to identify any piece since the Weber Concertino that has been as significant in bringing the technique to the attention of a wider audience. Dame Ethel Smyth's Concerto for Violin, Horn, and Orchestra (1927) calls for multiphonics in the third movement's extensive cadenza, though the piece has

not reached the same height in popularity as the Weber. Luciano Berio (1925-2003) was among the first composers to prominently feature multiphonics for any instrument with his *Sequenzas* for solo wind instruments (1958-2002), but none of these works were written for the horn. Future researchers should consider compiling a history of pieces written for horn that call for multiphonics, with an eye towards which compositions were among the first to incorporate the technique in the centuries following the Weber Concertino.

Conclusion

Multiphonics holds an intriguing, if often overlooked, place in the history of the horn. The technique has been known since at least the early 1700s, but until the latter half of the 20th century it was relegated to an ignominious place among performers and composers. While today it is easier than ever to find method books or other writings that aim to teach someone how to perform multiphonics, and the number of compositions calling for multiphonics is ever increasing, a detailed history is nonexistent, especially regarding important performers

and compositions in the technique's history.

Now, with multiphonics having been cemented as a skill that the modern horn player should have in their arsenal, the time is right to undertake research that will fill the gaps in the historical record. By better understanding the past, where multiphonics have been historically used and by whom, performers and composers can be inspired to create new works that will further establish the place of multiphonics in the essential repertoire of horn techniques.



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Dorothy Dushkin's Sonata

by Katey J. Halbert

This article is part of a series exploring works for horn by underrepresented composers. Dorothy Dushkin (1903-1992) co-founded music schools in Illinois and Vermont. Her Sonata for Horn and Piano (1974) is a worthwhile addition to the solo horn repertoire.

Biography

Dorothy Smith Dushkin was born in Glencoe, Illinois and attended public school in Illinois before finishing high school at the Bradford Academy in Massachusetts, where she started to show her musical talents. She graduated from Smith College in 1925, then studied with Nadia Boulanger in Paris, where she met her future husband, David Dushkin. Returning to the United States, they lived in Chicago, where they both taught music. In 1931, they founded the School of Musical Arts and Crafts in Winnetka, Illinois, which would come to be their greatest legacy.¹

The Dushkins created a unique music education curriculum at their school. The foundation of their program was in the ensemble playing required of all their students. The curriculum also included instrument construction, which was carried out in the building's basement workshop. The instruments built (violins, organs, xylophones, marimbas, cellos, drums, and flutes) were basic but functional. The students would learn to play an instrument and have their practice recorded. They also were taught through ear training, using games and puzzles. Within the first ten years, the school gained a national reputation and saw high-ranking visitors such as Igor Stravinsky, who came and performed three times, as well as Dushkin's former teacher, Nadia Boulanger. The school underwent numerous name changes, first being renamed as the Dushkin School of Music, then the Winnetka School of Music. After the Dushkins moved to Vermont in 1949, the school continued as the Music Center of the North Shore, now known as the Music Institute of

Chicago and still a fulltime music academy.

The Dushkins moved to live permanently in their summer home in Weston, Vermont, where in 1952 they established the Kinhaven School of Music, a summer school devoted to chamber, orchestral, and choral music. The Dushkins continued to experiment with and adapt the basics of music education, and the summer program grew to be an intensive seven-week experience. In 1962 the program became a non-profit corporation and is still a popular program for school-age and collegiate musicians.

Dushkin composed intermittently throughout her life. Most of her compositions were performed at either the Winnetka School or the Kinhaven program and catered to the needs of younger players. She wrote solo works for a handful of instruments, including the violin, piano, flute, alto saxophone, horn, cello, marimba, and recorder. Her greatest output was for chamber ensembles, mostly for wind, brass, and string ensembles plus piano. Some of her music was published by Carl Fischer Inc., Galaxy Music Corporation, Musica Rara, Shawnee Press Inc., and the Valley Music Press.² Dushkin also kept a detailed personal journal throughout her life, and her journal entries show her conflict with the roles of being a mother and a professional educator. She was a mother of four children, and always felt that she was a mother first and a musician second. Her journal shows her daily struggle with trying to balance the needs of her children with the music she also loved.

Sonata

Dorothy Dushkin's Sonata for Horn and Piano was completed in October of 1974. She indicated in the score that it was dedicated to University of Iowa alumnus Dennis Behm.³ Behm was Professor of Horn at the University of Southern Mississippi from 1972-2003, and was part of the faculty at the Kinhaven Music School from 1973-1975.⁴ Behm mentioned that the work was never formally premiered; rather he gave Dorothy a private performance of it while at Kinhaven.⁵ The Special Collections archive at Smith College has two boxes dedicated to recordings of Dushkin's works, including the recording of the sonata by Dennis Behm with pianist Charles Hamlen. The archive does not provide a date or location for the recording, but a note of Dushkin's alongside the label says, "First movement played too fast both times."⁶ Behm also performed the work twice on faculty recitals during his tenure at the University of Southern Mississippi.⁷

The movements for the sonata do not have titles, nor are the tempo markings traditional (i.e., Allegro, Andante, etc.). The sonata is also unusual in that it has only two move-

ments. It does not use mutes, stopped horn, or any other extended technique. The first movement in the piano score is marked as *Deliberate* above the horn line with a metronome marking of quarter note equals 72 and is in ABA form. The horn part has the marking *Full, Resonant*. The challenge of this movement comes from the long, extended phrases and the irregular melodic motion. It is based on a half-step motif that can be found in every phrase in the opening A section. In using the half-step relationship, the melody seemingly has little tonal base, which makes the accuracy of the horn part more difficult. The B section is indicated by changes in key and going from 4/4 time signature to 6/4. The range of this section sits beautifully in the mid-range of the horn and produces a rich, warm sound that is appropriate for its expressive chant-like melody.

The second movement also has no title or style indication. The movement is in a triple meter, with the tempo indicated as dotted quarter equals 88-92. It is significantly more difficult than the first movement because of the writing between the horn and piano. The first eight measures

are a call and response between the two voices, which is tricky for the pianist because of the syncopated nature of the horn line. This syncopation comes back in the horn part throughout the A section both at the beginning and end which makes putting the movement together challenging. The middle section (similar to the first movement) changes in key and tempo, though this time to a waltz-like 3/4

time signature. The theme of syncopation continues as the horn enters each phrase on beat three of the measure, tied over to beat one of the next measure and then moves on beat two. The horn and piano almost never move on the same beat throughout this section, making the waltz feel lopsided and whimsical.

Final Thoughts

This Sonata is a wonderful breath of fresh air for our horn repertoire. The break from standard tonality in addition to the contrast of styles within the movements allows this work to be a standalone in any recital program. The

range of the solo is accessible to any college-level student, making it a great introduction to 20th-century repertoire. It is available by contacting the archival collection at Smith College and submitting a request for a photocopy.



Dorothy Dushkin with her husband and children

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³Manuscript, "Sonata For Horn And Piano," 1974, Box 13, Folder 23, Dorothy Smith Dushkin Papers, 1906-1989, Sophia Smith College Collection of Women's History, Northampton, Massachusetts.

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Crossing Over: Horn and Trumpet

by Ken Jimenez

A question came up on a panel discussion at a horn symposium: “Can a student play both horn and trumpet?” Answers varied, but the ultimate result was a resounding “no.” By this point, most of the members of our local horn choir had turned around in their seats to see my reaction...because I do both. I’ll be the first to admit that horn is not my primary instrument, but I do play both (often for money!), and I teach both also.

This article is intended to refute the assertion that one cannot play both horn and trumpet, to elucidate my thoughts on how doing so can be achieved, and to describe the possible benefits of playing both. Ultimately, through focus on fundamentals and sound quality, setting realistic goals, increasing practice time, and choosing appropriate equipment, transitioning between instruments should not be an issue – and may even help.

Specialists and general practitioners – not just for MDs

Many have seen the YouTube video of famed trumpeter Wynton Marsalis (b.1961) taking hornist Sarah Willis’s (b. 1969) “Horn Challenge.” In this video, Marsalis fumbles with the horn briefly, trying to find the fundamental, until Willis mentions that the thumb valve puts the horn in B-flat, whereupon Marsalis proceeds to improvise an impressive bebop-inspired solo ending on a pedal Bb.¹

Marsalis is a trumpet specialist of course, but the idea of specializing on a specific instrument is a recent one in the history of music. From the Renaissance (when instrument-specific music was first developed) through to the early Romantic period, musicians were expected to be multi-instrumentalists. In the Renaissance, for example, *Stadtppfeifers* in the Holy Roman Empire often played everything from recorder to sackbut.² In the Classical era, Mozart (1756-1791) was a virtuoso on both piano and violin, and even famed hornist Giovanni Punto (1746-1803) doubled on violin.³ In the modern era,

...the idea of specializing on a specific instrument is a recent one in the history of music.

composer Paul Hindemith (1895-1963) was well-known as a multi-instrumentalist, capable of playing all of the instruments for which he wrote his famous sonatas.⁴

Many brass multi-instrumentalists are active today – trombonists Wycliffe Gordon (b. 1967) and Troy Andrews (b. 1986) are equally skilled as trumpet players, and Australian musician James Morrison (b. 1962) performs frequently on all brass instruments. Noted hornist Jennifer Bliman (also known as “The Horn Girl”) started out on trumpet, and continues to play both instruments. Edward Tarr (1936-2020), in his book *The Trumpet* (2008) mentions that young French virtuoso David Guerrier (b. 1984) also plays on both horn and trumpet, and even trombone, at a professional level. Clearly, playing multiple instruments, even multiple brass instruments, at a proficient level is possible. The issue arises in developing proficiency in a healthy way, avoiding common pitfalls, and maintaining existing skills.

Listening, compromise, and (lip) flexibility

Developing proficiency on both instruments requires three things:

- a strong concept of characteristic sound on both instruments
- an increase in practice time during the transitional period
- some compromise in equipment.

Foremost, it is unrealistic to expect instant success on a new instrument. Switching between trumpet and horn is particularly daunting – not because they are so different, but because they are misleadingly similar. Fingerings are not identical, but many are shared. The embouchure formation for trumpet is not vastly different from the embouchure formation for horn. This may be surprising to some. For example, hornist Philip Farkas (1914-1992), in his famous *Art of Brass Playing* (1962), went to great lengths to describe what he saw as vast differences in the trumpet and horn embouchures. However, his descriptions differ mostly in vertical placement of the mouthpiece.⁵

Though Farkas and others advocate a two-thirds up-

per lip and one-third lower lip placement for horn, this placement is by no means universal. Hornist Valerie Wells advocates for the use of Jeff Smiley’s *Balanced Embouchure* method, through which the proper mouthpiece placement is determined by experimentation and exercises, and the well-known 1952 film of virtuoso hornist Dennis Brain (1921-1957) depicts just how successful a performer can be with an embouchure precisely the opposite of what Farkas recommended.⁶

An additional similarity is the mouthpieces themselves – the diameters of most horn and trumpet mouthpieces are quite close to one another. The result of this similarity is that those seeking to play both instruments often wind up playing the new instrument just like their first instrument, resulting in a sound similar to the instrument with which they are already familiar. Hornists, on trumpet, often create sounds that lack brilliance and struggle with range, and trumpeters on horn end up with harsh, blaring horn sounds with little nuance and issues with the lower register.

However, the issue is not truly with the embouchure, but with the performer’s concept of sound.

"Sounds good...for a trumpet player!"

Keith Johnson (1942-2020), in his book *The Art of Trumpet Playing* (1994), describes why a strong concept of sound is so important as a performer.

...Yet music teachers often go through a long (and, for the young student, boring) physical explanation of embouchure formation, respiration, articulation, and other motor functions before allowing a student to attempt his first sound. Then, often without his ever having heard a good trumpet sound, we ask him to play. Even worse, when he misses a note or plays an ugly sound, we try to "fix" his embouchure or show him how to breathe "correctly" or give him other physical directions even though he has no idea what a good trumpet sound is like.

This attitude is like expecting a youngster to learn to speak who has never heard a spoken word, or expecting an aspiring young artist to paint a picture of a tree if he has never seen one... The first guiding principle of all good performance learning, then, is that the student must have a clear concept of what he is trying to accomplish.⁷

It won't always be fun, but it will always be about fundamentals

The issue of practice is truly the most difficult one for those who wish to play both trumpet and horn. One must be realistic about what can be achieved as a multi-instrumentalist. If one has attained a high level of proficiency on one instrument, some of those skills will carry over, but many will not, and the process of learning new skills, even basic ones, will be humbling. Playing both horn and trumpet requires substantial focus on brass fundamentals – ear, air, and embouchure formation – and requires a doubling of practice requirements, at least initially. In my own experience, I found that the practice necessary to develop proficiency on horn caused a decrease in proficiency on trumpet. This will initially engender panic for some, but again, in my own experience (and the experience of my students), the issue resolves itself once a baseline of familiarity with the new instrument is established.

As part of the research for this article, I corresponded

As mentioned previously, one of the issues that makes transitioning between horn and trumpet so difficult is that the embouchures and mouthpieces are misleadingly similar. For example, the inner rim diameter of the common Schilke 30C2 is .670", the same as the popular Vincent Bach 1 1/4C trumpet mouthpiece.⁹

Rim shapes and cup depths obviously differ, but we can use the similarity in mouthpiece diameters to our advantage.

Performing on horn and trumpet is also useful in the academic job search.

This is particularly important for those playing on both trumpet and horn because, as described above, the physical differences in the embouchure are slight. Whereas switching between trumpet and tuba requires a drastically different physical approach to the instrument, switching between trumpet and horn requires subtle physical changes. These changes are so subtle that it's best to, as Johnson describes, let the subconscious mind control the differences through a focus on desired sound. Familiarity with the proper concept of sound can only be attained through listening – this

...switching between trumpet and horn requires subtle physical changes.

means a lot of time spent with recordings or ideally, attending live concerts. By listening extensively, those seeking to play both horn and trumpet can learn to know the sound that should be produced, to "audiate" or create a mental image of the sound, and to let that mental image govern the physical changes. However, having the proper concept of sound amounts to nothing without practice – no technique can be developed otherwise – but how does one practice two instruments simultaneously?

with Jennifer Bliman, a multi-instrumentalist, gymnast, and actress whose career has taken her from Disneyland to the recording studio and concert hall. According to Bliman,

I think it's possible for performers to be proficient on both instruments when switching consistently back and forth. When I played both in high school consistently, there was no issue with range or needing to switch mouthpieces. It's all about constantly going back and forth between both on a regular basis.⁸

Practicing extensively on both instruments with a focus on fundamentals while making the transition will alleviate most of these issues.

One other consideration that will alleviate many of the issues encountered when switching instruments is that of equipment.

When switching from trumpet to horn, I found the best results by using a mouthpiece with a wide diameter and thick rim. A hornist playing trumpet may find success using a mouthpiece with a narrower rim and smaller cup diameter, sometimes with a shallower cup to help them

achieve a characteristic brilliant trumpet sound. Bliman, who performs on trumpet with a Ragtime/Dixieland band, has a different approach:

In that band I play horn as well and switch off. Because time went by with me not playing trumpet on a regular basis, I realized that a regular trumpet mouthpiece was no longer right for me. Instead, I now use a mellophone mouthpiece, which is deeper to somewhat simulate a horn mouthpiece. It gives a nice big sound, but a very limited high range. Fortunately I play the second part in the group, so it works.¹⁰

Bliman's approach is not unusual for those whose embouchure is highly specialized toward their primary instrument. When playing trumpet, Wycliffe Gordon uses

a mouthpiece that combines a trombone-sized rim with a very shallow cup and trumpet shank – a mouthpiece he calls the “Wybrid.”¹¹ Though compromising on equipment may result in equipment selections that are different from the norm, it is the best choice because doing so decreases the need to retrain the muscles of the embouchure and allows players to use equipment that they already know works for their physical make-up. These considerations – focusing on sound, practicing fundamentals, and picking the right equipment – will assist those who need to play both horn and trumpet.

The question remains, though – why? Why bother doing both?

“Psst...wanna make a quick buck?”

I have found three reasons that being able to play both horn and trumpet is a useful skill: employment opportunities, building technique, and pedagogy. Reduced orchestration for ballets and musicals often call for instrumental doubling – though this is primarily a concern for woodwinds, brass doubling is sometimes required. For example, I have performed with a local jazz ensemble for a Christmas-themed concert. As part of the program, the group performed an arrangement of “Let it Go” from Disney's *Frozen*, written originally for vocalist and concert band and adapted by the director for the jazz ensemble. At the first rehearsal, the conductor realized there was a crucial horn solo in the middle of the piece that he had forgotten to write

out for one of the other instruments. When he realized his mistake, I offered to get my horn and read the part, saving him the trouble of reorchestrating, and cementing my position in the ensemble by demonstrating my versatility.

Performing on horn and trumpet is also useful in the academic job search. Many positions that become available in the academic realm are “high brass” positions, requiring instructors to teach both horn and trumpet. My academic position is one of these and my studio is (for now) purely a horn studio. My experience on horn, and being able to demonstrate proper articulations, sound concepts, fingering patterns, and more to students is one of the things that helped me secure my current position.

It's about the reps... the repertoires, that is!

Even if one does not intend to teach the other instrument, switching over and learning to play another instrument is still useful from a technical and pedagogical standpoint. Trumpet and horn have very different requirements for technique – for example, use of multiple tonguing is essential for trumpet players, but less necessary for horn. On the other hand, hornists must learn to play over a much wider range than the trumpet, and must learn to hear intervals exactly and buzz precisely on pitch. Bliman states:

Learning trumpet first made me an extra strong horn player. As most trumpet-to-horn switchers find, we get a very nice high range due to the trumpet being set higher. The biggest pro for me is because I played

trumpet, my technical fast tonguing is super clean and clear all because I learned it on trumpet first.

Learning a new instrument means being exposed to new pedagogy – new exercises, new etudes and methods, and new ways of explaining fundamental brass concepts. This pedagogical crossover is not hard to find, either – for example, William Brophy's *Technical Studies for Solving Special Problems on the Horn* (1977) borrows articulation exercises from Jean-Baptiste Arban's (1825-1889) famous cornet method, and famed trumpeter Roger Voisin (1918-2008) edited and published a trumpet version of Georg Kopprasch's (1800-1850) famous studies for low horn.¹²

Conclusion

Most of this information should not come as a surprise. Many readers may be former – some would say converted – trumpet players, and as musicians interested enough in the horn to subscribe to a journal dedicated solely to our fiendishly-difficult instrument, readers are no doubt familiar with the challenges facing anyone wishing to play more than one brass instrument well. While the above demonstrates that it is possible to play both trumpet and horn with some proficiency – particularly if one

focuses on sound and fundamentals and chooses the right equipment – the more important message is that doubling actually has its benefits.

By crossing over, we open ourselves up to additional possibilities for employment, expand our knowledge of repertoire and discover new musical challenges, and enhance our ability to teach. It is my hope that this last part will allow both trumpeters and hornists to play well – together.¹³



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¹Sarah Willis, "Wynton Marsalis Takes the Sarah's Music Horn Challenge," YouTube video, 2:00, uploaded September 12, 2016. Accessed April 11, 2019. <https://www.youtube.com/watch?v=qfNKS8ilMW8>.

²Edward H. Tarr, *The Trumpet*, Second Edition, 34-35, Chandler, AZ: Hickman Music Editions, 2008.

³Reginald Morley-Pegge, Horace Fitzpatrick and Thomas Hiebert, "Punto, Giovanni," Grove Music Online, Oxford Music Online, January 20, 2001, Accessed April 11, 2019. <https://doi.org/10.1093/gmo/9781561592630.article.22558>.

⁴"The Sonatas," Hindemith Foundation, Accessed April 11, 2019, <https://www.hindemith.info/en/life-work/biography/1933-1939/work/the-sonatas/>.

⁵Philip Farkas, *The Art of Brass Playing*, Rochester, NY: Wind Music, 1962.

⁶Valerie Wells, "The Balanced Embouchure for Horn," March 10, 2017, accessed April 12, 2019, <http://beforhorn.blogspot.com/2017/03/the-balanced-embouchure-for-horn.html>; James Boldin, "New Blog and Dennis Brain's Embouchure," *James Boldin's Horn World*, July 27, 2010, Accessed April 12, 2019, <https://jamesboldin.com/2010/07/27/new-blog-and-dennis-brains-embouchure/>.

⁷Keith Johnson, *The Art of Trumpet Playing*, 4, Denton, TX: Gore Publishing, 1994.

⁸Jennifer Bliman, email interview with Ken Jimenez, April 15, 2019.

⁹"Schilke Horn Mouthpieces," Mouthpiece Express, n.d., Accessed April 12, 2019, http://mouthpieceexpress.com/specshub/specs/specs_schilke_horn.html; "Bach Standard Trumpet Mouthpieces," Mouthpiece Express, n.d., Accessed April 12, 2019, http://mouthpieceexpress.com/specshub/specs/specs_bach_trumpet.html.

¹⁰Bliman, email interview with Ken Jimenez.

¹¹Wycliffe Gordon, "The Wybrid Crossover Mouthpiece," Wycliffe-Gordon.com, 2018, Accessed April 12, 2019, <https://wycliffegordon.com/product/hybrid-crossover-mouthpieces/>.

¹²William Brophy, *Technical Studies for Solving Special Problems on the Horn*, New York, NY: Carl Fischer, 1977.



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Case Studies of Horn Pedagogy at Universities

by Lauren Harding

This study compares three types of music programs at the university level to determine the experiences of students at each type. This article discusses the methodology of the study and plans for continued research. Results in the form of articles for each university studied are posted on my website, with future research to be added as it becomes available.

The research for my Doctor of Musical Arts Degree at the University of Missouri-Kansas City culminated in *Three Case Studies of Horn Pedagogy at Universities in the United States*. To represent the types of music programs at universities in the United States, I chose three different types of collegiate programs and interviewed the horn professors at each. The types of institutions were conservatory/performance emphasis program, four-year state school without a doctoral program, and four-year state school with a doctoral program. The schools studied were Cincinnati Conservatory of Music (Randy Gardner), Oklahoma State University (Lanette Compton), and West Virginia University (the late Dr. Virginia Thompson with alumna Jennifer Presar interviewed in her place). It is important to note that the studies are not meant to rank the institutions or professors against each other. The goal is to document the types of classes and structure students would have at a given institution. This article cites the goals of the research, the methodology, and plans for further exploration.

...I have found there is a tremendous need for this type of research.

The goal of the three case studies was to document the degree requirements of an institution and how it affected the horn professor's organization of the studio. This includes the weekly, semesterly, and yearly requirements and expectations applied faculty would have for students. The articles served as an account of the requirements both listed and not listed in the university's degree plans and also gave the interviewee an opportunity to explain the rationale behind certain aspects or requirements implemented into a student's degree.

Each professor was interviewed based on a ten-part questionnaire, but I reserved the right to ask further questions not listed to better understand a topic or concept.

- 1) What types of degrees are offered at your institution, and how do these different degree programs affect how you tailor your curriculum?
- 2) What types of students typically graduate, and what types of jobs do these students usually obtain?
- 3) How experienced are these students before they enter a certain degree plan (lessons, jobs, orchestral, etc.)?
- 4) How does a professor navigate teaching in a classroom with both graduate and undergraduate students? Also does one teach different types of degree plans (BME, BA, MM, DMA, certificates, etc.)?

- 5) How does a professor tailor private lessons to students to match degree, goals, and experiences?
- 6) How are juries used throughout a student's degree, and what types of juries are there (performing, scales, sight reading)?
- 7) Is there a group warm-up class?
- 8) What etude books and methods do these various teachers use, and what does each aim to accomplish?
- 9) How is chamber music implemented into a student's education?
- 10) What roles do orchestral excerpts and solo literature play in a student's education? Are they the same for a performance vs. education major?

These specific questions were chosen based on my own experience as a student. I recognized how differently lessons, studio classes, juries, and other degree requirements could be used to achieve the same end goal. I also realized that a degree plan or university website would tell prospective students little about the day-to-day expectations of an applied music professor at a university in the United States.

As for the need of the research, little literature is dedicated to documenting the expectations and requirements a student encounters while attending a university and comparing those requirements based on type of institution. Literature in which these topics are discussed partially are *College Prep for Musicians* by Annie Bosler, Don Greene, and Kathleen Tesar and *Teaching Music in Higher Education* by Colleen M. Conway and Thomas M. Hodgman. However, these resources do not provide an account of what it would be like for a music major to study at a specific university studying horn and provide only generalities. In creating these case studies, I wanted to present as close to a first-hand account as I could of what it would be like to study music at a particular institution with a specific instructor. This would offer resources for potential undergraduate and graduate students as well as for current and future music faculty who are researching topics related to degree requirements and pedagogy.

In creating these case studies, I wanted to provide as close to a first-hand account of what it would be like to study music at a particular institution with a specific instructor as I could.

As stated earlier, each horn studio and faculty member represented a category of music program an undergraduate or graduate student would encounter when auditioning for potential universities. These categories were chosen based on the most common music programs available in the United States; however, it is not an exclusive list. One of the accidental outcomes of my research was the realization that there is no standard way to categorize arts and, in particular, music departments at a university. This in itself can greatly affect how applied music faculty can recruit,

recommend scholarships, apply for grants, have access to facilities, and many other issues related to the faculty and student experience at an institution. This also complicated the categorization of institutions for the research. Many conservatory/performance emphasis programs in the United States are not called a conservatory. An example of this is the Bienen School of Music at Northwestern University.

Each interviewee did an excellent job of outlining the degree plans at each institution, but I also gathered information available on each institution's website. I provided a comprehensive list of music degrees and certificates a student whose main instrument is horn would pursue. Interviewees enumerated the approximate number of students enrolled in each degree plan per year and discussed which degrees were most usually pursued. Across the board, the least pursued degree was a Bachelor of Arts if the institution provided the degree.

Out of respect for the interviewees, I will not be providing a summary of our interviews in this article. Each individual I interviewed graciously gave up her or his time to participate in my project, and I would like to respect the trust that was granted me. As each document was being completed, I gave each interviewee the opportunity to read through the near final draft and provide changes or additions. I accepted all changes and greatly appreciate the time each dedicated to his or her respective article.

I have found a tremendous need for this type of research. Documenting how professors navigate and organize a studio with various student abilities, studio class organization and topics, responsibilities and expectations of graduate versus undergraduate students in the same studio class, and many more will create a wealth of knowledge about studying music at a university. Little literature is dedicated to this topic and more research needs to be completed that specifically documents how an applied faculty member organizes a horn studio at a university in the United States.

My plan is to continue these interviews with the same questionnaire, and instead of a written document, the final edition of the interview will exist as a media file with the interview available for curious individuals to access. It will provide additional context to each professor's teachings and beliefs that is lost when the human interaction is removed. I will also leave in topics that were not included in the original research but could be important for an individual's teaching methodologies. The original interviews will not be released, although the resulting articles appear on my website, laurenhardinghorn.com.

The continuation of my research and media files will take place on my website. I will be posting new interviews, updates, and further plans for this research there. Future interviews will include more of the institutions that fall into the three categories, but will also focus on music departments that were outside the scope of these categories or did not fit into a category. These topics could include teaching at small liberal arts schools and community colleges and private instruction outside of academia in the United States. I would also like to interview applied faculty who have

additional responsibilities such as performing with faculty ensembles, teaching courses other than applied lessons, administrative duties, etc. Balancing these responsibilities can be a challenging task, but it is common for a horn professor to teach other courses and have additional responsibilities other than applied lessons in the United States. I would like to accurately represent all of the types of jobs one might pursue when applying in the academic job market, and how a particular professor navigates the responsibilities of a course load and other duties.

Additional questions on diversity and inclusion will be added to the questionnaire. Over the past year, I have been reflecting on the scope and goals of my research and feel classical music and the academy have a long way to go when it comes to inclusivity. Moving forward, I will give each interviewee the opportunity to talk about the steps they personally are taking to provide a more inclusive environment for all students and music professionals and/or a subject of their choice such as personal experiences.

Full copies of my research can be found in my website under the research tab, and I will be updating that space periodically for upcoming interviews and newly released audio.



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Dedications and Tributes to Dennis Brain

by William C. Lynch

British horn virtuoso Dennis Brain was born on May 17, 1921. The following compilation commemorates the 100th anniversary of his birth with a list of dedicated compositions, tributes, and premiere performances of works written for him, plus works composed posthumously honoring his memory. Brain died in an automobile accident in the early morning of September 1, 1957.

Sources include musicians who performed with Brain professionally, composers, conductors, music critics, and peers. Although Brain performed as principal horn with Britain's major symphony orchestras of the period, he achieved fame primarily as a soloist via his many recordings, festival concerts, radio broadcasts, and chamber music, including with his own wind ensemble and wind quintet.

Arnold, Malcolm (1921-2006). Concerto No. 2, Op.58, written for, and premiered by Brain on July 17, 1957 in his first and only performance of the work. The score was acquired in 1996 by the University of Wisconsin-Madison for their Special Collection. Dyneley Hussey of the *Musical Times* reported on the work:

A Horn Concerto with string orchestra by Malcolm Arnold, which the composer conducted on the previous evening, is an altogether slighter work, mainly designed to exhibit the extraordinary virtuosity of the soloist, Brain. Deprived of the orchestral colour which he lays on with so brilliant a touch in the *Tam o' Shanter Overture*, Arnold's music sounded rather too facile in thought. But the Concerto will always make agreeable hearing whenever Mr. Brain is available to play the formidable solo part. His legato delivery of the long phrases in the melodious slow movement attained an ideal beauty and that is a rare and wonderful experience.¹

Berkeley, Lennox (1903-1989). Perhaps the most important chamber work for the combination of violin, horn, and piano since Brahms wrote his Horn Trio in E-flat major, Op. 40 is the Berkeley Horn Trio. The Trio was commissioned by pianist Colin Horsley for Brain. The Berkeley Trio performers were Colin Horsley (piano), Manoug Parikian (violin), and Brain (horn). They gave the first performance of the work at the Chamber Music Society in the Victoria and Albert Museum, London, on Sunday, March 28, 1954. Dyneley Hussey, writing in *Musical Times* on April 1955, thought the gramophone recording (CLP 1029) with Colin Horsley and Manoug Parikian was "a delightfully fresh and lyrical composition" and "worthy of its classical company." (The Trio was combined with Mozart's Quintet K.452 with the Brain Wind Ensemble and pianist Colin Horsley.) The first movement, marked Allegro, is in sonata form; the opening motive on the horn consists of a series of rising fourths. A Lento movement follows, elegiac in mood, with a more flowing middle section. The finale is ten variations on a theme (Moderato), in which the fall of a seventh is a prominent feature.²

Blower, Maurice (1894-1982). Concerto for Horn and Strings (Concertino). Brain gave the premiere performance at the Festival of Britain in Petersfield at the Petersfield Festival May 15, 1951. The Concertino is in three movements: Allegro risoluto, Lento, and Allegro vivace. The first movement is in the key of B-flat major and 3/4 time. It starts with a confident theme from the horn followed by a more lyrical idea in the key of F major before the return of the original theme and key, ending quietly with a final muted statement by the horn. The second movement in the key of C is constructed in a similar way as the first, with the initial theme being followed by a contrasting middle section before returning to the first theme. The final movement in the key of B-flat major gives the soloist every opportunity to show off the horn's range and flexibility. Two years later, Brain again performed the Concertino, this time in London with the Jacques Orchestra conducted by Reginald Jacques at the Victoria and Albert Museum on July 26, 1953. Present at the event was musicologist, critic, and writer for *The Musical Times*, Donald Mitchell (1925-2017), who wrote:

Mr. Blower's Concertino proved to be an innocuous three-movement work with no very defined style of its own: Strauss, Vaughn Williams, Elgar, and Walton all took a hand in influencing Mr. Blower's romantic manner. The form of the slow movement was weak, and the first movement's bridge-passages feeble in the extreme; for the rest, everything progressed with an undemanding and nocturnal placidity."⁴

Bowen, York (1884-1961). Concerto for Horn, String Orchestra, and Timpani, Op.150. Written for Dennis Brain, the Bowen concerto was first performed by Brain and broadcast in the BBC Home Service on July 1, 1956. The composition is in three movements: Allegro, non troppo – poco tranquillo; Poco lento e serio; and Finale: Allegro molto, con spirito. Bowen places moderately difficult demands upon the horn reminiscent of those found in both of the Strauss concertos. The work is well suited to Brain's style of playing, containing both lyrical and rapid ascending and descending arpeggio passages which present no difficulty to Brain's technical prowess.⁵ In 2005, June Emerson published a piano reduction of the score.⁶

Britten, Benjamin (1913-1976). *Serenade for Tenor, Horn and Strings* Op. 31 was written in dedication to Brain and Peter Pears at Brain's request. Britten recalls in a letter the origin of the *Serenade*:

I first met Dennis in the early summer of 1942. I was writing incidental music for a series of radio commentaries on war-time England which were being broadcast weekly to America at the ungodly hour of 3 a.m. The orchestra was that of the RAF in which he was the first horn. I well remember being approached by him at one of the rehearsals, over, I think, some technical point in a solo passage. Needless to say, having heard his playing in the first program of the series, I took every opportunity to write elaborate horn solos into each subsequent score! We soon became friends, and it took him no time at all to persuade me to write a special work for him.⁷

This turned out to be the *Serenade for Tenor, Horn and strings*, the première of which he and Peter Pears gave at Wigmore Hall, London on October 15, 1943. Brain commented on the *Serenade*:

The Britten *Serenade* is perhaps the best example of modern writing. This gives the impression that most of it could be played on a hand horn – but one would have to possess an unusually flexible wrist! The work is suited to the instrument, is “natural” to play, sounds well, and bears out my theory that horn parts which could almost be played on a natural horn without valves (such as the opening phrase in Strauss's *Till Eulenspiegel*) are the most effective and give the listener the greatest satisfaction.⁸

Britten, Benjamin (1913-1976). *Canticle III “Still Falls the Rain – The Raids, 1940, Night and Dawn*, Op. 55, was a major new work written by Britten to the setting of a poem by Dame Edith Sitwell which in 1956 he included the *Canticle* into a larger setting of Sitwell's poetry entitled *The Heart of the Matter*. British broadcaster and classical music critic John Amis had approached Britten in 1954 to ask him if he would write a new work for the occasion of the Wigmore Hall concert on January 28, 1955 in memory of Noel Mewton-Wood (1922-1953). The work was written for Peter Pears and Brain in memory of, and as a tribute to, Noel Mewton-Wood. It received its première performance January 28, 1955 at the Aldeburgh Festival of Music and the Arts, Wigmore Hall, London. Britten provides a brief discussion as to the evolution of this work.⁹

Later in 1954, I wrote another piece for Dennis, again with tenor, but this time with piano accompaniment, in memory of Noel Mewton-Wood. Noel was a close friend of all of us and had given many recitals with Dennis. His death was equally tragic and unexpected. (One is left aghast when one thinks of the loss sustained by English music in these two deaths and that of Kathleen Ferrier, all young artists at the beginning of dazzling careers, in the space of only four years). This time the work was a subdued *Canticle* (my third) the setting of a tragic poem of Edith Sitwell, and from the start Dennis understood the remote, elegiac mood. I shall never forget his playing of the dark opening, the slithering chromatic scales, or the thunderous low notes.

A more comprehensive discussion of the work is presented by Stephen Gamble in his article “Familiar and Unfamiliar Performances by Dennis Brain.”¹⁰

Britten, Benjamin (1913-1976) *In Memoriam of Dennis Brain*, for four horns and string orchestra. In 1957, Britten began a composition intended to be performed at the 1958 Aldeburgh Festival in dedication to Brain. However, Britten was overtaken by other events, including the passing of Brain on September 1, 1957. The completion of the work was left to English composer and colleague Colin Mathews, who had worked with Britten and who completed the work in 2005. The work received its London première on September 1, 2007 at the Proms, Cadogan Hall exactly 50 years after Brain's death. The composition is in two movements: Introduction and Allegro. This is an uncomfortable piece, particularly as its essence is the Dirge from the *Serenade*. Britten takes the haunting motif sung by the tenor and scores it for solo horn at the opening before the piece is disturbed by the full horn ensemble. The accompanying strings reinforce the mood, though when they finish with the melody from the Dirge that accompanies the words “and Christ receive thy soul,” there is an uncomfortable shiver.¹¹

Bryan, Gordon (1924-2015). *Concerto on Themes of Scarlatti* for horn and string orchestra. Brain gave its première performance on December 15, 1949 in Bournemouth, England.

Bush, Alan (1900-1995). *Trent's Broad Reaches*, Op.36 and *Autumn Poem*, Op.45 were given first performances by Brain at Wigmore Hall on January 28, 1955 at a concert in memory of Australian-born concert pianist Noel Mewton-Wood (1922-1953) who had been a close friend of Benjamin Britten and who had committed suicide. The concert was reviewed in the *Musical Times*, but the anonymous critic had little to say except that both pieces pursued rather uneventful, unimaginative lyrical paths. It was also at this same event that Brain gave the first performance of Britten's *Canticle III*.

Cooke, Arnold (1906-2005). The *Arioso and Scherzo* for horn and strings was written for Brain and violinist Thomas Carter's ensemble, The Carter String Trio, in 1955. It was first performed with the Carter Trio at University Music School, Cambridge on May 12, 1955. The première London performance took place on May 26, 1956 at Wigmore Hall.¹² The Carter String Trio recorded the work on October 30, 1956 for a BBC broadcast in 1956 and recorded it again on March 1, 1957 for a 1957 BBC broadcast.

Davies, Peter Maxwell (1934-2016). *Fanfare – Salute to Dennis Brain*, for solo horn in F. The *Fanfare* and its dedication were commissioned of Sir Peter Maxwell Davies to mark the 50th anniversary of the death of Dennis Brain in 1957. The solo version was premièred by horn soloist Michael Thompson at the East Midlands Horn Festival in the University of Nottingham Music Department and the Djanogly Recital Hall on March 25, 2007. An ensemble version was also performed by all players attending the Festival.¹³

Essex, Kenneth (1915-1955). Concerto for Horn and Orchestra. Essex's Concerto was originally written for horn and piano and later (in 1949) scored for horn and orchestra. The first broadcast performance of the concerto was given by Brain on April 20, 1955 with the BBC Scottish Orchestra conducted by Gerald Gentry.¹⁴ (The author possesses this recording.)

Fricker, Peter Racine (1920-1990). Wind Quintet, Op. 5. Peter Fricker had an early musical association with Brain in that they shared a common interest in the organ. Fricker composed his four-movement Wind Quintet in 1947. The Brain Wind Ensemble gave its première on February 27, 1949 at Conway Hall and followed with performances at other venues. Brain's last performance of the Quintet took place August 24, 1957 (one week before his death) at the Edinburgh Festival in Freemason's Hall. Stephen Pettitt relates how Fricker's Quintet first came to the public's notice:

Peter Racine Fricker, one of Dennis's old school friends at St. Paul's, completed a Wind Quintet in June 1947 and sent a score of it to Dennis, more for his comments than anything else. To his surprise, he opened the Radio Times one day to find the work scheduled for a broadcast that week, in January 1949, the first work of his ever to be presented by the BBC. Dennis's kindness to an old school-friend did more than give the Quintet a wider public than it might otherwise have had. It won Fricker the Clements Memorial Prize and thus launched him on a successful composing career. Brain's Quintet played the new work numerous times from then on, both in England and in Europe.¹⁵

In an attempt to determine if a recording of the quintet was in existence, the author established correspondence with the University of California Santa Barbara (UCSB) Music School, where Fricker taught in his later years,

and also on June 9, 1998 with Mrs. Fricker, who lived in Santa Barbara at the time. Mrs. Fricker stated that she had turned over all her husband's tapes, notes, etc. to the UCSB Library Archivist. She indicated that she and her husband were good friends with the Brains in their younger days and often got together. Mrs. Fricker said that the information passed on to UCSB may in fact have contained Brain material, recordings, notes, etc.

Fricker, Peter Racine (1920-1990). Sonata for Horn and Piano was written for Brain between January and March 1955. Brain gave the première at a South Place Concert on March 20, 1955 with British pianist Harry Isaacs (1902-1972) in Conway Hall, London.¹⁶

Hindemith, Paul (1895-1963). Concerto for Horn and Orchestra, Op. 119. Composed as a tribute to Brain, who gave the première on June 8, 1950 in Baden-Baden with the Southwest German Orchestra.

Jacob, Gordon (1895-1984). Concerto for Horn and Strings was written for Brain, who gave the première on May 8, 1951 at Wigmore Hall, London with the Riddick String Orchestra. In his review of the performance, British music critic Harold Rutland wrote:

With his intense interest in various instruments and their capabilities, it is natural that Gordon Jacob should several times have turned to the form of the concerto. His Concerto for Horn and Strings (one of his most recent examples) is dedicated to that prodigious player Dennis Brain, who performed it for the first time with the Riddick String Orchestra at a Festival of Britain concert at Wigmore Hall in May of last year. "Delightfully fresh and well designed..." "the Concerto manages to show to what stimulating purposes traditional material can still be turned by an inventive mind": they are among the tributes the work received. As for Dennis Brain's performance, Eric Blom in *The Observer* declared that he played "in a way that had to be heard and even then could not quite be believed."¹⁷

Lewis, Anthony (1927-2013). Concerto for Horn and String Orchestra. The three-movement concerto – Allegretto un poco sostenuto, Recitative and Aria, and Allegro con spirit – was written with Brain in mind. Brain accepted Lewis's dedication of the composition and gave its première with the Boyd Neel Orchestra on April 29, 1956 at the Victoria and Albert Museum, London.¹⁸

Lutyens, Elizabeth (1906-1983). Chamber Concerto for Solo Horn and Small Orchestra No. 4, Op. 8. The concerto was composed in 1946 and written for Dennis Brain, who gave its première performance on June 12, 1948 with the Residentie Orchestra of The Hague conducted by Frits Schuurman during the ISCM Festival, and later broadcast with the BBC Northern Orchestra in November 1948. Compos-

er Humphrey Searle was in attendance at the performance and reported in the *Monthly Musical Record* (London 1871-1960), "The Lutyens concerto was brilliantly performed by Dennis Brain and is a welcome addition to the repertoire of the instrument." Despite serious attempts by authors Lynch and Gamble, a recorded performance of this work by Brain has yet to be discovered.

Mozart, W.A. (1756-1791). *Mauerische Trauermusik*, K.477, 11th Aldeburgh Festival, 1958, performed as a tribute to the memory of a great artist, Dennis Brain, who died on September 1, 1957.¹⁹

Poulenc, Francis (1899-1963). The last work dedicated to Brain immediately following his death was Poulenc's *Elegie* for Horn and Piano (In Memory of Dennis Brain).²⁰ Poulenc knew Brain from his long friendship with Peter Pears and Benjamin Britten. His haunting *Elegie*, composed in 1957, is a serious and melancholic work capturing the harshness, disdain, and bitterness of reality because of Brain's death. The work was premièred by Neill Sanders (horn) on September 1, 1958 with Poulenc on piano exactly one year following Brain's death. The broadcast details were listed in the *Radio Times*.²¹

Schoeck, Othmar (1886-1957). Horn Concerto, Op. 65. Schoeck composed his Horn Concerto in 1951 on commission from Dr. Willi Aebi, an amateur horn player and physicist who financed the commissioning of the work and its performance. The Concerto was first performed by Hans Will in Switzerland February 6, 1952. Controversy remains as to the dates that the work was first performed by Brain. One source states that the work was "premièred" by Brain on May 4, 1956 with the Paul Sacher Chamber Orchestra conducted by Sacher; however, the *Musical Times* and the *Radio Times* report that Brain performed the work two years earlier at the 1954 Edinburgh Festival. Although the 1954 Edinburgh performance was broadcast by the BBC Home Service, the BBC did not record it.²²

Schreier, Heinz (1916-2006). Sonatine Op. 12. On the first page of the score are the words "Written for Dennis Brain." Brain gave the first broadcast performance on North German Radio with Alfred Westphal on May 6, 1954. It is a vigorous and arresting piece with a rather abrupt ending. Although a recording of the performance has been preserved, it is not commercially available. On June 26, 1954, Brain included the work in a concert during the York Festival with the Brain Wind Ensemble at York City Art Gallery. It was performed again the following day at Kenwood House, Kenwood Orangery, Hampstead.

Schumann, Robert (1810-1856). *Elegy* for violin and orchestra (from the violin concerto), 11th Aldeburgh Festival 1958; performed as a tribute to the memory of a great artist, Dennis Brain, who died September 1, 1957.²³

Searle, Humphry (1915-1982). *Aubade* for Horn and String Orchestra Op. 2 was commissioned by Peter Pears and Benjamin Britten as a new work dedicated to Dennis Brain

and the 1955 Aldeburgh Festival, which Brain performed on June 13, 1955. (Note: This is the correct date for the first performance, not June 21, 1955 as incorrectly listed in the Britten-Pears Foundation Archive Catalog and by Stephen Pettitt.) The performers were Olive Zorian (violin), Suzanne Rozsa (violin), and Brain (horn) with The Aldeburgh Festival Orchestra, Conductor, Walter Goehr. On hearing a radio broadcast of the work, Searle commented "How wonderful he played it for it is not at all easy."²⁵ Unfortunately, the radio broadcast was not recorded. Thus far no private recordings of the broadcast have been identified.

Searle, Humphry (1915-1982). Upon learning of Brain's death in 1957, Searle composed a chamber work the following year titled *Variations and Finale*, Op. 34 for ten instruments. Each of the ten variations is intended for one of ten specific instruments and for a specific member of the Virtuoso Chamber Ensemble, after which all ten instruments are heard in unison in the Finale. The variation for the horn part was written in memory of Dennis Brain.²⁶

Seiber, Mátyás (1905-1960). *Notturmo* for horn and string orchestra was composed in 1944. On the face of the score Seiber wrote "Written for Brain and dedicated to the memory of Brahms." It was premièred by Brain on December 3, 1945 with the Boyd Neel Orchestra conducted by the composer at Wigmore Hall, London. Brain later performed the work at a Prom concert on July 29, 1945 with the London Symphony Orchestra, which was broadcast live by the BBC.²⁷

Tomlinson, Ernest (1924-2015). *Rhapsody and Rondo* for Horn and Orchestra was composed in response to a request by the BBC to Ernest Tomlinson to compose a work for the horn for the 1957 Light Music Festival. Tomlinson responded that he wished to write a work for Brain as the first performer, to which the BBC agreed. On January 28, 1957, Brain wrote to British composer Ernest Tomlinson concerning the new work Tomlinson had in mind. In his note, Brain expressed enthusiasm for a new horn theme provided that "one doesn't jump about outside an octave" and stating his preference that the Rondo movement not be written in 6/8 time, to which Tomlinson complied by writing the Rondo in 2/4 time.²⁸

Whettam, Graham (1927-2007). Concerto. Graham Whettam's Concerto is mentioned in a letter to Stephen Gamble from Mrs. Janet Whettam, February 6, 2010: "I am fairly certain, but so far have no proof, that Dennis Brain played Graham's Concerto, which, without doubt, was written for him."



William Lynch is an amateur horn player and a retired aerospace corporation executive with four US patents. He is the co-author of Dennis Brain: A Life in Music.

¹Dyneley Hussey, *Musical Times*, September 1957, p. 506

²Stephen Gamble, "Familiar and Unfamiliar Performances by Dennis Brain Canticale III – Still Falls the Rain, The Raids," (1940), *The Horn Player*, Vol. 8, no. 2, Autumn 2012, p. 32

³Stephen Pettitt, *Dennis Brain: A Biography*, Robert Hale, London, 1976, p. 129

⁴*Musical Times*, September 1955, p. 413

⁵Gamble and Lynch, pp. 177-178.

⁶Music Score: June Emerson no. 440 (2005)

⁷Stephen Gamble and William Lynch, *Dennis Brain A Life in Music*, University of North Texas Press, 2011, a detailed discussion of the work, p. 186

⁸Dennis Brain, "About the French Horn": *Brass Today*, Boosey & Hawkes, 1957, pp. 60-63

⁹Benjamin Britten, *Tempo*, New Series, No. 46 (Winter, 1958), pp. 5-6

¹⁰Gamble, p. 31

¹¹*Listening to Britten – In memoriam Dennis Brain*. Good morning Britten, Thoughts <https://goodmorningbritten.wordpress.com/author/goodmorningbritten/>

¹²Pettitt, p. 145

¹³Gamble and Lynch, p. 230

¹⁴Gamble and Lynch, pp. 164-6

¹⁵Pettitt, p. 134

¹⁶Pettitt, p. 147, Publisher: Schott & Co., Ltd. (1956)

¹⁷Harold Rutland, New Artists and New Works, In concert program, Henry Wood Promenade Concerts, 58th Season, Wednesday, September 10, 1952, p. 11

¹⁸Gamble and Lynch, pp. 179-180

¹⁹Citation: The 11th Aldeburgh Festival, 1958 program book, pp. 65-68, played after the interval

²⁰Citation: [https://johnstonhorn.com/eleg/Elegie for Horn and Piano by Francis Poulenc](https://johnstonhorn.com/eleg/Elegie%20for%20Horn%20and%20Piano%20by%20Francis%20Poulenc)

²¹*Radio Times*, issue 1788, February 14, 1958, page 35, BBC Third Program.

²²Gamble and Lynch, pp. 176-177

²³Citation: The 11th Aldeburgh Festival, 1958 program book, pp. 65-68, played after the interval

²⁴*Radio Times*: Vol.127, no. 1648, week 12-18 June 1955, p. 9, 13 June 1955. Third Program. 8.50-9.45 pm.

²⁵Gamble and Lynch, p. 186

²⁶Pettitt, p. 164

²⁷Robert Marshall, *Dennis Brain on Record*, Margun Music, Newton Centre MA USA, p. 26, as Disc 356 of a CD of the July 29, 1945 performance, commercially available.

²⁸Pettitt, p. 152-153

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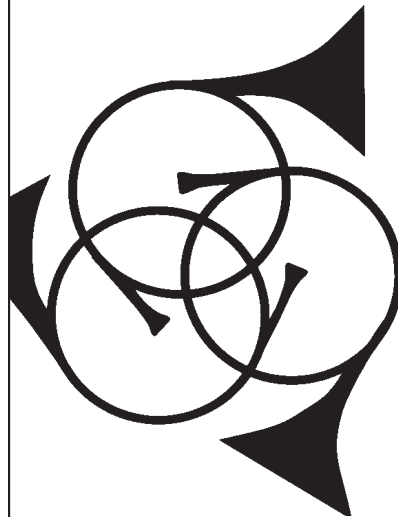
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CORNER

Lauren Antoniolli, Column Editor

The "Student Corner" column features content by and for horn students. Students of all levels are invited to submit material to Column Editor Lauren Antoniolli at lr-antoniolli@wiu.edu.

Villanelle by Paul Dukas: A Student Perspective

by Payton Anthony

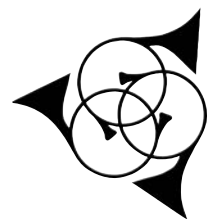
Paul Dukas's *Villanelle* for Horn and Piano (1905) is among the ranks of well received and popular horn repertoire. It has everything a horn player could want from a solo, including slow, expressive melodies followed by quick and energetic moving lines, with lots of stylistic contrast and color shifts. It is also written with favorable keys for the horn and a powerful range, allowing the performer to sound their best for the audience. Although moderately challenging, it is fun to play and enjoyable for listeners. It features almost every technique that was known on the horn at the time and integrates them well into the piece. It is not unlike a swan treading water; on the surface it appears graceful and powerful, but the swan is swimming fiercely underneath. There are two main melodies for the piece: a slow melody and a fast one. These melodies alternate throughout the piece. The melodies are usually altered by a new technique, key, or both simultaneously. The melodic content draws listeners through its contrast in style and tempo, allowing performers to demonstrate their abilities for both technical and lyrical playing in one piece.

Paul Dukas is one of the greatest French composers; he was quite popular and had a decorated career in music. Dukas was born in Paris, France to a middle-class family in 1865. His father was a banker, and his mother was a pianist. He was involved in music from a young age, but his musical abilities were not truly noticed until he took up composing at the age of 14 while recovering from an illness. He entered the prestigious Paris Conservatory at age 16 and was able to forge a long-lasting friendship with Claude Debussy. Dukas received a few awards in his time at the Conservatory, even receiving second place for the most prestigious prize: le Prix de

Rome. Being a thorough perfectionist, Dukas was very disappointed by his second-place award. He left the Conservatory and was conscripted for military service.

After his military service, he became a music critic and part-time composer. He spent his adult life critiquing performances and composing works, but due to his perfectionist nature, he abandoned many of his compositions. His Symphony in C Major is seen as one of the great French symphonies. However, at the time of the composition, it was not generally liked by listeners or musicians. This was followed by his most famous work: *L'apprenti sorcier*; a short Scherzo for Orchestra (also the inspiration for Walt Disney's *Fantasia*). This piece became incredibly popular, which annoyed Dukas. The piece was so popular that it completely overshadowed any of his other works, regardless of when they were composed. In some ways this remains true to this day, as he is most well-known for this work. Dukas continued to compose technically challenging and demanding large-scale piano works, mixing ideas from Classical composers as well as some of his contemporaries, chiefly Claude Debussy. He also composed his opera, *Ariadne and Bluebeard*, which was very well liked, but Richard Strauss happened to premiere his opera *Salome* in Paris too, which was unfortunately much more successful. *Ariadne and Bluebeard* was popular among the Second Viennese School as well as in America, where the director of the Metropolitan Opera programmed it three years in a row.

In his later years, Dukas taught extensively at the Paris Conservatory, where he was regarded as a knowledgeable and competent teacher. He was respected by both conservative and progressive musical factions and did not have many conflicts with his contemporaries. During his time at the Conservatory,



he composed the *Villanelle* for Horn and Piano. He intended the piece for a solo competition with piano and orchestral accompaniment available, although the horn and piano setting is more frequently performed today. His use of a variety of horn techniques was very deliberate, as it served its purpose as a competition piece. Although outclassed by more modern and challenging pieces today, it was one of the more challenging pieces of the time. Paul Dukas taught at the Conservatory until his passing in 1935 at the age of 69, with dozens of great works to his name and a successful career.

The *Villanelle* is one of my all-time favorite pieces for the horn. It is composed well, and features lots of very fun technical passages. The opening uses the natural horn, which I absolutely adore. It was always my dream as a younger musician to play this piece, but I lacked the skill and drive to learn it to an acceptable level. Now, as a collegiate musician, I find it attainable and enjoyable to play. I had the exceptional experience of playing it in a masterclass for David Cooper, which was both an exciting and nerve-wracking experience. This experience really changed my perspective on the piece and allowed me to become more comfortable performing it. *Villanelle* has challenged me in ways that have improved my horn

playing immensely, and my love for the piece drives me to play at the highest level I possibly can. With a few more performances of it coming up this semester, I hope to perfect it even more and apply the skills I develop to many more pieces of literature in the future.



Payton Anthony is a student of Dr. Jena Gardner at Western Illinois University, majoring in Instrumental Music Education. In addition to playing horn with the WIU orchestra, wind ensemble, and brass ensemble, Payton enjoys learning other instruments and performing with the WIU concert choir.

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Technique Tips

James Naigus, Column Editor

A “Lyrical” Approach to Musical Storytelling

Many horn players have heard the Flanders and Swann version of the Rondo from Mozart’s Horn Concerto, K. 495. Both creative and humorous, it is one of many examples of setting words to previously non-lyricized music. However, this can be more than a fun exercise; the addition of lyrics, whether related directly to pitch/rhythm or as general context, can help demystify the intangible aspects of musical phrasing and storytelling. Here are a few examples of how to use lyrics and storytelling in the context of one of my favorite mainstream horn solos, Franz Strauss’s Nocturno, Op. 7.

One of the first ways we can use lyrics is to assist our sense of phrasing and direction. What is phrasing after all? At its simplest, it is identifying the most interesting part of the musical line, and contouring in and out of it

through time and dynamics. These points of interest are often dissonances/suspensions or cadential points, as musical structure is frequently determined by the relationships between tension and release. Let’s take the opening of the Nocturno. We can experiment with where the stress occurs based on what we are trying to say. Take the first two bars, with three variations: the word that we decide to stress (capitalized here) changes the finesse of the meaning. Variation 1 emphasizes the importance of the SINGing of the song. Variation 2 emphasizes that THIS is what is important. And finally, Variation 3 emphasizes that this song is for YOU. The arrows are added to show either a pushing forward or pulling back from the moment of importance. Try singing this melody with these differences in inflection and note the resulting changes.

The image displays four staves of musical notation, each representing a variation of the first two bars of the Nocturno, Op. 7. The notation is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "this is the song i sing to you". The variations are as follows:

- Staff 1: "this is the song i sing to you". A horizontal arrow points from "i" to "sing", indicating a push forward.
- Staff 2: "this is the song i SING to you". A horizontal arrow points from "SING" back to "i", indicating a pull back.
- Staff 3: "THIS is the song i sing to you". A horizontal arrow points from "THIS" to "sing", indicating a push forward.
- Staff 4: "this is the song i sing to YOU". A horizontal arrow points from "YOU" back to "sing", indicating a pull back.

continued



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Similarly, adding lyrics can help determine where breaths are or are not appropriate. If we continue this opening phrase, we come to a first crucial breath decision at the end. Observe how our musical intention may inform whether to breathe before or after the $e\flat$ in measures 4 and 5 of our example:

this is the song I sing to you; it is a ve-ry - pre-tty song; when___ i sing it you will

this is the song I sing to you; it is a me-lo-dy i wrote down; and when i sing i

These lyric choices also may inform our slurs, which (despite popular belief) can be changed in even the most standard repertoire. Remember, the ink on the page is a representative guide on how to make a musical statement, but the job of the musician is often to interpret this symbology in whatever way necessary to create the most musically engaging outcome. For the sake of example, let's reimagine this opening phrase with poor breath and phrasing management, and how the lyrics might have to be re-written:

song. this is a nice song. my song. i like to belt it ve-ry loud. but..

___ i get so out of breath. and *gasp*i need to work on my lung con-trol.

Beyond the micromanaging of phrasing through addition of lyrics, we can also work on larger-scale stylistic choices through narrative development. Of course, while some music is programmatic by nature, most is not, but regardless it is our jobs as musicians to play with intent. Make a statement. Do...something! If we can get outside of the notes and try to communicate a story or emotion, it can create a better connection with the audience and/or assist in musical cohesivity and understanding. At a minimum,

it makes us not complacent in the music-making process.

To be sure, most of the time these narratives are not verbally broadcast or in program notes. Instead, they are personal cues just for the performing musician. Descriptive words such as gently, fiery, distantly, passionately, shyly, etc. all have musical stylistic parallels. You may also have a larger-scale narrative that you follow through the piece. For example, I give you how I like to think about some of later sections of the Nocturno:

continued

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25 *più animato e marcato*


p I'm calm.... Everything is fine... *ff* Everything isn't fine!!!

34


The line is too long... Oh my gosh! Take a second.... think about this...

38 *accel.*


It's not too bad... NO! I'm not going to stand back while... actually... I'm getting sleepy...

Tempo I
42 *pp*


What is that? Am I daydreaming? This is nice! *mf* *snaps back* Oh no, oh no!

48 *ff*


ff I forgot my wallet in the car... *p* now, my rage is sadness.. I will ne-ver get.... my..... french fries...

This is both a fun and pedagogically useful exercise. I would love to hear your creative lyrics and storytelling strategies, for this piece or for others! Don't be afraid to be bold in your expression. At the end of the day, people forget chipped notes, but they remember dramatic and moving musical moments. And, above all else, it's just fun to do!

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 sport is pickleball. jamesnaiguscomposer@gmail.com.



Teaching Masterclasses
by Frøydis Ree Wekre

Teaching a masterclass is different from giving a private one-on-one lesson. An audience is present; they need to hear what is going on, and their attention needs to be nurtured. The teacher should be less personal than in a private lesson and take care not to expose the students' weaknesses in public. Also, the time available for each student is often limited.

Preparation. Be as prepared as possible, knowing the repertoire to be performed, time frame for each student, and other such organizational details. Also make sure that you are calm, open minded, and sensitive to the situation. Introduce yourself with few words; every minute is valuable. These days the audience can check you out on the internet if they wish.

The student. Ask for the student's name, age, musical background, and desired repertoire for the class. One could furthermore ask the student to express, before playing, what he/she wants or needs help with. Finally, encourage that the lesson be recorded.

Playing. Let the student decide how much to play initially, without interruption from the teacher: a solo piece, (part of) a movement from a concerto, or an excerpt, for example. I recommend that the teacher sit down while listening to the first performance. In many cases, it is recommended to sit down most of the time, also afterwards while teaching. A tall, standing teacher may feel intimidating to young or insecure students.

Response. After the initial presentation, the teacher may ask the student about his/her own thoughts: What was good in the performance, and what could be better? Or alternatively – after a realistic compliment – point out to the student one or two elements which could be improved. Hopefully these elements are of musical nature, but sometimes it may be necessary to address technical issues.

Fixing a problem. Now comes the time to attend to the student's challenges and/or musical choices. Here I strongly recommend that the teacher limit the number of words, chatting, stories from one's own life, name-dropping, and such. Get to the point as soon as possible: Define one of the issues and suggest or show a way to fix it, or at least to make some progress.

Time. After hopefully some good results, one or two specific compliments may be good, before moving on to the next issue or phrase. Keep an eye on the time, often. A strategically placed clock is better than constantly looking at the watch. Sometimes the first student in a group is given more time than those who come later; avoid this and keep to an equitable schedule.

Tools. During the problem-fixing sections/discussions, the teacher may want to use various tools, like an airbag, or body-language (such as conducting), or to address the emotional content of the musical story in question. The use of imagination and small surprises may often trigger better playing and less stress!

As an observer at many such classes on various instruments, I have often seen problems with time management, and some-times with lack of intensity. Compliments are often vague. Here are some ideas and suggestions for public masterclasses with general audiences (i.e., not limited to the teacher's horn studio), aiming to make teaching and learning in them more efficient.

Demonstrations. To demonstrate with your own instrument or not? It can be helpful and inspiring for the student if the teacher uses the good old copy method, by presenting a sound suggestion or demonstration. However, do not at first present a copy or parody of the student's way of playing. This often comes out as belittling and showing off as a much better player than the student, which is seldom the best method for helping to improve confidence. Singing is another option for sharing your suggestions, often better than words.

Audience. For keeping the audience interested, the teacher may occasionally give comments or pose questions directly to them, for example by asking their preferences on different interpretations. It is fundamentally important to speak clearly and loudly enough, without the back to the audience. Sometimes the masterclass is one of several in a row with the same audience. For the benefit of the listeners, the teacher could then briefly address different technical issues for each individual student, such as advice on breathing, posture, and so on.

Participation. From time to time, one or two persons from the audience might be invited to be helpers. They could assist with rhythmic issues (clapping afterbeats?), or by giving physical resistance to inefficient habits, such as raised eye-brows, body posture, disturbing movements, stretching the lips during inhalation, etc. Another way to involve the audience is with the Distraction Game, which works like this: The student performs something without stopping, no matter what happens around. The other persons do their best to distract the performer and thus stop the playing. The rules are: The "distracters" are not allowed to touch the performer, the instrument, clothes, or shoes, also not to take the music away. The performer should be physically safe. Usually this kind of "torture" helps to strengthen the student's focus, while the audience is activated – and having some fun as well.

Atmosphere. The learning is normally better if the general feeling is one of joy and good mood. The teacher can influence the atmosphere in this direction, for example by using some humor if it feels natural – although without low level jokes.

Finally. At the end of each lesson the teacher might want to ask each student if they learned something, and to explain with their own words what that might be. In between lessons, or at the end of the entire class, giving an opportunity for a few questions from the audience is often appreciated.

Acknowledgments: Thanks to Øystein Baadsvik, Nina Jeppesen, Mahir Kalmik, Marilyn Bone Kloss, Julie Landsman, and the pedagogical network Nordhornped for their valuable contributions.

Frøydis Ree Wekre is Professor emerita at the Norwegian Academy of Music.

COR Values

Ellie Jenkins, Column Editor

Patterson Hornworks

Cora and Jim Patterson



Jim and Cora Patterson are Patterson Hornworks. In business since 1997, they produced their first custom Patterson horn in 2001. Since then, they have expanded and now build Geyer and Knopf-inspired horns, a descant horn, and a triple horn, along with their original Kruspe design. Working together in their workshop in New Mexico, they aim to serve the horn community at large with quality, highly customized instruments. The following is a combination of a phone interview along with questions answered via email.

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

Cora Patterson: We built our first custom Patterson horn in 2001. Jim's journey into building horns started early on with a curiosity for how instruments were put together as early as junior high. Later, after college, he had jobs in both local brass shops and jobs in other industries (machine tooling and aerospace), where many skills transferred to his interest in horn repair modification and subsequently design and building custom horns. Our first Patterson custom horns were based on the Conn 8D/Kruspe wrap concept played by Los Angeles studio horn players. Joe Meyer and Brian O'Connor, both noted studio players, were among the first people to buy one of our custom horns.

Ellie Jenkins: When did you open Patterson Hornworks? Were you based in New Mexico from the start?

Jim Patterson: Officially we named the business in November of 1997, working out of our garage in Tujunga, California. The move to New Mexico was brought on by a confluence of several factors that all pointed to making a move. Most important, we needed a larger workspace, which was not an easy option in California from an economic viewpoint. Since we were not solely dependent on the Los Angeles horn community for business, we decided to widen our scope of places we could go. Cora grew up in New Mexico and had attended New Mexico State University in Las Cruces and the University of Texas at El Paso. In addition, we had family in Las Cruces, so logically that was high on our list and a good choice economically, allowing us to find a house and shop to fit our needs.

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

JP: I'm self-taught, read a lot of books on the trade, worked at other brass shops doing repair and modification, and I also took an extensive hands-on course in natural horn building taught by Lowell Greer.

EJ: Tell us a little about your histories as horn players.

CP: Horn was not my first instrument. I started horn at age 22 after completing a performance degree on trombone. I was always drawn to the sound of the horn and to the wonderful lines that horn players had in the orchestral literature. I studied horn with Francis Orval, who was then teaching at the University of Delaware. I never pursued a serious playing career. Instead, I did some teaching, and joined Jim in the horn shop full time in 2001. Since moving to New Mexico, I've played a bit with a community orchestra, with the Roswell Symphony, and as an extra with El Paso Symphony.

JP: I was playing the organ at age 12, but couldn't wait to play in a band, so I started playing the tuba in middle school. By the age of 14, I was already playing in several community bands. When I was 16, the horn caught my ear (while working on Alec Wilder's Trio for Horn, Tuba and Piano), so I switched to playing the horn and somehow managed to keep playing in all the community groups. I eventually attended the University of Southern California as a horn major, studying with James Decker and Vincent DeRosa. After college, I was offered a job in Robert Atkinson's horn shop and I jumped at the chance to learn more about making horns. I have pretty much followed this career path since then, except for 10 years where I worked in aerospace management. While in Los Angeles, I was a freelance player and worked with numerous orchestras along with some recording work. I also played with the LA Baroque Orchestra, a period instrument ensemble. Since moving to New Mexico, I continue to perform with the Las Cruces, El Paso, and Roswell Symphonies as an extra player.

EJ: Jim, when you worked in the aerospace industry, what was it that brought you back into the music world? How do you think those experiences in the aerospace field inform your work now?

JP: At the time, I wanted a stable job, a day job if you will. I wasn't necessarily looking for a career but ended up

with a very challenging job in management. Over time, I missed music and realized that I was not following my true path. When an offer to work once again as a brass repairman came, I saw the chance to get back into the music industry. Even though there was a substantial pay cut, I was much happier being back in music.

I'm self-taught, read a lot of books on the trade, worked at other brass shops doing repair and modification...

EJ: Vince DeRosa was a big supporter from the beginning, I understand.

JP: He has been a great mentor for everything I've done with the horn. I have his concept of sound permanently engrained in my ear. He used to say, "If you haven't got a [good] sound, what have you got?" For a long time, Vince played every horn and mouthpiece I made, so his teaching has gone well past just playing the horn for me. I have depended on his teaching every time I play or build a horn.

CP: Early on, being able to show Vince what we were doing and having the nod of approval from him really enabled us to sell our first custom horns to studio players in Los Angeles.

JP: I studied horn with him, but I also got a whole different, broader education from him. I used to go hang out with Vince. He'd bring horns out of his closet and say, "What do you think of this?" He was like a father. One time it was Vince and Myron Bloom, and me, when they were both working with Hoyer. They were playing horns and discussing/arguing the finer points of each, and I was just like a fly on the wall. I wish I had a recording of that! Although I'm not a professional horn player, per se, I got a lot from Vince in other ways. And I think that's an important point: You don't always study something just to do that thing.

EJ: You got a lot of information that informs what you're doing now from being in his studio, him having you try different things, and different horns, and different mouthpieces...

JP: And a background of how things work.

CP: And listening, too. Listening to sound, and listening for certain things in the sound. I think I got a similar education with my horn teacher, Francis Orval. I have more of a European sound in my ear, and I think those sensibilities helped when we were developing the Geyer and the Knopf horns. Some of the things in the sound of those are more soloistic, more European.

EJ: Can you verbalize what you're listening for in the sound of a horn?

CP: (Laughs) Gosh, I think that's one of the hardest things. Even between Jim and me, sometimes we'll describe a particular horn or customer's sound in completely opposite ways. Verbally describing a sound is just so difficult. Even the same words mean different things to different people. Jim and I have a little routine that we go through

naturally when we're fine-tuning a horn. I'll play certain things and Jim will play certain things, and between the two of us we start to refine.

JP: We're listening for overtones, and there's an excitement that happens in the room when everything is right. For the player, but especially for the listener.

CP: I like to sense how the horn resonates in my hands and feels on my lips through all the different registers – the connectedness of the notes, and if you *can* change the colors. Then intonation and just a sense of power, too, in the playability of the horn. These are all things that I like to see in the final product. There are so many different things that can affect a horn. We have several choices of bell flares that are all viable, and it just depends on the customer – their sound preferences, what kind of hall they're playing in – the flare will fine-tune that.

EJ: Are you making your own valves?

JP: No, our valves are made by Benjamin Kain. Interestingly, he'd been working for B & S, and had been thinking about going out on his own. When he got our order for valves for our triple horn, that provided the impetus for him to start his

Over time, I missed music and realized that I was not following my true path.

own company. So that makes me feel good – we helped. It's a give and take. We helped him get started, and he helps us with the superior quality of his work. That's why we don't do it ourselves. For us, with the investment of time and in specialized high-end machinery that would be necessary, it's much better to buy valves from a craftsman who's singularly devoted to that.

CP: Being just the two of us, and not having access to a workforce that could turn our shop into a mini factory, it made more sense for us to work with the cottage industry model that European horn makers use. We have a bell maker (Sandner) and a valve maker, and then we make our tapers in house for the leadpipe and first branch. We buy extruded slide and branch tubing and bend that ourselves. Our construction, our tapers, and our braces are all big factors in putting together our horns.

EJ: It seems to me that the parts that horns are made from are similar, but the way they get put together makes all the difference.

JP: (laughs) And they're not that similar! There are very subtle differences, slight differences in angles, that sometimes add up to big differences.

CP: Think of it this way: Lots of different makers have a Geyer-wrap instrument. We have made our own tapers. We made the mandrels in shop. Where we place the braces is also our own. It's *inspired* by Geyer, but it's not a Geyer copy. That's why all these horns sound and respond differently.

EJ: You're very specific that your Geyer model is not a Geyer copy. How did you go about starting to make your first Geyer model?

JP: Geyer made a lot of horns, and they weren't all the same. That's something that people don't talk about. I've played some Geyers that played and sound like Kruspes. I started with some research, and I was really inspired by the sound of a Schmidt that I'd heard and played at Vince DeRosa's house. Every time I went to DeRosa's house, he'd leave a horn in an overstuffed chair, and that horn was *always* a Schmidt. So I was used to seeing that horn, and had played it, and Vince liked it, so when I got to building a smaller brass horn, that's what was in my mind.

I think the Schmidt has kind of the perfect sound. It has a core, and it's a warmer sound. The first branch on our Geyers is heavily patterned after the Schmidt. I put myself in Schmidt's shoes, and thought, "What was he trying to do?" I don't think the parts that were made were perfect, so you have to take the concept of what they were *trying* to do, and do that. I might measure something and think, "That's an odd dimension; I'll do something different."

EJ: When did you start making the Geyer model?

JP: That was 2012, and the reason I started making a Geyer model has everything to do with Nancy Joy. She'd been playing one of our Kruspe models, but decided that she needed something smaller and lighter. So she was thinking of buying another maker's horn. I said, "No. I'll make you a horn." And that's how it started. She got the first one. Then that horn got stolen out of her house. It did get returned, but it had been pretty badly damaged, so we rebuilt it. By that time our design had evolved, so we were able to update her horn to return it to her possibly even better than when it was stolen. We'd learned a lot between the time we originally built that horn and when we restored hers.

EJ: And they were always experimenting too...

JP: Sure. That's how horns are made. It's hard to make mandrels. It's hard to make them perfect. And sometimes parts don't perform perfectly. You don't want to copy that in perpetuity. You want to get deeper than that and get to the feeling of what they were trying to do.

CP: Our leadpipe is inspired both by the leadpipe we had on the Kruspe and by the leadpipes on some of the Geyer model horns that we liked. We made a few mandrels and tested a few. Andrew Bain was part of that whole testing process. We took a bunch of horns to him when we were working on the design, and he helped us settle on which leadpipe was the best fit for the horn.

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

JP: We're building five distinct models, all of which have various bell choices. We have Kruspe, Geyer, and Knopf double horns, along with our descant design and triple horn with high E-flat. We're always learning, refining our techniques, and making modifications. We have four different flares, which can be either nickel silver or brass, and can be hand-hammered or spun. All these

options are helpful in fine tuning a horn to a player's personal preferences.

We're also developing a new mellophone for horn players. It uses a horn mouthpiece and leadpipe, so it plays much like a horn, but has a more direct sound. There will be two models. Of course, one will be for use in marching bands. We're in the prototype stage of this design that will be marketed by Conn-Selmer. The second model is being designed with a different bell for an indoor bell-front instrument that could be used in a variety of ways including jazz and horn ensemble. Patterson Hornworks will make that one.

EJ: Mellophone seems like a strange path for a high-end custom horn builder. How did that come to pass?

JP: Our daughter, Ellen, brought home a mellophone from band camp in 2009 complete with a mouthpiece adapter, which was just a horrible instrument. My feeling was that no one could possibly play this instrument, let alone a high schooler. I knew I could make it better, so after getting permission from the band director, I made a new leadpipe that used a horn mouthpiece. It turned out pretty well, so I showed it to another band director in El Paso (also a horn player), and he just flipped over it. Not only did it solve many intonation problems, the sound was much better. So we have continued to modify hundreds of mellophones for schools all over Texas and beyond. They have pretty much become the standard mellophone for top marching bands.

As we made more and more of these instruments, it became clear to me that a slightly different instrument would be a useful addition to horn players' standard gear. The new instrument is not so much a mellophone, but more of an instrument that horn players could double on for playing jazz and other popular music. We have received some commissions for these instruments from dedicated jazz players, but want to avoid the connotation with the "mellophone," so we're going to call it a Hornette, a name suggested by John Clark.

Regarding development of new instruments; I've been working with Conn-Selmer on the design of a new mellophone. It's a new design from the ground up and will use a horn leadpipe. We are in the prototyping stage and these prototype instruments will be going to various high school and college bands as well as drum corps.

The Hornette is a different instrument. It will use a less flared bell, and will be a little more like a flugelhorn. There is an audio link on our website of John Dickson playing the Hornette on a ballad you might recognize as the well-known Bacharach song, "Alfie." hornworks.com/hornette/. We're excited about the possibilities of this new instrument and hope other horn players will embrace it as well.

EJ: You built some natural horns in the past. Are you still?

JP: We are certainly capable of building natural horns, that was the first custom instrument we made at Patterson Hornworks. We have a design based on Austro-Bohemian

(Vienna) orchestral horn pitched at A=430. We developed a full set of tapers and even made sheet metal mouthpieces. They are wonderful sounding! I believe we made 14 such instruments with full sets of crooks before focusing on the modern horn. Maybe we will come back to this and make them again but as of now we have let that rest.

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

JP: If you had asked this question two years ago, I would have answered 6-7 people, including 4 full-time, and producing as many as forty horns per year. Currently, we are back to the two of us, plus Phil Patterson and Ian Patterson on most weekends. I think we're making 10-15 horns per year. This gives us more time for fine tuning and developing new things.

EJ: How long does it take to build an individual horn?

JP: It takes 2-3 weeks to build a double horn (40-50 hours spread over that time), 4-5 weeks to complete a triple horn. Typically we are in process on several horns at the same time.

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

JP: Customization was a big part of our early business 1997-2012. We have made more than a thousand leadpipes and other modifications at the request of our customers. By doing this work, we learned a lot about horns, including tapers and various construction issues, and that experience has made us better horn makers. We've done all repairs including extensive restorations in the past; however, our focus has shifted primarily to building horns. That keeps us quite busy but we will always do our best to help repair and maintain our customers' instruments.

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

JP: We're incredibly grateful to still be building horns! We did downsize but it happened almost without doing anything. One worker (our son Phil) left to begin a career as a commercial pilot, and another worker moved to Denver. This happened just before the pandemic and turned out to be the right thing at the right time. Serendipity for sure.

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

JP: I'm not sure I would say I know what normal is. It seems like the changes happening worldwide are affecting the music industry. My hope is that people will always turn to music and art for a sense of community and upliftment. People want that sense of normal, and music and concerts can fill this need. Our business will have to adapt to whatever challenges are present.

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

JP: The Metropolitan Opera horn section is a big deal to us, with most of the section now playing Patterson horns. In addition, our horns are in several military bands throughout the country including the Army Field Band, President's Own, Pershing's Own, and the West Point Band. Locally, the Las Cruces Symphony and El Paso Symphony include our horns. There are also numerous freelance players, orchestral players, and horn professors around the US and worldwide. All our customers are important to us and I don't want to leave anyone out, so if you visit our website gallery – hornworks.com/artists – you can see many of the artists who play on a Patterson.



*Horn Section of the Metropolitan Opera Orchestra
L-R: Javier Gandara, Anne Scharer, Erik Ralske, Barbara Currie, Julia Pilant*

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

JP and CP: As custom builders and as players ourselves, we're interested in taking care of our customers and try to meet all their expectations for playability and quality. We're happy to make adjustments to a horn to make it more suited to a particular player, or to resolve any issues.

EJ: A closing note for readers: As the above makes clear, the Pattersons are devoted to excellence and to the horn. Though this interview includes details about their philosophies and working process, I highly recommend watching the Facebook Live session for even more information and first-person testimonials from players currently using Patterson instruments.

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Teacher Talk

Michelle Stebleton, Column Editor

Story Time in Studio Class!

by Margaret Tung

Like-instrument studio class is a wonderful time for students of varying levels and ages to join in a class together. I always strive to keep horn studio class engaging with a unique twist. In my experience, I have found that students can learn just as much away from the horn as on the horn. One class in particular that I find extremely effective is having the students read children's books out loud to each other in class. There are so many similarities between performing with your horn and telling a story to a class. Each student is asked to read part of a book out loud in front of the class and the goal is to keep the remainder of the class engaged while telling the most magnificent story! The first step on the teacher's end is to get a stack of 5-10 children's books, depending on the size of the class. I go to the local library and scour through the children's section and find books that the students might know from their own childhood or that have an interesting storyline. Nowadays I usually rummage through my daughter's collection of books! If you would like student involvement, you could even ask the students to find a book ahead of time and bring it to studio class.

The first challenge of this class for the students is performing in front of their peers. This exercise really asks them to step out of their comfort zone! Finding comfort in front of a class while reading an unfamiliar work can be a challenge. At first, students can be timid but, with the right atmosphere and encouragement in the classroom, it can quickly turn into a fun and supportive environment! I try to fill the class with lots of laughter and positivity. When performing on our instruments, we face that very same challenge of feeling uncomfortable while playing in front of an audience, especially in new venues or while sight-reading in an audition. We must overcome these feelings and continue to deliver a high-quality performance. This exercise helps to address these performing issues away from the horn. Some students even learn to love the spotlight over the course of a story!

Pacing is also important in reading children's books. Typically, the sentences are on the shorter side and the reader must determine how to pace a sentence, paragraph, page, etc. It is very easy to read through the text too quickly, often skipping over commas, periods, and other necessary punctuations. Giving the story moments of pause and dramatic silence can bring out the storyline to make it much more effective. In music, our scores can be written with fermatas, phrase markings, and caesuras, denoting different lengths of pause in the music that allow the music to

breathe in between phrases, creating a more vivid story.

Inflection while reading is also key to keeping the interest of phrases and sentences. This can relate to using a special tone color at the peak of a phrase or having a variety of articulation styles to convey as much excitement and interest as possible. In children's books, words or phrases are often repeated several times. For example, in *The Pout-Pout Fish* by Deborah Diesen, this phrase is repeated five times: "I'm a *pout-pout* fish with a *pout-pout* face. So I spread the dreary-wearies all over the place. Blub. Bluuub. Bluuuuub." As a listener, would you want to hear this phrase the same way every time? Or would you want

I have found that students can learn just as much away from the horn as on the horn.

some variance as it related to the plot-line of the story? This relates to playing repeated passages in our music; even though they are similar, there are

always ways to create interest and variance in repeated passages. This might be accomplished through articulation, dynamic, color of sound, speed, etc.

Another frequent challenge is dynamics and projection. Often the story can be read too softly and without clarity, where the audience in the back row cannot clearly hear the words. When this happens, the effectiveness of the storyline is lost, and the audience can't fully grasp what the reader is trying to say. This equates to the idea of projecting your sound and musical ideas in a hall when performing. Lack of projection and clarity can leave the music sounding lackluster. When performing, we must always consider playing to the back of the hall and exaggerating our musical ideas. After all, our bells face backwards!

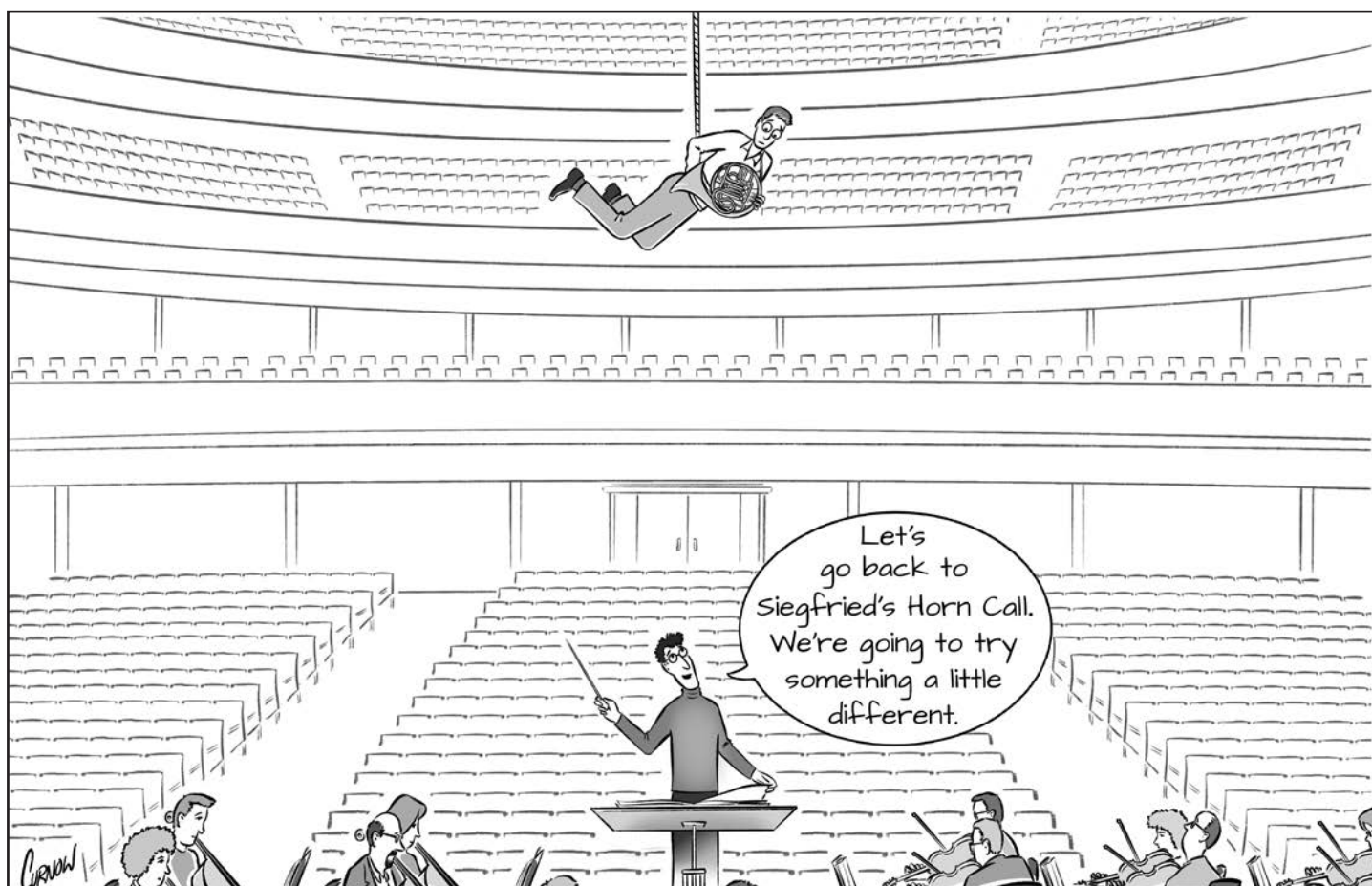
One interesting moment last spring was when one of my students started reading *The Three Little Pigs* and I asked her to have more projection in her voice. I remember my student looking surprised, as she thought she was already projecting enough. I had admitted to her that she was doing a fine job and I almost wanted to agree with her; however, everything is always relative to what came before you and after you. The student that read directly before her was incredibly animated, had even more projection and clarity, and spoke with a larger volume range. I related it to taking an audition and realizing that everything is relative to what the committee hears before and after your audition. If the person auditioning right after you plays with a bigger dynamic box, more style, more projection, etc., your audition will automatically be compared to the last person they heard. So even though my student was doing a great job reading, because the person before her had more expression, it made her reading seem to have a smaller box. This concept was particularly eye-opening for the class. To

win an audition, candidates must play with the biggest box relative to the other candidates to succeed.

Reading children's books in studio class is a fantastic means for students to become aware of how their story is coming across to an audience. Is the class engaged? Are they laughing? Are they garnering an instantaneous response from the reading? Overall, this class is a lighthearted way to encourage students to get outside the box with performance and musical expression. Students can address the art of performing, the pace of reading, inflections in their voice, dramatic pauses, the volume of their voice, projection,

clarity of speaking, and the overall character of the story. The best part about this class is that anyone can participate and learn from this experience! Happy story time to all!

Margaret Tung, DMA is the Visiting Assistant Professor of Horn at University of Kentucky. She completed her Doctorate of Musical Arts at The Ohio State University and holds a Master of Music from Rice University and a Bachelor of Music from DePaul University. Her teachers include Dale Clevenger, William VerMeulen, Oto Carrillo, Jon Boen, David Griffin, and Bruce Henniss.



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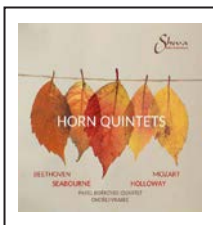
Recording Reviews

Lydia Van Dreel, Editor



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

Horn Quintets, Pavel Bořkovec Quartet
– Ondřej Vrabec. Ondřej Vrabec, horn;
Alexey Aslamas, Ondřej Hás, violin;
Matěj Kroupa, Helena Vovsová, viola;
Štěpán Drtina, cello. Sheva Contemporary
Records. SH 281



Beethoven, arr. Comberti, Horn Quintet, Op. 17; Peter Seabourne, *Fall*; Mozart, Horn Quintet, K. 407; Robin Holloway, Horn Quintet, Op. 135.

Virtuoso Ondřej Vrabec, solo horn with the Czech Philharmonic, joined forces with the fabulous Pavel Bořkovec Quartet to release a CD of quintets for horn and strings. Two of these works will be very familiar to horn players – the Beethoven Sonata, Op. 17, arranged for strings and horn, and the Mozart Horn Quintet, K. 407. These two canonical works are beautifully balanced by the introduction of two new works for horn and strings, Peter Seabourne's *Fall* and Robin Holloway's Horn Quintet, Op. 135. These composers had previously recorded other works with Vrabec and all were so pleased with the result that these new compositions were created for this collaboration.

Vrabec's playing throughout is perfect – appropriately light, precise, lyrical, and expressive on both the Mozart and Beethoven. On the two newer works, he shows his depth as a player in the turbulent, darkly expressive calls and melodies of the Seabourne. On the Holloway, Vrabec demonstrates his power, both in terms of range and dynamics. Equally impressive is the string quartet, including guest violist Helena Vovsová. Perfectly unified in style and sound, one couldn't ask for a more gratifying group of string players to collaborate with such a virtuoso on the horn.

According to the extensive liner notes by Seabourne and Holloway,

Several of Beethoven's early works were transcribed for string formations (quartet and quintet), both by the composer himself and others. In this spirit, the Bohemian oboist and composer Carl Khy (1770-1819), Beethoven's contemporary, made a string quintet version of the Horn Sonata, Op. 17. Employing a formation of string quartet with double bass, the horn part is largely allocated to the cello. Whether Beethoven approved this transcription is unknown, though one suspects he would

have accepted such a common practice. In the version presented in this recording, a further rearrangement by cellist Sebastian Comberti, the horn is reinstated together with a standard string quartet.

The score and parts of the Beethoven arrangement by Sebastian Comberti are available from Fountayne Editions fountayneeditions.com

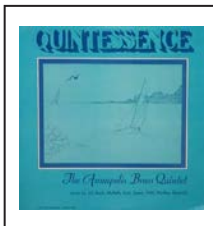
The second work, *Fall*, by Peter Seabourne, was inspired by a monoprism of his late wife, artist Marcelle Seabourne. According to his liner notes, "She had developed an original technique in this medium, using it to produce a series of turbulent abstracts relating to Tennyson's poem "Ring Out, Wild Bells" (part of *In Memoriam*, written on the death of his sister's fiancé). One of these prints was redolent of Renaissance and Baroque portrayals of the Last Judgement, or the Casting out of the Fallen Angels – the heavens open and a bolt of luminescence floods downwards, with flying forms illuminated as they pass in and out of the beam." This piece demands intense, rigorous performances from the strings and horn. Tumultuous, expressive, often deeply painful, this monumental piece is written in four movements: 1. Distant, Hazy - Suddenly Wild, Unrestrained; 2. Very Fast, Hesitant, Jittery; 3. Very Simply; 4. With Driving Urgency. The third movement, written as his spouse was dying, is particularly haunting. It opens with wheezing and gasping of the string quartet threaded by a simple, enduring melody played by the horn. As melodic material is passed to solo strings, flighty textures performed by the remaining strings creates a mysterious and supernatural aura until the movement dissipates into vapor. For more information on composer Peter Seabourne, visit peterseabourne.com

The Mozart quintet is performed exquisitely by the string players. Vrabec's ease and versatility on the horn is a model for any student.

Holloway's Quintet, written in May-June of 2020, is a four-movement work with some borrowed music from his earlier works. Specifically, the fourth movement uses a setting for unaccompanied voice of a sonnet by Lord Edward Herbert of Cherbury. Holloway's Quintet is, much like this sonnet, clever, bright, and delightful. It nicely completes this already extraordinary disc of works for horn and string. Bravi to Mr. Vrabec, the composers, and the phenomenal Pavel Bořkovec Quartet on this wonderful collection of horn quintets!

– LVD

Quintessence, Calvin Smith, horn. With the Annapolis Brass Quintet: David Cran, Haldon Johnson, Robert Suggs, trumpet; David Kanter and Tim Beck, trombone; Robert Posten, bass trombone. Crystal Records CD202.



Claude Le Jeune: *Revey Venir du Printemps*; Heinrich Finck: *Greiner, zanner*; Michael East: *Desperavi*; Johann Schein: Suite No. 3; Georg Engelmann: Paduana and Galliarda; Anthony Holborne: Three Pieces; J.S. Bach: Fuga IV; Ingolf Dahl: *Music for Brass Instruments*; W. Francis McBeth: *Four Frescoes for Five Brass*; Michael East: *Peccavi*; Daniel Speer: Three Sonatas; J.S. Bach: Contrapunctus VII; Jindrich Feld: Quintette; Walter S. Hartley: *Orpheus*; Wilke Renwick: *Dance*.

The Annapolis Brass Quintet enjoyed a 22-year career from 1971 to 1993, performing full-time and creating many recordings. The present recording is a rerelease of two LPs, 1974 and 1976. The ABQ underwent some personnel changes between the two recording dates, but the same horn player, Calvin Smith (1950-2011), is featured on both recordings. Smith was the horn professor at the University of Tennessee Knoxville.

The album is laid out chronologically, with the tracks from the 1974 LP coming first, followed by the 1976 tracks. The mid-70s were still early days in the history of the brass quintet, but things were changing fast, perhaps driven in part by the excellent work of the Annapolis Brass Quintet. Repertoire selections in the first portion of the disc focus mostly on early music transcriptions (almost all of them created by ensemble members), with the focus of the second half shifting to contemporary works. Whether or not this reflects a developing attitude of adventurousness in

the ABQ, it does point in the direction that many later brass quintets were to follow, exploring more and more the music of the present day, while still maintaining a link to the past.

The group sounds rich and polished, with a confident rhythmic feel. They are a two-trombone brass quintet, in the vein of that other ABQ, the American Brass Quintet. Calvin Smith, as the only conical instrument in the ensemble, uses his rich sound to glue everything together. He covers all the bases with equal aplomb. In the first part of the disc, he has fewer opportunities to shine, but in the contemporary works on the second half, he has his hands full, and it is a pleasure to hear him. Ingolf Dahl's *Music for Brass Instruments* shows off Smith's beautiful sense of phrase and drama.

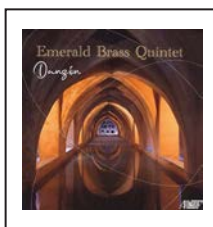
I enjoyed one small connection between the first LP and the second. The 1974 LP included Michael East's *Desperavi* (I Despaired), and the 1976 LP included the same composer's *Peccavi* (I Sinned). The two pieces are part of a set of fantasias by East, written in the early part of the 17th century, and so the pairing of these two LPs proved fortuitous, putting these two lovely works on the same CD.

A nice oddity is Walter S. Hartley's *Orpheus*. Seeing in the liner notes that Hartley died in 2016, I anticipated a contemporary work, but *Orpheus* is beautifully written in the style of a Renaissance madrigal.

One final connection to the horn world is Wilke Renwick's short piece, *Dance*. Renwick was a hornist in the Denver and Pittsburgh Symphonies. *Dance* features lively and powerful playing from all the ensemble members. This retrospective of some of the ABQ's early work is a welcome reintroduction to that fine ensemble.

– Daniel Grabois, University of Wisconsin-Madison

Danzón, Emerald Brass Quintet. Leslie Hart, horn; Brett Long, Max Matzen, trumpets; Chris Van Hof, trombone; T.J. Ricer, tuba. Albany Records TROY 1839.



All arrangements by Chris Van Hof. Piazzolla, *Libertango*; Albéniz, *Suite Española*; Arturo Márquez, *Danzón No. 2*; Fauré, *Dolly Suite*; Ravel, *Le Tombeau de Couperin*; Stravinsky, Selections from the ballet *Pulcinella*; Piazzolla, *Meditango*.

Formed in 2006, the Emerald Brass Quintet presents their debut album, *Danzón*. Immediately gripping from the get-go with its fast-paced, fantastic arrangement of Astor Piazzolla's *Libertango*, this CD takes the listener on a journey through musical dance forms and traditions from Argentina to Russia.

Both Piazzolla's *Libertango* and Arturo Márquez's *Danzón No. 2* feature Pedro Fernández playing Latin percussion. The addition of percussion truly brings them to life, and

the quintet swings like any grooving dance orchestra from the mid-20th century.

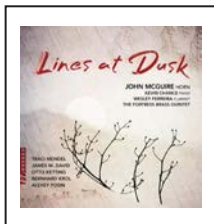
From the music of Mexico and Argentina, the CD then takes the listener on a tour through Europe, starting in the Iberian peninsula with the Albéniz *Suite Española*, to France and finally, Russia, via music of Fauré, Ravel, and Stravinsky.

All the arrangements are by the multitalented trombonist in the group, Chris Van Hof, who also teaches at Ball State University. The group members met during their graduate studies at the Eastman School of Music and have since found teaching appointments throughout the United States.

This is an impressive debut CD by a quintet of talented players. The arrangements are bright and fresh, the playing is solid, and the album takes the listener on an enjoyable musical journey. We can all look forward to whatever comes next from the Emerald Brass Quintet!

– LVD

Lines at Dusk, John McGuire, horn; Kevin Chance, piano; Wesley Ferreira, clarinet; The Fortress Brass Quintet. Navona Records.



Tracy Mendel, *Landscapes, Series II*; Traci Mendel, *Lines at Dusk: Hymn to the Rising Moon*; Tracy Mendel, *Nocturne*; James M. David, *Batuque*; Otto Ketting, *Intrada*; Bernhard Krol, *Laudatio*; Alexey Posin, Brass Quintet No. 1.

John McGuire's 2020 album features contemplative repertoire interspersed with moments of intense energy, inspired by cultures and images from around the world. The first half of the album is comprised of three pieces by composer Tracy Mendel, with whom McGuire has had a decades-long musical relationship. *Landscapes, Series II* is evocative of three images inspired by Japanese art. The standout is the second movement, which paints a picture of a rice farmer patiently waiting for a break in the rain. Mendel utilizes note-bending effects on the horn and plucking sounds on the piano to mimic the sounds of a shakuhachi and traditional accompaniment. McGuire and pianist Kevin Chance make wonderfully musical use of these effects. Never rushed and sometimes humorous, Mendel's musical landscape reminds me of a calm but unfocused stream of thought. The title track, *Lines at Dusk: Hymn to the Rising Moon*, is rhythmically sparse but not calm. Mendel's horn writing is evocative of its subject material, the rise of a full moon over Lake Catherine in Louisiana; a slow and steady ascent into the high register is performed beautifully by McGuire.

For *Batuque*, McGuire collaborated with clarinetist

Wesley Ferreira, with whom he commissioned the piece in 2017. Colorado State University colleague James M. David named *Batuque* after a musical and dance genre from West Africa and Brazil. The first movement mimics singers with heterophonic and call-and-response themes in the horn and clarinet. McGuire and Ferreira make the rhythmically complex lines sound improvisatory, a difficult task considering the coordination of the parts. The second movement's percussive inspiration is achieved through an incredible rhythmic groove and extended techniques utilized by all the instrumentalists. The high energy is made even more effective by the contemplative nature of the first half of the album.

McGuire includes two mainstays for solo horn, Ketting's *Intrada* and Krol's *Laudatio*. Even in extreme technical passages, McGuire's playing never feels rushed. His patience emphasizes the contrast between fanfare and lyrical passages in the Ketting, giving each their own weight. The Fortress Brass Quintet, of which McGuire is a founding member, closes the album with Alexey Posin's Brass Quintet No. 1. The quintet contrasts the rest of the album, drawing attention to the stylistic diversity of the repertoire. Otherwise a traditional brass quintet, the form is altered by an extremely short second movement that bridges the first and third. The humorous third-movement coda ties the album up in a neat little bow: the tuba enters alone with a dance-like groove, interrupted by a glissando by McGuire that demands one last repetition of the movement's main theme.

Lines at Dusk shines a light on music for horn that deserves more attention.

– Justin Stanley

The Corno D'Amore, Justin Drew, horn; Julie Vidrick Evans, Organ. Tonsehen TSN-003.



Alessandro Marcello, Concerto in D Minor; Johann Sebastian Bach, Concerto in A Major; Tomaso Albinoni, Concerto in D Minor; Georg Philipp Telemann, Concerto in B-flat Major.

Dr. Justin Drew of the University of Maryland released his first solo album in February of 2021. The album has a delightful concept; all are Baroque concertos originally written for oboe or oboe d'amore and string orchestra and arranged now for horn and pipe organ.

In the liner notes, Drew observes that the melodies of the concerti are "beautiful and accessible to the modern-day horn player." While this is true and well-demonstrated on *The Corno D'Amore*, it is also clear that these concerti require

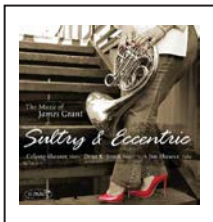
quite a bit of endurance, control, and flexibility. Luckily, Drew is up to the task. The slower movements feature fine lyricism and control. Some of the highlights of this album are the improvised ornaments added in repeated sections. Drew artfully (and joyfully!) demonstrates multiple types of ornamentation within these sections; trills of every velocity and purpose, appoggiatura and grace note accentuation, rocketing scales, and fluid turns. Organist Julie Vidrick Evans (at home on the organ at Chevy Chase Presbyterian Church where she is the artistic director), matches Drew's finesse and provides a historically informed and multi-textured world for the horn soloist to inhabit. Fans of the organ will be interested in this disc for her playing alone.

Hopefully these arrangements will be made available for public sale. They are perfect for both horn and organ recitals as well as ceremonial occasions. Congratulations on an inspiring recording!

– Leander Star, University of Mississippi

***Sultry & Eccentric*, Celeste Shearer, horn;** Dena K. Jones, piano; Jim Shearer, tuba. Summit Records DCD781.

James Grant: *Sultry & Eccentric*; *Why/Because*; Double Concerto for French Horn and Tuba; *The Solstice/Equinox Commissions: Stuff, Just a Thought, High Autumn, Endorphins*; *Waltz for Betz*.



Celeste Shearer has produced yet another gem of recorded artistry with her new album, *Sultry & Eccentric*, a project first conceptualized in 2013 and completed in July 2021. The album highlights Shearer's passion for promoting new music for the horn; a mission accomplished here by featuring original works for the horn by Copland Award-winning composer James Grant, along with arrangements of pieces for tuba and euphonium by the composer.

The disc's title track, *Sultry & Eccentric*, is a two-movement work that showcases two contrasting horn moods. *Sultry* is a warmly passionate jazz ballad full of deep, soulful tones. Conversely, *Eccentric* showcases the technical aspects of horn playing, requiring the performer to possess exquisite mastery of intervallic precision throughout the full range.

Originally released on Shearer's 2015 album, *Haunted America Suite*, *Why/Because* again showcases intrinsic and extrinsic strengths of the Shearer/Jones duo. The lyrical and luscious melodies are mesmerizing and create a feeling of dialog between two old friends reminiscing about various escapades.

Commissioned by 21 university wind ensembles and individuals, the Double Concerto for French Horn and Tuba was originally scored for solo euphonium and tuba with symphonic band. In this version, Shearer worked in

collaboration with Grant to rework the euphonium part into one more conducive for the horn, and the resulting incarnation may cause one to consider why the horn was not employed originally. The concerto features three quasi-programmatic movements with self-explanatory titles: *Playground*, *Passage*, and *Sprint*.

From the composer, "In 2001, 78 adventure-seeking tubists representing 30 states and three countries fearlessly joined the 2001 Solstice/Equinox Commissioning Consortium. As each Solstice and Equinox approached during the year 2001, a new recital piece was sent out to the participants. The four pieces now exist in versions scored for virtually every orchestral and band instrument." *Stuff* is a theme with seven variations and features two of Shearer's strongpoints: effortless lyricism and exquisite precision regarding articulation and range. Her signature tone is ever present, regardless of the mood or tessitura. *High Autumn* is a reflective hymn-like procession and requires the soloist to perform an outward expression of deep intrinsic awareness – presented masterfully here by Shearer. *Endorphins* again showcases virtuosic technique and mastery of articulation – two elements that sound as though they come naturally to the featured artist.

The album concludes with *Waltz for Betz*, a dreamy ballad with cinematic highlights. Grant suggests that the work is reminiscent of "Erik Satie by way of Henry Mancini," and his description is strikingly accurate. When combined with the warm body of sound produced by Shearer, her fluent phrasing and royal tone, the piece gives a final hint of elegance to an album filled with emotions.

This album is a premier example of new arrangements for the horn performed at a virtuosic level, and is worthy of a place in a hornist's library.

– Patrick Smith, Virginia Commonwealth University

***New Paths, 21st Century Music for Horn and Piano*, Javier Bonet, horn;** Miriam Gómez-Morán, piano. Label: IBS Clasical 122021.

Francisco Zacarés Fort, *Cantus Horn*; Salvador Brotons, *Introducció y Galop* op. 148; César Cano, *Tientos de la trompa alada* op. 93; Juan José Colomer, *Mar sin Luna*; Miguel Bustamante, *Juegos sobre "Tocatico-tocatá"*; Miguel Ángel Tallante, *Elegía*; José Luis Turina, *Consolación*



Javier Bonet's newest album includes seven works by Spanish composers, the oldest of which was written in 2017. In an interview with the *Diario de Sevilla*, Bonet shared information about the origins of the album, stating that the impetus for these commissions came from personal relationships with the composers, some dating back to undergraduate studies.

Bonet and his collaborator, pianist Miriam Gómez-Morán, are consummate virtuosos, demonstrating flawless technique and beautiful lyricism across all works on this album. A favorite tune was *Juegos sobre "Tocatico-tocatá"*, composer Miguel Bustamante's tribute to Carles Santos's

1981 vocal percussion composition.

What I found especially interesting was the personal inspiration for the works on the second half. Tragically, Bonet's teenage son passed away as the works on this album were being composed. Two pieces from this collection were specifically dedicated to his memory, and another, *Consolación*, inhabits the same emotional space, despite being completed before Javier Bonet Silvestre's death. The performance of these works was profoundly moving; it was obvious how touched the performers were by the circumstances that inspired the compositions. While still virtuosic and lyrical as always, the pure emotionality is visceral.

I highly recommend this album. I learned about many contemporary Spanish composers who are writing works for horn and piano, and was touched by the expressive playing and compositional merit of *Mar sin Luna* by Juan José Colomer. I do wish that at least one of the seven featured composers had been female, but would recommend this album to anyone looking for diverse and virtuosic new music for horn and piano.

– Lauren Hunt, Utah State University

The Abe Mamet Trio, The Abe Mamet Trio. Abe Mamet, horn, Stephen Arnold, bass; Joe Palmer, drums. abemammet.bandcamp.com/album/the-abe-mammet-trio



The Abe Mamet Trio: *Dawn; Pink and Beige; Anticipation; Bright Blue; Joe Bonner; Mall Rats; Dusk.*

Originally from Denver, Colorado and now based in Washington DC, Mamet and his trio have just released their eponymous debut album, available digitally or on vinyl. Conceived specifically for vinyl playback, this album was recorded entirely acoustically. There are no overdubs, splices, or effects added in post-production.

The seven tracks are all original, and the music is, as

described in the liner notes, heavily informed by Sound Awareness, a concept championed by Brother Ah, a DC-based horn legend and pioneer of improvisation. The late, great Brother Ah performed with many jazz legends of the 20th century and helped form American jazz and creative music throughout his career.

The musicians in the Abe Mamet Trio create a beautiful groove and unique mood on each track. It is delightful to listen through and appreciate the clarity of concept they create, strikingly complementary even through the disparate qualities of bass, drums, and horn.

If you want some creative improvised horn music that you can nod your head and groove to, get this album, and for a warm, old-school acoustical experience, buy it on vinyl, available through Mamet's site on Bandcamp.

— LVD

The Phoenix, Martin D. King, Horn; Mark Stevens, piano; Sarah Miller, trombone; Chris Dickey, tuba. Emeritus Recordings. Emeritus 2021.

Arthur Frackenpohl, *Three Dances for Horn and Tuba*; Amir Zaheri, *Secret Winter*; Sy Brandon, *Miniatures for Horn and Piano*; Anthony DiLorenzo, *Phoenix Sonata*; Sy Brandon, *Suite for Horn and Piano*; William Grant Still, *Romance*; Brad Edwards, *Five American Folksong Sketches for Trombone and Horn*.

This disc features the talented brass faculty from Washington State University performing music by American composers. Frackenpohl's *Three Dances for Horn and Tuba* is a set of short duets in old-timey jazz styles. The horn and tuba perfectly balance each other in this homage to the Rag, Waltz, and Bossa Nova.

Secret Winter by Amir Zaheri is dedicated to Charles "Skip" Snead, Professor of Horn and Director of the School of Music at the University of Alabama, where Zaheri teaches composition. Slow and lyrical with an extended stopped section in the middle, this piece expresses a tender melancholy.

The *Miniatures for Horn and Piano* and *Suite for Horn*

and Piano are both by Sy Brandon, Professor Emeritus of Music from Millersville University. Both works are fun and accessible for performer and audience.

Anthony DiLorenzo's *Phoenix Sonata* was written in 2010 and commissioned by William VerMeulen via the International Horn Society's Meir Rimmon commissioning fund. DiLorenzo's Hollywood-style writing is lush and sonorous. Equally lush and full is Martin King's horn playing; however, the mastering of the CD doesn't really allow the listener to hear the full resonance of his sound.

William Grant Still's *Romance*, originally written for alto saxophone, is a lovely, lyrical short piece when played down one octave on the horn. In *Five American Folksong Sketches* by Brad Edwards, Professor of Trombone at Arizona State University, familiar Americana tunes are cleverly set for horn and trombone.

This collection of music by American composers is well-conceived and performed, but throughout, the performance suffers due to some miscalculations while mastering the disc. Overall, this is an interesting and enjoyable collection of works, well performed by Martin D. King and friends.

— LVD



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Heidi Lucas, Editor

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Books

The Alphorn through the Eyes of the Classical Composer
by Frances Jones. Vernon Press, vernonpress.com, 2021, \$45.

A first look at this book may attract readers equally through the intriguing title or the beautiful cover art. However, its real treasures lie within its pages, where Jones has engagingly presented a thoroughly rigorous account of all things Alphorn. Carefully and comprehensively comprised, this book includes numerous images, figures, and musical examples in addition to extensive prose on a wide variety of topics related to the Alphorn.

While some chapters read a bit more academically than others, the content is nonetheless informative and clearly presented throughout. Appealing to researchers and readers alike, this book is unique in that it encompasses such a broad and detailed array of content related to the Alphorn,

from the etymology of its name, functional uses, impact on history, influence upon composers, as well as what it and its familiar motifs may be understood to represent in a broader context. I found the author's inclusion of ways in which the Alphorn had historically played an essential role in daily matters ranging from Animal Husbandry to signaling to be notable. Of particular interest may be the appendix, which features a meticulous list of works that include Alphorn motifs.

For anyone seeking information about the Alphorn, its history, and uses within a variety of contexts, this book is an indispensable resource.

– HL

The Historical Horns Handbook, Volume 1: Natural Horn, An Introduction
by Anneke Scott. Plumstead Peculiar Press; plumstead-peculiars.com, 2019, £48.95.

Anneke Scott's publication is the first in a multi-volume series of books on historical horns. This volume contains nearly 300 pages of information and is divided into two parts. In this resource, Scott thoroughly examines the basics of natural horn playing, including the tendencies and challenges of various notes. Many musical examples are included, providing the reader with a diverse collection of historical works to practice.

Part one is titled "The Basics" and focuses on choosing an instrument and mouthpiece, posture, maintenance, and other important items. Included in this section are price ranges of instruments, diagrams, and valuable instructions and resources for anyone new to the natural horn.

Part two makes up the bulk of the handbook and is titled "Introducing the Notes." In this part, nine subsections focus on open harmonics, tones and semitones, and individual notes within the staff, below the staff, and above the staff. As an example, subsection three is about

"Top F" and includes a detailed description of hand technique for this note as well as pages of exercises that implement this technique. The other eight subsections have similar content for the various notes and techniques they describe.

Overall, this volume is an incredible resource filled with pertinent information and should be considered a must-have handbook for anyone who performs on or teaches the natural horn. Scott is a modern-day expert on the instrument and is also well-versed in the historical writings of the virtuosi of the past. The volume includes many excerpts from the most important early writers about and for the horn including Jean-Antoine Blanc, Louis-Francois Dauprat, Heinrich Domnich, Frederic Duvernoy, Luigi Frontori, Jacques-Francois Gallay, Anton Hampel, Giuseppe Mariani, Giovanni Punto, and others.

Any horn player, from beginner to professional, could benefit from the content of this text.

– Jonas Thoms, West Virginia University (JT)

Playing from the Core: A New Method for French Horn

by Tommi Hyytinen. Fennica Gerhman, fennicagehrman.fi, 2021, €34,90.

Research interests and collaborations in Alexander Technique and performance have yielded a number of resources directed at musicians, with an increasing (though by no means saturating!) number becoming available on the market within the past 10 years. Though not expressly or directly devoted to horn players, a number of these volumes focus on invigorating the connection between an awareness of one's own physicality and their mind, to create a confluence of performance related elements to yield a relaxed, and ideal setup for the creation of music.

Tommi Hyytinen's new book seeks to provide a method for approaching the horn which marries ideals derived from his expertise in the areas of horn playing and the Pilates method. In the introduction to his book, Hyytinen notes the influence of his own experiences on his writing of this book, with particular emphasis placed on two principles: that "the musician's primary instrument is their own body" and that "mental preparation should always form a part of instrumental teaching." The book is then divided into sections entitled, "Body," "Body Exercises," "The Unity of Mind and Body," "Mental Exercises," "Balanced Practice," and "Musical Exercises," concluding with acknowledgements and a bibliography. Each of these sections is comprised of a series of subsections – topics which are listed in the table of contents and upon which the author expands.

However, one of the things that makes this book dis-

tinct is Hyytinen's approach in sharing information related to each of these topics. He provides a short description (and/or set of relevant tips) of each topic at the beginning of each subsection. He then presents additional information, divided into "In a Nutshell" summaries, which are generally comprised of a few short paragraphs, followed by "Deepen Your Knowledge" segments, which expound in greater detail on the topic.

The book is clearly laid out and comprehensively presented. Hyytinen provides suggestions and reminders throughout to strengthen readers' connection with the content and apply it to their own understanding and practice. The ending section of "Musical Exercises" includes an extensive regimen of warmups and technique exercises which can be configured into an endless array of daily routine options and is capped with an original etude composed by the author. The layout of the book is easy to navigate and the book itself is easily portable and of solid construction; in bending back pages as I was reading and rereading through the book, I found that it ably withstood my page flips as I read in my chair, and the various bends it endured when I had it up on my music stand.

I found this book to be an excellent read and have already recommended it to students and colleagues from a variety of backgrounds. I believe it is an essential resource for the 21st century musician and horn player.

– HL

International Horn Society: The First 50 Years

by Jeffrey Snedeker. International Horn Society; hornsociety.org, 2021, \$75.

There was once a cartoon in *The New Yorker* magazine where a little girl asks her sister: "Sis, who were the Beatles?" Now I don't expect incoming freshmen to know about the jokes in the Mozart concertos or even who Mozart wrote them for, but what's important is not just having a basic knowledge of who was who in the early days – it is also about who's who all the way along. Young players spend a great amount of time and energy trying to get into All-State, but rarely know even the basics of the rich history of their instrument and the people who played it: hunting horns, Hampel and hand horn, invention of valves, Dauprat and the Paris Conservatory, Franz Strauss vs. Wagner, invention of the double horn, famous soloists, and all that. There's a lot to learn, and young players seldom even have a start on that by freshman year in college.

What they also often have only the faintest acquaintance with is the more recent horn world, even including the horn world around them today. The fact is that it is more difficult in some ways to learn about the more recent who's who and horn happenings since 1900 than the more distant past. We have the International Horn Society to thank for both creating international horn events as well as sharing a huge amount of information through its publications. But you may, like me, have a large stack of *Horn Calls* but don't really know any more what information is where, if, say, you wanted to educate your fresh-

men (or refresh your own memory) about who is (or was) who, as well as the history and workings of the IHS itself.

Help has arrived! Jeff Snedeker – long one of the hardest working persons in the horn business – has completed a hornistic Labor of Hercules by assembling an attractive solution to the perennial problem of generous gaps in our knowledge of horn history, especially more recent horn history, of knowing who and what and where. He has partnered with Greg Cohen, who did the graphic design and layout of this grand, weighty, and colorful tome. Our collective debt to them for this great effort (in both quality and quantity) is such that we should all send them handwritten thank you notes.

There is a felicitous German phrase for a wonderful musical happening: *Ohrenschmaus*, that is, a feast for the ears. In this case, we have an *Augenschmaus*, a feast for the eyes, starting when you open the cover: you see a glorious and playful layout of all the covers of all of *The Horn Calls* since the first one in full color. And to accompany the visual delight is the content itself, which is a feast for the mind.

Now we must address my failure: there is no possible way to list all that this comprehensive volume contains, so I (and you, dear reader) will have to be content with some samples, summaries, and excerpts as I guide you through the major sections of the book.

Prelude: Forerunners of the IHS by William Melton. Bill Melton has long been my favorite horn historian. He hits one out of the park once again with this wonderful tour through historical predecessors to the IHS. He packs an astonishing amount of horn history into nine pages (followed by 57 footnotes!) which should be required reading for everyone who owns a horn. Not just to know more, but especially because his writing is so enjoyable and engaging. I could easily and happily devote most of this review to the many nuggets of horn lore therein. Let me entice you with a few; then you will have to discover the rest yourself when you get your own copy:

- "Though modern horn technique is the product of many contributing cultures, the horn society was at its roots a largely German phenomenon."
- "...in the late 19th century ...the flood of German hornists that sailed to the United States was prodigious." "...scores of German *émigrés* who dominated the horn sections of orchestras like Chicago, Baltimore, Philadelphia, Cincinnati, and Boston..."
- "The first Annual Horn Workshop at Florida State University in 1969..." "...the following year the International Horn Society was formed. The three oldest artists present in 1969 were horn players Anton Horner (aged 93), Max Pottag (92), and horn maker Carl Geyer (87). All had been born and trained in German-speaking lands."

Chapter 1: "The Formative Years, 1969-1980" is a fascinating read about the birth and growth of the fledgling society (copied subsequently by all other wind instruments). This era is replete with names that our generic incoming freshman is not likely to be acquainted with, but should be. This chapter is the place to start. This section describes the first eleven years of horn workshops and the first ten years of *The Horn Call*. If you have a tall stack of old HC's, this is a good place to find out what content is in which issue.

Chapter 2: Workshops and Symposia. "Workshops and their better-dressed siblings, symposia, have been the foundation of the International Horn Society since its inception." An overview of *all* of the IHS symposia – content and artists, including photos and programs. This is the perfect place to put faces (photos) with all those famous names, as well as take a stroll down memory lane if you have been to some.

Chapter 3: IHS publications. One of the most important parts of the society has been the sharing of information through its publications: journals, newsletters, directories, and other publications. There have been too many *Horn Calls* to go through in detail, but this section does a good job in giving summaries of content by the decade. There are illustrative photos and covers on every page. Besides the journal, this section also covers the online presence of the society.

Chapter 4: The IHS and New Music for Horn. "From its beginning, the International Horn Society has supported the development of new repertoire for the horn." This chapter recounts the history of the composition contests, plus the Manuscript Press and IHS online music sales.

Chapter 5: IHS Scholarship Programs. This chapter covers in detail the various performance scholarships for young players over the years.

Chapter 6: Other IHS Projects and Programs. This includes Regional Workshop Grants, the IHS archive, the Thesis Lending Library, the Friendship Project.

Chapter 7: IHS People. You get a lot of famous names in Chapters 1 & 2; in this chapter there are certainly more of those, but here there will be some less-familiar names from folks who have done the work for the society behind the scenes. This chapter features a list of all the members of the Advisory Council over the years, as well as the IHS officers. It also lists all the Honorary Members as well as those who won the Punto Award for their major contributions to horn playing.

The last section is entitled IHS Memories: pages of brief tributes to the IHS from many people.

To sum up this simultaneously too-long and too-short summary of all that is in this remarkable book:

- If you love the horn
- If you want to brush up on your horn history and people and the IHS itself
- If you need a source to educate your students about where this all came from
- If you want to be the Compleat Horn Player

You need to run, not walk, to get a copy.

And don't forget to send Jeff Snedeker and Greg Cohen a thank-you card or Starbucks gift card for their excellent work in producing this outstanding volume.

– Jeffrey Agrell, Professor Emeritus, University of Iowa

Solo Horn

Aircraft para Trompa Solo

by João Gaspar. AvA Music Editions; editions-ava.com/en, 2020, €9.

Flight. It is a topic that catches the imagination, and it is the source of inspiration for this new solo horn work by Portuguese composer João Gaspar. His specific inspirations for this work are the military aviation pioneers of Portugal. The work begins with a calm, memorial section, followed by a section that takes flight.

The work may be performed two ways. A shorter version focuses on the opening Memorial section and cuts the

final Farewell section, and the full version includes the take-off. The outer sections are of moderate difficulty with multiple sections of stopped horn, and the flight is more technical. Both sections make much use of the harmonic series.

This work could be effective for a themed recital related to flight or, with the cut, as a short memorial reflection for any suitable occasion.

– John Ericson, Arizona State University (JE)

Horn and Piano

Illustrations on Poems by Attila Jozsef

by **Roland Szentpali**. Editions BIM; editions-bim.com, 2017, CHF20.

Hungarian composer and tuba player Roland Szentpali composed this work at the request of horn player Andras Kovalcsik for the 2018 Hungarian National Horn Competition. The work is for horn and piano, contains three movements, and is approximately seven minutes in duration.

The first movement, "Munkashalal" or "A Worker's Death," is colorful and filled with contrast. The tempo changes frequently, alternating between allegro, moderato, and andante. Bass clef is used and, based on the notes present in the concert pitch piano score, is in new notation. The second movement, "Kis Asszonyom" or "My Little Lady,"

is a slow, lyrical movement. The third movement, "Perc" or "A Minute," is fast and technically challenging, with much of the movement at a presto tempo.

Overall, this work covers a 3+ octave range (g to b") and requires the use of stopped horn, flutter tongue, lip trill, and multiple tongue techniques. It contains many rhythmic challenges as well as large dissonant intervals and would be best suited for an advanced player looking to take on a worthy challenge with an accomplished collaborative pianist.

– JT

10 Vocalises by Auguste Panseron and Marco Bordogni selected

by **Joseph Meifred (1791-1867)**, newly edited by **Jeffrey Snedeker and Bob Ashworth**.

Edition DB; editiondb.com, 2021, £ 25.

A welcome new edition is this collection of vocalises arranged for horn and piano, originally published as the concluding section (pages 87-111) of the comprehensive *Méthode pour le Cor Chromatique* (1840) by Joseph-Émile Meifred (1791-1867). It is unfortunate that only scant materials from this seminal horn method are in print today. Meifred in his original preface (p. 86) explains that these works were not only excellent for study on the valved horn but also recommended their performance as *Salon* pieces.

Each of these vocalises is a breath of musical fresh air. The name of Bordogni is familiar to us today from the editions used as brass (especially low brass) teaching materials, and the melodies found here will fortunately all be new to the listener. The Panseron works are of a similar scope and character. Singly or in groupings of works, these are all fine recital selections, worthy of performance.

This new edition comes with two different horn parts. The primary version, edited by Bob Ashworth, is for modern horn, which also aligns with the piano part. Compared to the original 1840 edition, Ashworth has made many minor (and smart) changes to suit the modern horn, which include articulation changes and dynamics. For the modern purchaser of this collection, these would be your primary performance copy, a charming addition

to any horn recital.

Also included with this edition is a historical horn part, edited by Jeffrey Snedeker. For artistic reasons, Meifred especially wanted to maintain the use of some right-hand technique in his valved horn playing in order to perform what he referred to as the *Notes sensibles* [sensitive tones], particularly those a half step lower than the tonic or the fifth of a key. To quote from the *Méthode*, "I have advanced ... that to want to prohibit all the stopped notes of the horn, replacing them with open sounds, would be to inflict harm on the countenance of the instrument and to make it to lose its special character that gives it an indefinable charm." In the body of the *Méthode* he explains his specific technical approach at length, but leaves it to the student to apply the principles to these vocalises. Snedeker in the historical horn part reverts back to the original Meifred edition musically, and adds to it his realization of the Meifred performance system, with specific fingerings for the two-valve horn (crooked in F) and half stopped notes.

This edition should be performed on a smaller bell, historical horn, where the intimate shades and nuances of color can best be more fully realized. These would be effective works for a lecture recital or performance focused on historical horn.

– JE

Horn Quartet

A Project Overture

by **João Gaspar**. Ava Musical Editions; editions-ava.com/en/, 2021, €14.

This overture for horn quartet was commissioned by the HornProject Horn Quartet and premiered in 2015 at the first HornProject Horn Festival in Lisbon, Portugal. The work is a little more than two minutes in duration, and the horn parts are organized like an orchestral horn section with the first and third parts higher in the range and the second and fourth parts lower. The first and third parts are primarily written in the middle to high range of the instrument (a' to g"), the second part is primarily written in the middle range (f' to c"), and the fourth part is entirely

in bass clef and explores the lowest range of the instrument (F to f").

The work is celebratory in nature and would work well as an opener or closer to a program. The tempo is moderate, ranging from quarter note equals 88 to 96. Dynamically, it is primarily on the louder side of the spectrum. The writing is rhythmic but not overly complex. The melodic content is triumphant with the fourth horn often presenting melodic material.

Overall, *A Project Overture* is an excellent choice for an

advanced high school or college level ensemble and could be performed with minimal rehearsals. The greatest challenge for the ensemble is in the range of the fourth horn part, as it would require someone with a well-developed

low range to perform the part adequately. It appears that the work would also be effective in a larger ensemble with the doubling or tripling of parts.

– JT

Horn Ensemble

Eine (kleine) Alpensinfonie

by Richard Strauss, arranged by Peter Damm. Uetz, 2021.

The latest addition to the Peter Damm series of music for horn is an arrangement of Strauss's massive work. This version is for fifteen horns, organ, and cowbells and contains much of the original work.

As one can imagine, this arrangement would require a collection of very advanced horn players. The top parts are often in the highest part of the horn range (extending up to d'') while the lowest parts perform largely on the opposite end of the range spectrum (down to eb). The

rehearsal numbers in this version mostly correspond with those of the original orchestral version, making it relatively easy to compare the original to the arrangement.

A live performance of this work would be a monumental task. It is likely that the performance of this arrangement would be 20+ minutes in duration and would require the guidance of a capable conductor. The realization of this horn version of *An Alpine Symphony* would truly be a sight to behold.

– JT

Brass Quintet

Marco Bordogni: Melodious Etudes

arranged for Brass Quintet by Nir Fishkin. Cherry Classics Music; cherryclassics.com, 2021, \$32.50 digital or print versions, \$48.75 for both.

There have been a few iterations of the popular Vocalises by 19th century tenor Marco Bordogni (1789-1856) that I have seen over the years. Brass players love to develop musical phrasing and style with the transcription of these lyrical studies arranged by Boston Symphony trombone legend Joannès Rochut (1881-1952). It makes sense that a living brass player would see an opportunity to enrich the brass quintet genre with a new arrangement.

Nir Fishkin, a professional trombone and euphonium player from Israel, has arranged ten Melodious Etudes for brass quintet. As a horn player myself eternally enjoying the benefit of the trombone etude book, a.k.a. just "The Rochut" in my studio, to enhance bass clef performance, low register sound quality, and myriad other reasons, the ten melodies Fishkin chose to arrange are all very familiar to me.

Initially, Fishkin's collection strikes me as a great addition to the literature for an undergraduate quintet that might already be playing from The Rochut in applied lessons. Everyone in the group gets a chance to play the melody as it passes around all five players in their respective ranges. Fishkin has done a good job of arranging

the supporting music roles from the original manuscripts (available on IMSLP) into the brass quintet. In other words, the players who aren't playing the melody are playing the piano accompaniment.

Difficulty varies among the etude melodies. For example, the first Melodious Etude "Andantino" in this arrangement (the second Vocalise from the original 24 Vocalises of Marco Bordogni) is perhaps a grade 3. Fishkin's collection of ten Etudes, not a direct reflection of the original like Rochut's, doesn't necessarily move progressively from one to the next. However, some arrangements are more complex and technically challenging in range, rhythm, and how the parts fit together cumulatively.

These ten new brass quintet arrangements are a good addition to the literature and will help build all the techniques we seek to build individually but in a chamber setting. Even the most seasoned and advanced brass quintet groups will enjoy the challenge of blending and polishing their melodic style with these arrangements. We can hope that Mr. Fishkin will continue the effort and arrange more of these time-tested Melodious Studies.

– Abigail Pack, University of North Carolina at Greensboro

Brass Ensemble

Finale from Symphony No. 2 in G minor, Op. 34 by Wilhelm Stenhammar,

arranged for brass choir, timpani and organ by Ross Holcombe. Cherry Classics Music; cherryclassics.com 2020, \$60/ digital and print versions, \$90 for both. 16 ½ minutes.

Swedish composer Wilhelm Stenhammar (1871-1927) was a contemporary of Jean Sibelius and Carl Nielsen. Stenhammar wrote the second symphony between 1911-1915. The finale features a grand fugue, which according to the publisher, "displays Stenhammar's preoccupation with counterpoint as a way of overcoming his doubts about his compositional knowledge."

Ross Holcombe's arrangement was commissioned by

Richard Drury for the New England Conservatory Winds. The instrumentation is 4 horns in F, 5 trumpets in C, 3 trombones, bass trombone, euphonium, tuba, timpani and organ. (Trumpet 1 also doubles on piccolo trumpet.)

The score includes information for each instrument regarding performance suggestions. For an ensemble of this instrumentation, this is an excellent arrangement appropriate for advanced performers.

– Benjamin Lieser, University of Central Florida

A New Voice for the Wagner Tuba

by Ricardo Matosinhos

The Wagner tuba is a wonderful instrument, played by the horn players. It joined the orchestra in operas and symphonic works in the 19th century, and it started to take part in movies in the 20th century. Unfortunately, because it is a very expensive instrument, not every horn player or organization can afford them. However, there has been a revival of interest in the Wagner tuba recently, in part due to low-cost instrument makers. Nevertheless, the first question every horn player asks: is there any solo or chamber music repertoire for Wagner tuba? [Portuguese version of this article available at hornsociety.org/publications/horn-call/extras/]

When compared to the horn, playing the Wagner tuba presents a few challenges. The playing position might be problematic for some hornists in terms of accuracy and flexibility, and there might be intonation and articulation issues.¹ Despite of all these challenges, as mentioned by James Decker, the popularity of the Wagner tuba increased in film scores because “The musician who plays two instruments on one job earns 50% more. Conversely, the employer pays 50% less for a second instrument than a second musician.”² So far so good, but the question then is, what to play on the Wagner tuba outside operas, orchestras, or film scores?

As a starting point for this article, there were a few solo and chamber music pieces; however, as the research evolved, the number of pieces kept increasing, reaching an astonishing number of 100 pieces for solo and chamber music including the Wagner tuba! When talking about the Wagner tuba outside the orchestral setting, Jan Koetsier’s *Skurile Elegie*, composed in 1981, would probably be the first to come to mind. The fantastic research by William Melton uncovered a few more chamber and solo pieces and has contributed to the revival of this old instrument. Several sheet music publishers’ catalogs and sheet music databases were consulted while researching for this article.³

Horn groups such as the Los Angeles Horn Club⁴ or the London Horn Sound⁵ contributed either with original works or arrangements for groups of horns and Wagner tubas. It was not a surprise that from this list, 31 works were composed for this kind of group. It is worth mentioning the work of horn player Matthias Pflaum, who created eight of these arrangements. Within these works, one deserves to be highlighted for being composed just for a Wagner tuba ensemble: *5 Dramatic Pieces for 8 Wagner Tubas* by the British composer and horn player Andrew Downes.⁶

The next category with a large number of works is Wagner tuba solo. Here were found a total of 14 pieces, and one of them also includes electronics, followed closely by 11 works for Wagner tuba and a keyboard instrument (piano or organ). Relating to these two groups of pieces it is worth mentioning three recent projects by horn players who commissioned new music for Wagner tuba and were present at the International Horn Symposiums: Bruce Richards (2013), Erika Loke (2018), and Robert Palmer (2019).

Bruce Richards challenged the composition students at the Liège Conservatory to write for Wagner tuba.⁷ Eric

Bettens and Guillaume Auvray accepted the challenge, and their compositions were performed at IHS 45 in Memphis, 2013.

In 2016 Erika (Binsley) Loke received a grant from the Meir Rimmon Commissioning Assistance Fund towards commissioning Nick Norton’s *Gone to the Other Shore*, for Wagner Tuba and Electronic Media. She also did an arrangement for Wagner tuba and piano, including material from Wagner’s *Ring Cycle*. In the same year, Gary Bachlund composed the *Sonatina for Wagner Tuba and Piano*.⁸ Erika performed these pieces at IHS 50 in Muncie, 2018.

Robert Palmer also challenged several composers to write for the Wagner tuba. He performed three pieces for Wagner tuba and piano: *Golden Fantasy* by Randall Faust, *Scattered light* by Robert Davidson, and *Song without Words*, which I composed, at IHS 51 in Ghent, 2019. Being a composer himself, Robert Palmer also composed *Echoes of Abyssus* for Wagner tuba solo. Other Wagner tuba projects related to him include *Romance for Wagner Tuba and Piano* by Gina Gillie and the *Sonatina for Wagner Tuba and String Orchestra* by David Ott.⁹

For Wagner tuba and a keyboard instrument (either piano or organ), a total of 11 pieces were found. The peculiar *Sonata for Horn Family and Piano* by Emil Kristoffersen Børø includes horn, tenor Wagner tuba in B-flat, and bass Wagner tuba in F.

The next category includes six works for horn players and ensemble, either string, full orchestra, or mixed ensemble.¹⁰ While searching, *Edel Rhapsody* by Stephen Caudel appears as the first of its kind (1993) to include a Wagner tuba as a soloist with full orchestra. Like the Koetsier, two more pieces for Wagner tuba and strings were found: *Liszt but not Liszt* by Eurico Carrapatoso and the *Sonatina for Wagner Tuba and String Orchestra* by David Ott. One source mentions a *Concerto für Trompete und Wagner Tuba* by Robert Winkler.¹¹

It is no surprise that the traditional quintet composed of four Wagner tubas and a bass tuba, which can be found in the Wagnerian operas, is represented by six works on this list. A variation of this instrumentation can be found in *Remembered* by Steven Juliani, for three horns, two Wagner tubas, and bass tuba.

There are also six works for variations of either the traditional brass quintet or the wind quintet, where the horn is replaced by the Wagner tuba and the other instru-

Composer / arr.	Name of the piece	Year	Instrumentation	Disc	Publisher	Recording
Auray, Guillaume (1990)	Therouda		wb		Gallargue Auray https://www.g-a-conduct.com	
Backlund, Gary (1947)	The Hound of the Gibbets	2007	horn (or wtb), mezzo, pno	24	Gary Backlund http://www.backlund.org	
Backlund, Gary (1947)	Sonatina	2016	wb & pno	9	Gary Backlund	
Beatty, Stephen W. (1938)	Articulations for Wagner Tuba, Op.181	2012	wb	7	IASIP https://imsip.org	
Beatty, Stephen W. (1938)	Trio for Trumpet, Wagner Tuba and Euphonium, Op.256	2013	tptr, wb, pno	10	IASIP	
Beatty, Stephen W. (1938)	Trio for Alto Flute, Wagner Tuba and Piano, Op.338	2014	af, wb, pno	9	IASIP	
Beatty, Stephen W. (1938)	Trio for Bassist Horn, Wagner Tuba and Piano, Op.336	2014	bh, wb, pno	10	IASIP	
Beatty, Stephen W. (1938)	Trio for Bassoon, Wagner Tuba and Piano, Op.343	2014	bn, wb, pno	13	IASIP	
Beatty, Stephen W. (1938)	Trio for English Horn, Wagner Tuba and Piano, Op.339	2014	eh, wb, pno	9	IASIP	
Beatty, Stephen W. (1938)	Trio for Oboe d'amore, Wagner Tuba and Piano, Op.337	2014	omore, wb, pno	11	IASIP	
Beatty, Stephen W. (1938)	Trio for Oboe, Wagner Tuba, and Piano, Op.341	2014	ob, wb, pno	12	IASIP	
Beatty, Stephen W. (1938)	Trio for Wagner Tuba, Clarinet and Piano, Op.345	2014	wb, claret, pno	10	IASIP	
Beatty, Stephen W. (1938)	Trio for Wagner Tuba, Piano and Cello, Op.340	2014	wb, vc, pno	9	IASIP	
Beatty, Stephen W. (1938)	Trio for Wagner Tuba, Viola and Piano, Op.342	2014	wb, via, pno	12	IASIP	
Beatty, Stephen W. (1938)	Toccata for Wagner Tuba and Organ, Op.563	2015	wb, org	10	IASIP	
Beatty, Stephen W. (1938)	Quartet for Two Wagner Tubas and Strings op.100	2018	wf (2), vc, db	10	IASIP	
Beatty, Stephen W. (1938)	Solo for Wagner Tuba, Op.189	2018	wb	4	IASIP	
Beatty, Stephen W. (1938)	3 Solos for Wagner Tuba, Op.204	2020	wb	10	IASIP	
Beatty, Stephen W. (1938)	Solo for Wagner Tuba, Op.227	2021	wb	6	IASIP	
Beatty, Stephen W. (1938)	Solo for Wagner Tuba, Op.229	2021	wb	6	IASIP	
Beatty, Stephen W. (1938)	Solo for Wagner Tuba, Op.220	2021	wb	6	IASIP	
Bethens, Eric (1973)	Spring		wb	4	Eric Bethens	
Bethens, Eric (1973)	Just Before the Spring		wb	5	Eric Bethens	
Bok, Miklós	De Profundis		bn(4), wb(4), organ		Miklós Bok http://www.miklosbok.com	
Born, Emil Kischföriesen	Sonata for Horn Family and Piano	2012	hn (bn, wb db, wb f), pno	13	Emil Kischföriesen Born https://www.emilborn.com	
Borris, Siegfried (1906-1907)	Musik für Waldhorn op.109 Heft III & Prälud & Epilog		Prälud & Im (Epilog for 4 horns)		Siegfried Borris https://www.siegfriedborris.de	
Bruckner, Anton (1824-1896) / (arr:Bok, Miklós)	Motets	2007	bn(4), wb(4), organ		Miklós Bok http://www.miklosbok.com	
Bruckner, Anton (1824-1896) / (arr:Bok, Miklós)	1st movement of the 9th Symphony	2012	bn(8), wb(4), organ		Miklós Bok http://www.miklosbok.com	
Bruckner, Anton (1824-1896) / (arr:Legat, G.)	Remembrance, Anton Bruckner's 7th Symphony		bn(4), wb(4)		Gian Paolo Legat http://www.greglegat.com	
Bruckner, Anton (1824-1896) / (arr:Adsworth, Bob (1955)	Christus factus est		4 hn (or 4 wb)		Edith Adsworth http://www.adsworth.com	
Burke, Johnny & Heaven, Jimmy Van / (arr:Basil, Richard)	Here's That Rainy Day	2000	12 hn (5 hn + 7 wb), dr, pno, bass	511	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Carapissos, Eurico (1962)	Liszt but not Liszt, op.41	2011	wb solo & strings	10	Eurico Carapissos https://carapissos-eurico.weebly.com	YouTube www.youtube.com
Candell, Stephen (*)	Edd Rhapsody	1993	wb & orch (also pno reduction)	10	Stephen Candell http://www.stephencandell.com	YouTube www.youtube.com
Casla, Friedrich (1926)	Kurzzeit	2016-17	perc(4), klp, contr, pno, wb(2), vln, via, vc, db	13	Casla Edition https://www.caslaedition.com	YouTube www.youtube.com
Childers, Leah	Wagner Tuba Quintet No. 1 (Op. 27)	2021	wb(4), tb	436	Leah Childers https://www.leahchilders.com	YouTube www.youtube.com
Davidson, Robert (1965)	Scattered light	2019	wb & pno	430	Australian Music Centre https://www.australianmusiccentre.com.au	
Derrick, Andy (1973)	Pro Amicus 2 for Wagner Tuba	2020	wb	230	Andy Derrick Music http://andyderrickmusic.co.uk	YouTube www.youtube.com
Dowdes, Andrew (1950)	Five Dramatic Pieces, Opus 80	2012	wb(8)	25	Andrew Dowdes http://www.andrewdowdes.com	SoundCloud www.soundcloud.com
Doyle, Patrick / Desplat, Alexander (arr:Gasper, J.)	Hogwarts Chorale	2021	6 hn (4 wpt, 4 wpt)	630	SheetMusic Plus Press https://www.sheetmusicplus.com	
Ellman, Danny (arr: Fife, Nick)	Batman Theme (1989)	2021	bn(4), wb(4)	250	SheetMusic Plus Press https://www.sheetmusicplus.com	YouTube www.youtube.com
Erica Lake (*)	Ring Cycle Abridged	2016	wb & pno	12	SheetMusic Plus Press https://www.sheetmusicplus.com	YouTube www.youtube.com
Faust, Randall E. (1947)	Golden Fantasy	2019	wb & pno	730	Faust Music https://www.faustmusic.com	
Gille, Gini (*)	Romance	2019	wb & pno	6	Gini Gille https://www.ginigille.com	
Goss, Thomas (*)	Uta's Flame	2000	wb(4), tb		SOUNZ https://www.sounz.org.au	
Goss, Thomas (*)	The 7 Deadly Sins (of a dog)	2002	wb(4), tb		SOUNZ	
Hamel, Micha (1970)	De Rode Kimmio	2012	fl, ob, cl, bn, wb, pno	40	Micha Hamel https://www.michaelhamel.com	YouTube www.youtube.com
Heilmann, Harald (1924)	Trauerode / Elegie		wb(4), tb		Siegfried Borris https://www.siegfriedborris.de	
Henze, Hans Werner (1929-2012)	Fragments from a Show	1971	tptr(2), wtr, trn, tba	10	Schott Music https://www.schott-music.com	
Henze, Hans Werner (1929-2012)	Lautunno	1977	fl (at, picc), ob (amore), cl, f (Bb) (BCI Bb), hn (at, bb wb), hn (dn)	20	Schott Music https://www.schott-music.com	CD www.naxos.com
Hovavsky, Theodor (1921-2010)	Capriccio		wb(4), tb		Martin Schmid Blochblues https://www.martin-schmid-blochblues.com	
Hufmann, Wolfgang (1923-2003)	Quintetto alternativo		picc, fl, ob, bcl, db, wtr, dtn		Hufmann, Martin Wolfgang http://www.martin-schmid-blochblues.com	

Horne, James (1953) (arr: Lysdale-Nick, J.)	Breviheart		bn(8), wb(4), perc		Commonworld Publication https://www.commonworld.com	
Humpelink, Engelbert (1924-1921) / arr: Payne, Richard	Evening Prayer from Hansel and Gretel	2000	16 hn (12 hn, 4 wtr)	245	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Hyde, George (1923-2014)	Color Contrasts		6 hn (4 alt wb), 2BB post-hn	410		L2 archive.org
Isakhe, Akira (arr: Fife, Nick)	Goldilocks Main Theme (1956)	2021	hn (4) or hn(2) wb(2)	330	SheetMusic Plus Press https://www.sheetmusicplus.com	YouTube www.youtube.com
Jackson, Tim	Three Point Turn	2008	2 solo hn, hn(4), wb(4), bass, dr	410	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Jenkinson, Herman (1952)	Vier alte Brunnhöfen		4 hn (or 4 wb)		Holmes Music Verlag https://www.holmes-music-verlag.com	CD www.capricorn.nl
Juliani, Steven (*)	Remembrance		bn(3), 2 wb(2), tb	4	Steven Giuliani https://www.stevenjuliani.com	CD www.amazon.com
Kortse, Jan (1911-2006)	Skutte Elegie auf Richard Wagner op. 86/2	1981	wb & strings	8	Ditonus https://www.ditonus.com	
Kraft, William (1923)	Games College No. 1		6 hn, 4 tpt, 4 trn, 2 tb, 4 perc	4	Preciser https://www.preciser.com	YouTube www.youtube.com
López, Jorge E. (1955)	Gonzales the Earth Eater op. 9	1996	wb solo, eb, bcl, via, vcl	18	Jorge Lopez https://www.jorgeelopez.com	
López, Jorge E. (1955)	Blackblissquintet	2003-04		27		
Maki, Günther (1957-1978)	Hymnus	1987	wb(4), tb	415	Günther Maki https://www.kunsthaus.ch	YouTube www.youtube.com
Matsushiro, Ricardo (1982)	Wagner Tuba Sketch	2013	wb(4)	130	IASIP https://imsip.org	YouTube www.youtube.com
Matsushiro, Ricardo (1982)	Siegfried & Fatint, Op.77a	2018	wb (or hn) & pno	830	AdA Musical Editions https://www.adams-editions.com	YouTube www.youtube.com
Matsushiro, Ricardo (1982)	Song without words, op.81a	2019	wb (or hn) & pno	6	Galactic Music https://www.galacticmusic.com	YouTube www.youtube.com
Matsushiro, Ricardo (1982)	Blues for Marco, op.85	2020	wb	330	AdA Musical Editions https://www.adams-editions.com	YouTube www.youtube.com
Mercy, Freddie (1946-1991) / (arr: Bosil, Richard)	Bohemian Rhapsody	2000	16 hn (or 8 hn and 8 wb), dr, pno, bass	617	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Miller, J. G. (1984)	A Mini Phibbs Homage on American Songs	2021	bn, mcl, alto, wt	3	Verter Music Publishing http://www.vertemusicpublishing.com	YouTube www.youtube.com
Monteverdi, Claudio (1567-1643) / arr: Pflaum, Matthias	Sestina	2021	bn(2), wb(4)	3	Edition Musikverlag www.edition-musikverlag.de	
Monteverdi, Claudio (1567-1643) / arr: Pflaum, Matthias	Ballio	2021	bn(2), wb(4), vl	330	Edition Musikverlag	
Nash, Richard	Forté de Rosa					
Norton, Nick (1986)	Gate to the Other Shore	2016	wb (or hn) & electronics	8	Nick Norton https://www.nicknorton.com	YouTube www.youtube.com
Ott, David (1947)	Sonatina Wagner Tuba and string orchestra	2018	wb solo & strings		Kieser Southern Music https://www.kieser-southernmusic.com	
Owen, Kevin (*)	Que-N-Que Bus	2020	bn(4), wb(2)	140	SheetMusic Plus Press https://www.sheetmusicplus.com	YouTube www.youtube.com
Owen, Kevin (*)	Space Music for Horns - Four Horns and Four Wagner Tubas	2021	bn(4), wb(4)	325		YouTube www.youtube.com
Owen, Kevin (*)	Gospel State	2021	wb(3), pno	150		YouTube www.youtube.com
Palmer, Robert (*)	Edouard of Abyssus	2019	wb	5	Broadbent	
Rakins, David (1912-2004)	Morning Revisited		bn(2), wb(4), bar, hr, tbc, perc.	740		L2 archive.org
Ratting, Jim	Caesno	2008	16 hn (11 hn, 4 wb, jazz hn), pno, bass, dr	435	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Rodgers, Richard (1902-1979) / arr: Jackson, Timothy	Sound of Music Suite no.1: How Do You Solve A Problem Like Maria?	2009	16 hn (or 12 hn, 4 wb), pno, bass, dr	330	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Rodgers, Richard (1902-1979) / arr: Jackson, Timothy	Sound of Music Suite no.3: My favourite Things/ Climb Every Mountain	2009	16 hn (or 12 hn, 4 wb), pno, bass, dr	332	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Rodgers, Richard (1902-1979) / arr: Jackson, Timothy	Sound of Music Suite no.4: The Sound of Music	2009	12 hn 4 wb, pno, bass dr	340	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Schaefer, James X. (1985)	Bigman pa Kanihah - Berleske	2010	wb	4	Silverside https://www.silverside.com	YouTube www.youtube.com
Schäfer, Lolo (1921) / arr: Schewiller	Mission: Impossible Theme		bn(4), wb(4)	335	SheetMusic Plus Press https://www.sheetmusicplus.com	YouTube www.youtube.com
Schrauber, Tom (*)	Fasolt und Frauen haben auf die Pranken	2010	wb(2)		Tom Schrauber https://www.tomschrauber.com	
Strauss, Richard (1864-1949) / arr: Pflaum, Matthias	Also Sprach Dr. Strauss	2020	bn(4), wb(4)	15	Edition Musikverlag www.edition-musikverlag.de	
Strauss, Richard (1864-1949) / arr: Devin Cobleigh-Morrison	Final Trio from Der Rosenkavalier		bn(2), wb(2)		Verter Music Publishing https://www.vertemusicpublishing.com	
Tschakovsky P. (1940-1985) / arr: Pflaum, Matthias	Symphony no 5, 2nd movement	2019	bn(8), wb(4)	12	Edition Musikverlag www.edition-musikverlag.de	
Wagmans, Peter-Jan	Blankvintnet no 2	1997	fl(pic f-a), ob(bb), cl(bb), fg(h), wtr, db	5	Ditonus https://www.ditonus.com	
Wagner, R. J. (Lysdale-Nick)	Highlights from Act III - Siegfried	2011	bn(8), wb(4), perc		Commonworld Publication https://www.commonworld.com	
Wagner, Richard (1813-1883) / arr: Coes, Eric (1952)	Eistan und Isolda	2000	16 hn (12 hn, 4 wb), timp.	915	Calamus Publishing https://calamuspublishing.com	CD www.calarecords.com
Wagner, Richard (1813-1883) / arr: Jenkinson, H. (1952)	Ring-Rhapsodie		6 hn (incl. 4 wb)		Herman Jenkinson http://www.hermanjenkinson.com	CD www.capricorn.nl
Wagner, Richard (1813-1883) / arr: Pflaum, Matthias	Valkyrie-Finale: Wotan's Farewell and fire magic	2013	bn(4), wb(4)	930	Edition Musikverlag www.edition-musikverlag.de	YouTube www.youtube.com
Wagner, Richard (1813-1883) / arr: Pflaum, Matthias	Siegfried's Funeral March	2013	bn(4), wb(4)	515	Edition Musikverlag	
Wagner, Richard (1813-1883) / arr: Pflaum, Matthias	Das Rheingold	2013	bn(10), wb(4)	9	Edition Musikverlag	YouTube www.youtube.com
Wagner, Richard (1813-1883) / arr: Pflaum, Matthias	Siegfried für Hornensemble	2021	bn(4), wb(4)	530	Edition Musikverlag	
Wilder, Alex (1907-1980)	Ninet for Brass		2 deskant hn, 2 hn, 4 wb, tb	818		YouTube www.youtube.com
Wilson, Jonathan	Uncharted - Wagner tuba and piano	2019	wb, pno	815	Jonathan Wilson http://www.jonathanwilson.com	
Winkler, Robert	Concerto for Trompette and Wagnertuba	2000			rwinkler@gmail.com	

ments are also replaced by secondary instruments. In *De Rode Kimono* by Micha Hamel, a piano is added to the wind quintet. Three works for Wagner tuba ensembles with organ were found: *De Profundis*, an original piece by Miloš Bok, as well as *Motets* and the first movement of Bruckner's Symphony No. 9, arranged by Bok.

A few more pieces were found with other chamber combinations. This research was a real surprise and uncovered a number of works featuring Wagner tuba in solo and chamber contexts. It is a good start and a good invitation for horn players to purchase and perform on this instrument more often. As horn players start playing it regularly, it will encourage composers to write for Wagner tuba too. Not every work composed for horn will fit on a Wagner tuba, especially if there are right-hand techniques involved. The contrary is possible, though, because music written for Wagner tuba will globally fit on the horn. This is a valuable consideration, since composers will want to see their compositions performed. The range of the Wagner tuba is similar to that of the horn, though in the case of the single Wagner tubas, there will be a gap between the second overtone of the lowest harmonic series and first overtone of the highest overtone series. However, this range would be available on compensating instruments.

I hope that this article helps create awareness of the available repertoire for Wagner tuba. I challenge all the horn players reading this article to talk to your composer friends, so we can start having fun playing not only the horn but also the Wagner Tuba.

Ricardo Matosinhos is currently teaching at the Academia de Música de Costa Cabral, he composed several etudes, pieces, and chamber repertoire for horn, and he is a doctoral candidate at Évora University. Find more at: <http://www.ricardomatosinhos.com>



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¹⁰This source mentions that is believed to be the first time that a work for Solo B-flat Tenor Wagner tuba and Orchestra had ever been performed. ("Stephen Caudel" 2021).

¹¹The source of this information and the composer were contacted (Renate Göltz Verlag n.d.), the composer confirmed that it was premiered around 2000 but that it wasn't published. Those interested in performing it can contact the composer by email, jaguarxlr@gmail.com



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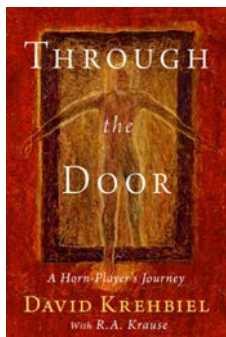
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Dave Krehbiel's fast-moving memoir, *Through the Door: A Horn-Player's Journey*,

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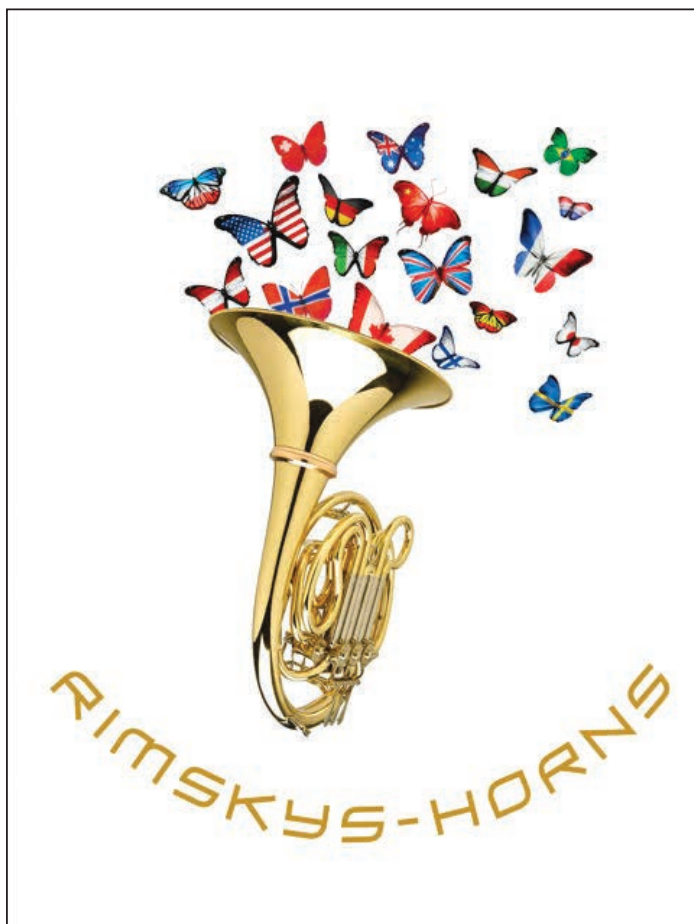
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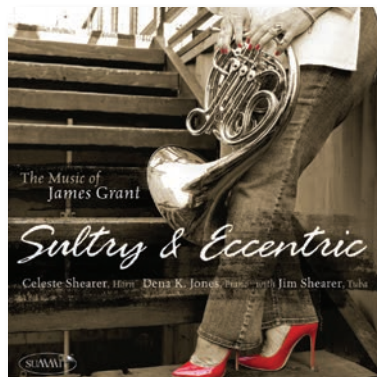


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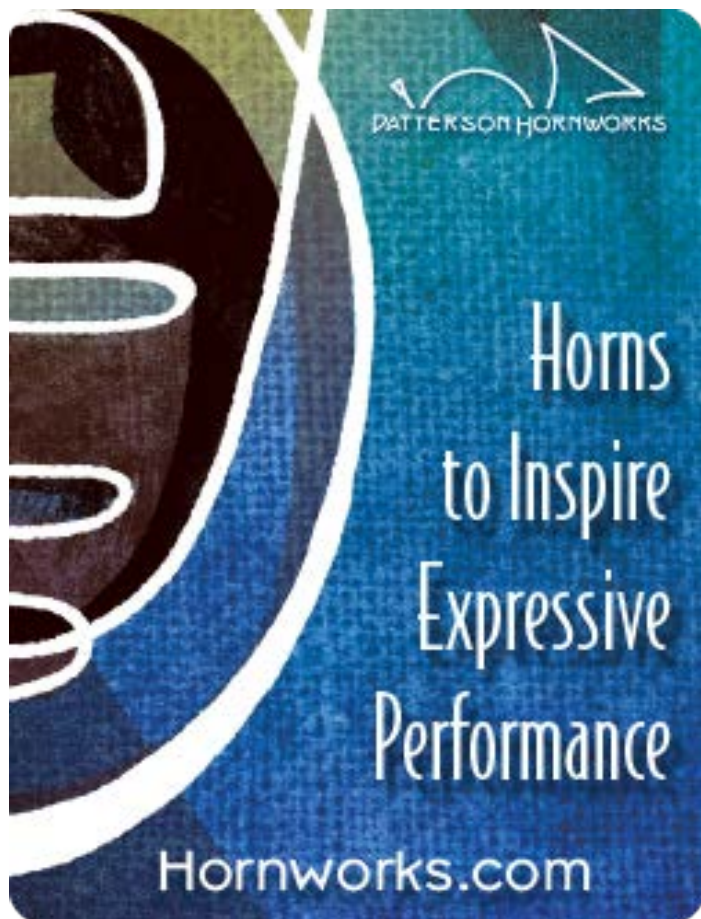


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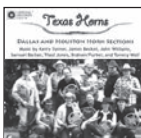
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Media Reviews

Matthew C. Haislip, Editor

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

Music Video: *EXPLORE*- by Steven Juliani.

Performed by members of The 8D Sound; August 26, 2021. Nathaniel Silberschlag, Wei-Ping Chou, Geoffrey Pilkington, Robert Rearden, Mark Almond, Julia Pilant, Kevin Rivard, and Michelle Baker, horns. youtu.be/poJ49CIsDcI

Steven Juliani: *Explore* for eight horns

The Conn 8D has endured a fair bit of scorn from so many in our horn playing community in recent decades. "The 8D cannot project," is a phrase that has *almost* been taken for granted as a fact as numerous players dismiss the instrument as ineffective for live performances. In truth, there are truly outstanding artists who still choose the Conn 8D as their daily instrument for orchestral, operatic, chamber music, recording studio, and solo capacities. They have no trouble being heard as they demonstrate the highest levels of horn playing. (Another idiom, "It's the player, not the horn," applies here!) Fortunately, the virtuosos of The 8D Sound have recently formed an ensemble to celebrate "the Conn 8D and its rich history in American horn playing, from Hollywood studios to Concert Halls." These players are members of such esteemed ensembles as The Cleveland Orchestra, Kennedy Center Opera House Orchestra, National Symphony Orchestra, Metropolitan Opera Orchestra, San Francisco Symphony, and San Francisco Opera Orchestra.

Last year, we were treated to their previous video that featured Eric Whitacre's gorgeous vocal piece, *Sleep*, remarkably performed in a horn octet arrangement. This new video, *Explore*, comprises footage of the bluffs of Bodega Bay, California interspersed with the audio of Steven Juliani's composition, *Explore*, with video of each hornist playing their part. (This video was created during

the continued COVID-19 pandemic social distancing.) *Explore* is an original composition for horn octet by award-winning composer and hornist Steven Juliani, who drew inspiration for this piece during visits to the bay where the video was filmed. The work is a challenging undertaking for a horn ensemble at nearly nine minutes in length and with hefty demands for all eight players. Nonetheless, The 8D Sound performs this piece with absurd ease.

The video is a lesson in playing perfect ascending *Rheingold*-esque arpeggios from low B \flat to high b \flat but also demonstrates textbook excellence in tone color, flexibility, ensemble blend, balance, intonation, and phrasing. The only thing that I could wish to improve the experience would be to hear them perform this in a concert hall. From top to bottom of the horn's pitch and dynamic range, these players sound simply incredible. Hearing them play this fantastic new work live would be glorious. Special kudos to Geoffrey Pilkington for the superb audio mixing and video editing. The project was featured during the virtual International Horn Symposium this past summer with interviews and interactive question and answer sessions. We are all inundated at a non-stop pace with videos these days, but please do make time to watch this one. I am certain it will move you. More information about the ensemble and this piece may be found at the8Dsound.com. —Matthew C. Haislip (MCH)

Music Video: *You Are My Sunshine* for Horn Sextet;

May 13, 2020. Dan Wions, horns. youtube.com/watch?v=cYXdsT-6xas

Jimmie Davis and Charles Mitchell: "You Are My Sunshine" original arrangement for horn sextet by Dan Wions

First released in 1939 by the Pine Ridge Boys, "You Are My Sunshine" was wildly popularized by Gene Autry's performance of the song in his movie *Back in the Saddle*. Though the true authorship of the song is disputed, Jimmie Davis and Charles Mitchell have been credited with its composition, and this well-beloved American ballad has been recorded by over 350 artists in over 30 languages.

Dan Wions, Principal Horn of the New York Ballet, Philadelphia Ballet, and the Glimmerglass Festival, has gifted us with a clever arrangement that is both sweet and playful. Apart from his studies in horn performance, Dan also earned a degree in composition at Indiana University, which is apparent everywhere in his skillful arrangement of this classic tune.

The video begins with solo horn playing a simple yet

expressive statement of the song – an appropriate move given the video's dedication to his mother, who sang the ballad to him when he was a child. As the verse progresses, more parts are added to enrich the texture.

Wions made it easy to pick out individual parts by wearing a different head covering in each frame. For example, at 1:11, when the bumble bee (horn three) reaches for his mute, *look out*, New Orleans jazz is coming in hot! This transition at 1:15 from sweet and lyrical to foot-tapping and head-bobbin' is totally unexpected and really fun. There are great layers of color between open, muted, stopped, high and low horn timbres, as well as flutter tongue and slides. The jazz band feel moves seamlessly into a full and rich final verse of the tune, this time with clear and ringing high harmonies extending up to concert a \flat and a satisfying a \flat anchoring the final chord.

—Jenna McBride-Harris, Saint Olaf College and College of Saint Benedict/St. John's University (JMH)

**Music Video: *Rocky IV* – Horn Montage;
June 23, 2021. Dan Wions, horns. youtube.com/watch?v=49yccl0g0VI**

Vince DiCola: music from *Rocky IV*, original arrangement for eleven horns by Dan Wions

Dan Wions's "Horn Montage" is an entertaining diversion from the usual way that multi-screen arrangements are presented. Wions takes us on a journey with him through a brutal (and hilarious) horn workout regimen that pays homage to the training sequences from the Rocky movies. The clever storyline *almost* distracts from the virtuosic playing and wicked arrangement.

In the opening scene, we see Dan, garbed in a horn emblazoned workout jacket, watching the rousing final speech from *Rocky IV*. A wonderfully 1980s synth-like chord in the horns transitions us from the Rocky movie and into the start of Dan's "Horn Montage." Dan's physical stamina is to be admired as he runs and sprints through Philadelphia, bench presses horns, curls bell flares and runs along

a stream in direct homage to the *Rocky IV* training sequence.

Wions brings the story to life through a variety of camera shots, filming speeds, and acting, creating an engaging accompaniment to the music. The horn arrangement embraces the original synthesized score through the coloration of stopped horn, mutes, flutter and multiple tongue technique, and dry pointy articulation – quite effective. As the film ends, we see Dan, post-training, performing in a more traditional multiscreen sequence. However, as the texture and orchestration of the arrangement changes, so do the configurations on the screen – again, a welcome and clever departure from the usual presentation. Finally, the quintessential shot of Dan running up the steps of the Philadelphia Museum of Art to pump his horn in the air at the top made this a fun video that even this Rocky novice could recognize and enjoy.

– JMH

**Music Video: *King Tut*, by Scott Millichamp;
June 27, 2020. Dan Wions, horn. youtu.be/eb35in9YFbw**

Scott Millichamp: *King Tut* for horn quartet

Dan Wions has created three highly entertaining videos during the social isolation of the COVID-19 pandemic that hornists everywhere will enjoy. We have been thrilled to review each of these in this issue of *The Horn Call*. The shortest of these videos features Wions performing a quirky, fun piece for horn quartet by Scott Millichamp, Co-Principal Horn of the Midland-Odessa Symphony & Chorale in Midland, Texas. Millichamp's music is always intriguing to me. He possesses a unique voice as a composer and is a tremendous hornist in his own right. (I highly recommend his work, *Crossroads*, for horn and piano.) Scott's website is available at www.scottmillichamp.com.

As Millichamp explains, *King Tut* recalls "a bygone era of brass playing in which a short articulation might be both started and ended with the tongue; this produces a note that could be likened to a crisp bow stroke on a string instrument, or a brief sung word ending with a hard consonant – in the right hands, it could even resemble a pizzicato. At the time of this movement's composition, I was

studying with Myron Bloom, the legendary principal horn of the Cleveland Orchestra under George Szell. Mr. Bloom was an immensely colorful and imaginative musician and was one of only a few horn pedagogues who still endorsed the use of the tut staccato. Therefore, *King Tut* exists primarily as a light-hearted tribute to Myron Bloom, who had a wry, impish humor that was as surprising as it was amusing and who was not only one of the most lyrical, deeply expressive horn players I've ever heard, but also – at least to me – the king of the tut."

The steady bass voice in *King Tut* is contrasted with pointillistic interplay from the upper voices, yielding an atmosphere that is dance-like. Dan Wions, Millichamp's friend and classmate from their time at Indiana University, brilliantly recorded this piece for this music video. I find myself most impressed by the display of Wions's ensemble skills here. The video elements feature the four-part Wions horn quartet in the four quadrants of the screen. This music video is a treat! Thanks, Dan and Scott!

– MCH

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Horn in F

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cresc. *dolce*

cresc. *p dolce*

16

cresc. *f*

cresc. *f*

24

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cresc. *f*

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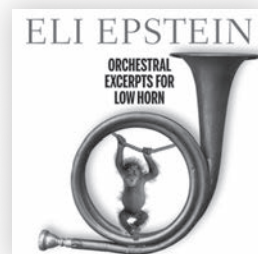
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Entries for the 2020 IHS Composition Contest

by Randall E. Faust

This third report on the 2020 IHS Composition Contest presents the titles and composers of all entries. Previous reports listed the contest results.

Even though there is only one prize-winning composition in each division, many significant works were submitted, 89 works from 15 countries. We encourage you to contact the composers regarding these or to commission a work for you. Contact information is on the IHS website at hornsociety.org/about-the-ihs/composition-projects/composition-contest.

For information about the Composition Contest for 2022, as well as for past contests, visit the IHS website.

Featured Division

1. *A Covid Chorale* (5 horns), Matthew Pasch (USA)
2. *Albatross* (8 horns), Connor Scroggins (USA)
3. *All Things Right and True* (6 horns), Lori Archer Sutherland (USA)
4. *Cantabrian Fantasy* (4 horns), Héctor Salgueiro (UK)
5. *Canyon* (2 horns), Matt Arnett (USA)
6. *Celebration of a Small Victory* (3 horns), Reed Ellsworth (USA)
7. *Diverse Dances* for Horn Quartet, Graeme Denniss (Australia)
8. *Ecliptic Chateau* for Horn Quartet, Robert Chedville Jr. (USA)
9. *Fanfare for Eight Horns*, Kateryna (Catherine) Likhuta (Australia)
10. *feelings* (4 horns), Peter Engl (Austria)
11. *Horn Birthday Fantasy* (8 horns), Alvaro Artuñedo García (Germany)
12. *Guiding Light* for Horn Quartet, Chase Hampton (USA)
13. *In the Mind*. Sextet for Horns, AJ Bernal (USA)
14. *Invocation* for Eight Horns, Keaton Marek (USA)
15. *Kol Nidre* (8 horns), Hayden Mesnick (USA)
16. *Le Voyage du Chasseur* (8 horns), Pierre Csillag (France)
17. *May the Road Rise* (8 horns), Madeline A. Lee (USA)
18. *One Step at a Time* (3 horns), Brandon Larry Bourdeau (USA)
19. *Passion Suite* (4 horns), Josiah Provan (USA)
20. *Pianto* (4 horns), Håkon Guttormsen (Denmark)
21. *Road to Ballito* (4 horns), Michael Nunes (Canada)
22. *St. Vincent* for Horn Quartet, Amir Zaheri (USA)
23. *There Will Come Soft Rains* (8 horns), Cory Brodack (USA)
24. *three pieces for five horns*, Joseph Hallman (USA)
25. *Vivat* (6 horns), Quinn Mason (USA)

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Virtuoso Division

1. *A Call to Hunt* (solo horn and electronics), Holly Winter (Canada)
2. *Autolalia* (solo horn), Cory Brodack (USA)
3. *Autumn Spring* (horn and piano), Edward Nugent (USA)
4. *BLOODY ASHES* (solo horn and chamber orchestra), Peter Engl (Austria)
5. *Bridges, Bike Lanes* (horn and piano), Jack Frerer (USA)
6. *Changing Light* (horn, flute/alto flute and piano), Chris Roze (USA)
7. *Concerto for Horn and Strings*, Alberto J. Álvarez Calero (Spain)
8. *Convergent Paths* (flute, trumpet, horn, bassoon), Michael Powers (USA)
9. *Cyclops* (solo horn), Michael Mikulka (USA)
10. *Dance Suite* (horn and piano), Keaton Marek (USA)
11. *Danger Tree* (horn and fixed electronic media), Jay Batzner (USA)
12. *Enigma I* (solo horn), Martyna Kosecka (Norway)
13. *Epictetus The Elder* (flute, violin, cello, horn), Michael Hugh Dixon (Australia)
14. *FANTASIETA* for Horn and Piano, Andersen Viana (Brazil)
15. *Fantasy for Horn and Piano*, Joseph David Johnson (USA)
16. *Horn Concerto in F*, Christoph Schoenberger (UK)
17. *How long is now?* (solo horn), Carmen Fizzarotti (Italy)
18. *I Threw a Shoe at a Cat* (variations for solo horn), Kateryna (Catherine) Likhuta
19. *Improvisations for Woodwind Quintet*, Richard Hereld (USA)
20. *INFINITY* (solo horn), Xinyuan Deng (China)
21. *Jam and Toast* (solo horn), Aaron Houston (USA)
22. *Lament & Variations* (horn and chamber orchestra), David Carlton Adams (USA)
23. *Legacy Concerto* (horn, percussion, timpani, harp, strings), Aaron Jay Kernis (USA)
24. *Legbá* (or División no. 1) (solo horn), Giuseppe Gallo-Balma (USA)
25. *Machine* for Horn and Synthesizer, Kent Baker (USA)
26. *Maelstrom*, (horn and orchestra) Caber Smith (USA)
27. *Matriarch* for Wind Quintet, Gala Flagello (USA)
28. *Meccanicorno* (horn and prepared piano), Theo Chandler (USA)
29. *Meditation of a purple tree* (horn and piano), Leilei Tian (France)
30. *Meteoriod* for Solo Horn and Piano, Wan-Yun Liang (Taiwan)
31. *Music for a Darkened Theatre* (horn, pencil tap, two metronomes), Ben Ledochowski (Canada)
32. *Nocturne for Horn* (horn and piano), Hayden Stacki (USA)
33. *Novelette* for horn and two harps, Joseph Hallman (USA)
34. *Obstination* (flute, horn, violin, cello, piano), R. Michael Daugherty (USA)
35. *Only dreams[...]* (oboe, horn, viola), Joseph Donald Peterson (USA)
36. *Out for a Stroll* (horn and piano), Brett Miller (USA)
37. *Passing Ships* (horn and string quartet), Jay Vosk (USA)
38. *Pelaga: When Sea Encounters Sky* (horn and piano), Dinah Bianchi (USA)
39. *Perelandra* for Solo Horn, Matthew C. Haislip (USA)
40. *Profiles* (horn and percussion, marimba and vibraphone), Steven Snowden (USA)
41. *Quintet for Horn and String Quartet*, David Hamilton (New Zealand)
42. *Secret Winter* (horn and piano), Amir Zaheri (USA)
43. *Siteswap* (solo horn), Chris Gendall (New Zealand)
44. *Slipstream* (clarinet, horn, piano), Stacy Garrop (USA)
45. *Solo Humpback Whale* (solo horn), Abigail Sanders (Germany)
46. *Sonata for French Horn and Piano*, David Conte (USA)
47. *Sonata for Horn and Piano in D Major: "The Country,"* Ryan Duffy (Canada)
48. *Spring Wandering* (horn, piano, percussion), Karalyn Schubring (USA)
49. *Stars Behind the Smoke* (horn and wind quartet), Sylvia Wood (USA)
50. *Sublimity for Audio Track* (two instruments, voice with electronics), Joshua Edward (USA)
51. *Sunrise on Shrouded Mountains* (horn and piano), Matt Arnett (USA)
52. *Sylvan Odyssey* (horn and piano), Matthew T. Osterholzer (USA)
53. *Symbiosis* (horn and piano), Pedram Diba (USA)
54. *The Mystic Trumpeter* (soprano, horn, viola, cello), James D'Angelo (USA)
55. *three miniatures for horn and vibraphone*, Arttu Ahovaara (Finland)
56. *Three Musings of a Child* (duet for horn and piano), Justin Schwartz (USA)
57. *Three Pieces for a Newborn* (horn and vocal ensemble SATB), Alvaro Artuñedo García (Germany)
58. *Trench for Solo Horn*, Connor Scroggins (USA)
59. *Trio for Horn, Trombone and Piano*, Ernest Richardson (USA)
60. *Trio I for Horn, Violin, and Piano (I)*, Max Friedman (USA)
61. *Triptych* (horn, trombone, tuba), Evan Zegiel (USA)
62. *turning into gold* (horn and two speaking voices), Santeri Kaipainen (Finland)
63. *Urlicht Fantasy* (horn and chamber orchestra), Steven Serpa (USA)
64. *Within* for Horn and Piano, Madeline A. Lee (USA)

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