The Horn Call

MAY 2022

Journal of the

國際圓号協会

l'Association internationale du cor

Internationale Horngesellschaft

La società internazionale del Corno

国際ホルン協会

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The Horn Call

Journal of the International Horn Society

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James Boldin, Editor

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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:
Double horn, model Europa by J. Finke and Vienna Horn by H. Pizka.
The building is the so called "Gloriette," at the top of the park of Schönbrunn Castle in Vienna.
Photo by Angelo Nuzzo.

Cover design by Shanette Washington

The International Horn Society

The International Horn Society

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To become a country representative, contact J. Bernardo Silva – vice-president@hornsociety.org.

To represent a US state, contact Jennifer Sholtis – jennifer.sholtis@tamuk.edu.

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The Horn Call

Editor
James Boldin
School of Visual and Performing Arts
University of Louisiana Monroe
700 University Avenue
Monroe, LA 71209 USA
editor@hornsociety.org

Assistant Editor and Website Editor
Marilyn Bone Kloss
1 Concord Greene Unit 8
Concord, MA 01742-3170 USA
978-369-0011
mbkloss@comcast.net

Proofreaders
Allison DeMeulle
Joseph Johnson

Website Manager (hornsociety.org)
Dan Phillips
manager@hornsociety.org

Contributing Editors
News Editor
Brenda Luchsinger
Department of Music
Alabama State University
bluchsinger@alasu.edu
news@hornsociety.org

Book and Music Reviews
Heidi Lucas
135 Crestwood Road
Landenberg, PA 19350
heidiluhorn@gmail.com

Recording Reviews
Lydia Van Dreel
School of Music and Dance
1225 University of Oregon
Eugene, OR 97403-1225 USA
vandreel@uoregon.edu

Online Media Reviews
Matthew Haislip
Department of Music
Mississippi State University
matthew.haislip@msstate.edu

Column Editors:
The Creative Hornist & Technique Tips
James Naigus
jamesnaiguscomposer@gmail.com

Drew Phillips
aphillips527@gmail.com

Horn Tunes
Drew Phillips

Cor Values
Ellie Jenkins
elliejenkinshorn@gmail.com

Teacher Talk
Michelle Stebleton
mstebleton@fsu.edu

Student Corner
Lauren Antoniolli
lr-antoniolli@wiu.edu

Advertising Agent
Paul Austin
PO Box 6371
Grand Rapids, MI 49516-6371 USA
horncallad@gmail.com

Horn and More e-Newsletter
Mike Harcrow, Editor
hornandmore@hornsociety.org

From the Editor

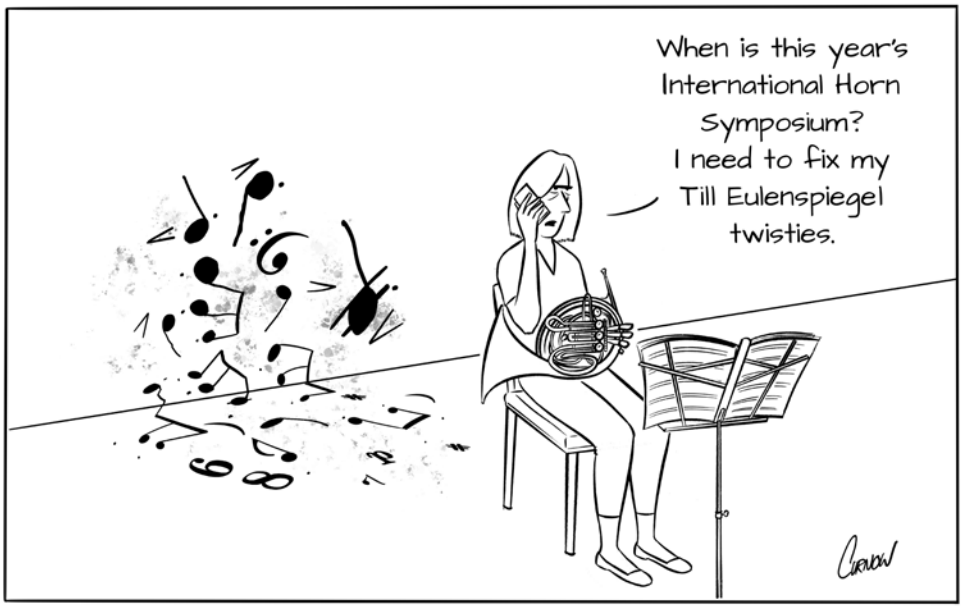
James Boldin

Dear Friends:

Here in the southern United States, the cool winter months have given way to warmer temperatures, though the heat and humidity of the summer are thankfully still a few weeks away. For me, the months of April and May are very exciting, with numerous student and faculty performances on my university's campus, as well as growing anticipation for summer conferences and other gatherings. Speaking of summer conferences, if you have not yet made plans to attend IHS54 at Texas A&M University Kingsville, there is still time do so, and I hope to see you there! Visit ihs54.com to see the amazing lineup of artists, exhibitors, presentations, and other attractions that host Jennifer Sholtis has assembled. You will not want to miss this event!

In keeping with the IHS mission – "to connect artists of all ages and backgrounds across the world…" – this issue of *The Horn Call* will take you on an international tour, with articles from Brazil, Spain, Germany, Austria, Kenya, and the United States, as well as a fantastic assortment of columns, reviews, news, and reports. In a world full of information, some of it reliable, some of it less so, it is my hope that the IHS and its various digital and print publications remain one of your trusted resources about the horn.

Since the October 2021 issue, we have lost several members of the horn community: Dale Clevenger, Lowell Greer, and Thomas Witte, to name a few. I hope you will take the time to read their obituaries and tributes. On a happier note, be sure to check out Jeff Curnow's "Till Eulenspiegel Twisties" cartoon below. His work always brings a smile to my face.



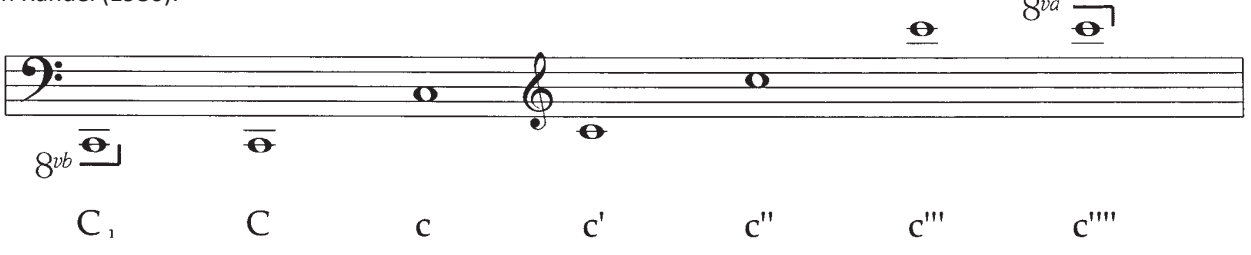
Guidelines for Contributors

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

New Times, New Habits

Dear Horn Community,

As always, I hope you are all healthy and well! Here in Brazil, we are nearing the end of the first semester of the academic year, and concerts, classes, and events are getting back to "normal" as much as possible. At the end of February, I taught and played at a music festival, the first I have participated in since the beginning of the pandemic with in-person students. Two feelings predominated in me: excitement to have a big horn class together again, and resignation that many things that have changed because of the pandemic will remain at least for some time.

Photo by Luana Tayze

Many horn events around the world are being held again, including IHS54, US regional workshops, Carnaval du Cor, the Dutch Horn Society event, Kendall Betts Horn Camp, the Brazilian Horn Workshop, and many others. In this context, I would like to say: take care of yourself in the best way you can, and protect yourself and others so we can enjoy all these wonderful events.

Speaking of which, August is getting closer, and I'm very excited about being at an in-person symposium again! Jennifer Sholtis, IHS54 host, has been doing a wonderful job and it will be great to experience this annual horn event again. For those of you who have never attended a symposium, you will be able to see, hear, and talk to wonderful artists, try instruments, mouthpieces, and accessories, purchase music, attend masterclasses and lectures, participate in or observe competitions, and the most important (at least for me), be with other horn players.

From all that, I highlight all the knowledge that is shared because of these events. For all horn players, professors or researchers, professionals or not, being at a horn event can be a great learning experience. If you have an opportunity, I suggest you participate in a local, national, or international event.

If you want to know more about IHS symposia (and many other important moments in the history of the IHS), the book *The International Horn Society: The First 50 Years* is a great source of information (available at hornsociety.org). I learned many things in the book that I hadn't known. For example, I grew up listening to Hermann Bauman, Peter Damm, Ifor James, Bruno Schneider, Michael Thompson, and Radovan Vlatković, who were all artists at IHS18 in Detmold, Germany in 1986. Until reading about this on page 62 of the book, I was not aware that all these artists were together for that symposium. The opportunity to hear and learn from so many great artists gathered in one place is one of the reasons I have made efforts to attend as many IHS symposia as possible.

Make your plans to be at IHS54 in Kingsville, Texas at Texas A&M University Kingsville from August 1 to 6. See you there!

All the best,

Radegundis Tavares

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IHS News and Reports

Brenda Luchsinger, Editor

From the Office

We hope to see you at IHS54 in Kingsville, Texas USA! Registration options include full week or individual days, and we welcome you to enjoy recitals and concerts, observe masterclasses, attend lecture sessions, and more! Visit IHS54.com for updates and information. And please stop by the IHS table to say hello – I'd love to meet you!

As always, we will be holding our Advisory Council (AC) annual meeting as well as our General Membership annual meeting. Active IHS members may propose new business to the AC, so if you have anything you'd like discussed at our meeting, please submit it in writing to me (exec-director@hornsociety.org) by June 30, 2022. Thank you!

Have you moved? You may be finishing your semester at school – will you have a new address in the fall? You can (and should) update your membership address online at hornsociety.org. Log in, click on MY PROFILE, then select Edit on the left and update your profile. This will automatically update your address for the next delivery of *The Horn Call*.

– ***Julia Burtscher**, Executive Director*

Membership

Membership Cards. Currently we have two types of Membership Cards for the Society: a printed card and an E-card. The printed card comes as a postcard with your Name, Membership Number, Next Expiry date, and Address. The cards are in a sheet of four, so I wait until I have four before I print them (saves money!). The E-cards have the same information but are sent electronically for you to print out if you wish. An accompanying note says that if you would like to have a printed one, just let me know. Please know that when I have enough names, I print out and send them.

Student Memberships. Student members who have chosen the Automatic Renewal feature on the IHS website must upgrade to the next level of membership when they reach age 27, even though they may still be students. The automatic debit on the member's credit card will continue, so a student about to upgrade must cancel or change the automatic payment feature to reflect the change in membership level.

If you have questions, please contact membershipcoor@hornsociety.org.

–***Elaine Braun**, Membership Coordinator*

News Deadline

The next deadline for news submissions is August 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, 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. Photos should be high resolution, at least 300 dpi, and therefore large file size.

IHS Major Commission Initiative

The IHS Advisory Council has created a fund for commissioning substantial works by renowned composers. Send contributions in any amount to Executive Director Julia Burtscher.

IHS Composition Commissioning Opportunities

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

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

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

IHS Member Directory and Your Privacy Rights. Though the IHS no longer provides a print version of a membership directory, an up-to-date directory is available on the IHS website. It is available ONLY to current IHS members and includes only names and postal addresses, along with profile picture and canvas image if the member has chosen those. Your data is not available to anyone outside IHS members, so you can be confident in having your name visible to others.

To see the directory, log in and choose MEMBERS from the gray menu bar at the top of every page. Searches can be made by first name, last name, city, state (USA), and country, but only members who have chosen to make their profile public appear in searches.

Email addresses and phone numbers are not displayed, but members can contact other members who have valid email addresses in their profile by selecting the member's name, mousing over "Messages," and selecting SEND EMAIL TO USER. A form appears for sending your message.

Every member has the option of making their profile private by logging in, selecting MY PROFILE – MEMBERSHIP RENEWAL from the gray menu bar, mousing over "Edit," and selecting UPDATE YOUR PROFILE. To make your profile private, so that it does not appear in search results, scroll to the bottom of the Contact Info tab and choose "Private" from the Profile Privacy dropdown. Be careful not to click the Disable or Delete options! Those are available to comply with GDPR requirements for European Union users.

—***Daniel Phillips**, Webmaster*

Job Information Site

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

Assistantships

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

Area Representatives

All IHS Area Representatives (Regional, Country, State, Province, Coordinator) are invited to a meeting at the IHS 54 Symposium. Check the symposium schedule for time and place. New Area Representatives are **Amy M. Horn** for Virginia and **Heidi Lucas** for Delaware.

Openings in the US are: Alaska, Arizona, Hawaii, Rhode Island, South Dakota, Texas-North, Vermont, and Wyoming. Openings are also available for countries. To apply for an open position, go to the IHS website and on the PEOPLE menu, choose either COUNTRY REPRESENTATIVES or US AREA REPRESENTATIVES.

—***Bernardo Silva**, Coordinator and*
***Jennifer Sholtis**, US Coordinator and IHS 54 Host*

Coming Events

The **International Horn Competition of America**, one of the world's premier competitions for solo hornists, takes place August 25-28, 2022 at the University of Alabama Tuscaloosa. Horn players from around the world are invited to participate in this competition. The competition format features two divisions: Professional and University. For information on judging, prizes, repertoire, and other details, see the IHCA website at www.ihcamerica.org

Eldon Matlick

The **American Vienna Horn Society** will hold its inaugural meeting at IHS 54 to organize, discuss the Vienna horn, and prepare a short program. Further goals of the society are to establish conferences where performance tips and general knowledge of the instrument will be addressed. Long-term goals are to have masterclasses with Viennese horn players in Austria, and the possibility of organizing a joint concert with the Wiener Waldhorn Verein. Anyone may attend the meeting. Those wishing to perform must have a Vienna horn, although some attendees might bring extra instruments. Those interested in performing should contact Eldon Matlick at eldon.matlick@outlook.com.

The **Brazilian Horn Association** (ATB) presents the 7th Brazilian Horn meeting in Bragança Paulista – São Paulo, Brazil on September 15-18 with host Marcus Bonna.

Suzuki Brass Unit 1 Teacher Training will take place from June 15-25, 2022 at the Intermountain Suzuki String Institute in Draper, Utah. The course will be taught by Ann-Marie Sundberg, Swedish trumpeter, and the developer for Suzuki Brass. To become a certified Suzuki horn teacher, you must complete the audition requirements outlined by the Suzuki Association of the Americas, found at www.suzukiassociation.org. For more information, visit www.issisuzuki.org or contact Kyra Sovronsky at kyrasovronsky@gmail.com or Brenda Luchsinger at bluchsinger@alasu.edu.

Member News

Richard Lehner (Chapel Hill, NC) has retired twice, first from the University of Florida public television and radio stations in 2007, and then from being vice-president of the National Educational Telecommunications Association in Columbia, South Carolina in 2011. He now plays in orchestras and smaller ensembles in the Durham/Chapel Hill region, including in Duke University's Bone Hall, named after a cousin of Assistant Editor Marilyn Bone Kloss. Alan Bone was director of the music department at Duke for many years.

Peter Reit (Mahopac, NY) appears in the performance of a new brass quintet, *Freedom Variations*, based on the spiritual "Oh, Freedom," in honor of Martin Luther King, Jr. and written by Peter's wife, harpist Alyssa Reit. youtu.be/8llWDXHAz_U

Nannette Foley (Littleton, MA) has published a book of poetry, *Love, Loss and Living*. Her first published poem, "Playing My Horn," was in *The Horn Call* and *Cornucopia* in May 2007. Nannette also gives book readings and workshops. See www.nannettefoley.com.

Hazel Dean Davis, a faculty member of the Longy School of Music in Cambridge, Massachusetts, commissioned *The Stone and the Milkweed* for horn, viola, and piano from Jonathan Bailey Holland and performed it at Longy in April for an evening of music and poetry. The program included *Bad Neighbors* by Catherine Likhuta, exploring the relationship between Russia and Ukraine, and *Songs of the Wolf* by Andrea Clearfield. The commission was supported by the Arlington (MA) Commission for Arts & Culture, the Longy School of Music, the Brevard Music Center, and several individuals.

The **Horns of Hanukkah** celebrate ten years! The horn section from the Montgomery County Concert Band welcomed hornists from throughout southeastern Pennsylvania to celebrate the tenth anniversary of Horns of Hannukah at the Menorah Lighting in Lansdale on November 28, 2021. The group performed a selection of Hanukkah songs under the baton of the Merion Concert Band conductor, Bret Mascaro. Created as a complement to Tuba Christmas, Horns of Hanukkah concerts can be held anywhere in the world, using the music that is free to download from www.hornsofhanukkah.org.

The Horns of Hanukkah group rehearsal at Lansdale Borough Hall, before the concert and Menorah Lighting at the park.

Bob Marlatt (Stoughton MA) performed his 1,000th *Nutcracker* with the Boston Ballet in December 2021, in his 27th season with the company. Bob refuses to divulge why or how he kept count.

Jeff Greiman has managed to stay active locally in spite of the difficult performing situation that all of us are going through, especially in the small musical community of Franzensdorf, located east of Vienna, Austria. The main Advent/Christmas concert featuring the Symphonic Wind Ensemble (Franzensdorf Ortsmusik) and the Franzensdorf Church Choir was cancelled, but in December, Jeff and his horn-playing colleagues were able to perform international and Austrian Christmas and Advent carols that he arranged first for horn trio, then for three horns plus tuba, and finally for a quintet with three horns, European tenor horn, and tuba. There are many arrangements of carols, but Jeff is happy to provide his arrangements for any interested IHS members!

Erik Svenson (Lexington MA) retired from fulltime employment last October. While this has provided more flexibility with his time, he remains as busy as ever, working with non-profit groups and traveling. He has also been struggling to rid himself of a persistent anxiety that has crept into his playing, perhaps due to COVID and the stress of work. The result is a less centered sound and lower levels of endurance. Meditation and practicing with different patterns have helped a lot, and he is mostly rid of it. If anyone would like to reach out, he can be contacted at e_svenson@hotmail.com

Layne Anspach and **Cameron Wray,** horn, along with Kyle Adams, piano, performed a recital of works for two horns and piano in January 2022 in Ford Crawford Hall at Indiana University's Jacobs School of Music. The program included Kerry Turner's *'Twas a Dark and Stormy Night,* Friedrich Kuhlau's Concertino in F minor, Haydn/Rosetti's Concerto in E-flat for two horns, and the world premiere of Michiko Kawagoe's Variations for two horns and piano (2020). The recital is posted on the YouTube channel, Layne Anspach.

Pianist Kyle Adams, and hornists Cameron Wray and Layne Anspach

Russ Henning (rhenning@mchenry.edu) writes that CorCorps presented its fifteenth annual ChristmaHanuKwanStivus concert last December at McHenry County College in Crystal Lake, Illinois after an unavoidable 2020

cancellation. Along with seasonal favorites, the program featured *Mountain Spires* by Gary Kuo, and two pieces by James Naigus – *Lionheart's Call* and *Wexford Carol*. CorCorps, the McHenry County (IL) Horn Choir, was founded in living rooms in 2005 and became a full horn choir in 2006. The group's current and alumni roster lists more than sixty local players, ranging from high school age to, well, older. Eight die-hards, the Core of the CorCorps, performed the December program. A spring 2022 concert was performed in April.

Greta Richards from the President's Own Marine Band was the guest artist this year at HornsAPlentyChristmas, led by **Donald Krause**. This year's HAPC event was held at their home of HAPC, at Fox Valley Lutheran High School in Appleton, Wisconsin.

Greta Richards and Donald Krause

Jeffrey Snedeker presented "John Graas's *Jazz Symphony:* a Tale of Two Cities (and Two Versions)" at the 2022 Jazz Education Network conference in Dallas in January. The presentation included a short account of Graas's life, the background and musical details of his *Jazz Symphony* (1956), and a comparison of the orchestral and small group versions of the work. The small group versions are available for sale via IHS Online Music Sales. In March, Jeff performed the Lee Actor Horn Concerto (IHS Composition Contest First Prize winner in 2007), the orchestral version with the Tacoma (WA) Youth Symphony, and the wind ensemble version with the Central Washington University Symphonic Winds.

The **American Horn Quartet** toured in Europe (**Hervé Joulain** replaced **Geoffrey Winter**) and later to the US (**Tod Bowermaster** replacing Geoffrey Winter) at the University of Central Arkansas in Conway (**Brent Shires** was the host); at the Mount Vernon Chamber Music Series in Mount Vernon, Texas; octets with The Four Hornsmen of the Apocalypse at the University of Texas in Arlington; and UMKC Conservatory in Kansas City (**Marty Hackleman** was the host). Both tours included concerts and masterclasses. The repertoire for each tour was different, featuring works by Bach, Telemann, Debussy, Langley, Turner, and Gershwin, among others.


The American Horn Quartet, in Bonn, Germany. Former AHQ member Charles Putnam, Denise Tryon, AHQ guest Hervé Joulain, Geoffrey Winter, Kristina Mascher-Turner, Kerry Turner

Kerry Turner and **Kristina Mascher-Turner** – The Virtuoso Horn Duo – performed a concert last autumn for horn and organ with the illustrious organist Ignace Michiels in the Bruges Cathedral in Belgium. In February, the duo performed and taught at the Conservatory of Music in Kortrijk, Belgium and were also featured at a horn day at UCA in Conway, Arkansas.

Kerry Turner completed his new commissioned work for two solo horns and two percussion sets, which will be premiered at the IHS International Symposium in Kingsville, Texas. The work is entitled *The Marvelous and Intriguing Adventures of Cabeza de Vaca* and will be performed by Kristina Mascher-Turner and **Denise Tryon.**

Kristina Mascher-Turner was a member of the jury for the "Citta di Porcia" International Horn Competition in November 2021 near Venice, Italy.

Phoenix Music Publications is now under new management. Bud Fenker, the previous owner, is once again in charge. Bud now has more time on his hands, and the postal rates in Germany, where he lives, are cheaper than in Brussels. See www.phoenixmusicpublications.com

The **Horns of Tucson** resumed rehearsals in the fall of 2021 at outside locations in members' backyards. HOTS performed three outdoor concerts in December – two at Reid Park Zoo in Tucson, and one at A Western Family Christmas event at the Mescal Movie Set in Benson, Arizona. Participants at the zoo included **Bill Winkelman, Steve Ralsten, Nancy Johnsen, Gail Schumacher, Andrea Zwart, Mary Phillips,** and **Kathy Creath.** The Mescal Movie Set included **Steve Ralsten, Gail Schumacher, Nancy Johnsen,** and **Bill Winkelman.**

Horns of Tucson at the Reid Park Zoo

Lawrence Kursar (horn player, conductor, and composer in New Jersey) had his latest composition, *Ricky the River Rat*, premiered by the Hunterdon Symphony Orchestra in February. He wrote the story and composed the music; it features a narration and the instruments of the percussion section.

John Morse writes: "When the pandemic hit, all playing and teaching stopped, so I started going through my Alphonse books and began using B-flat horn a great deal more, marking in the "new" fingerings. In the process, I noticed errors and strange use of dynamics. I started entering the etudes into Finale and editing them as I saw fit. This turned out to be an enormous, but satisfying project."

Jennifer Brummett reports that the **Spokane Horn Club** performed a Christmas program at Maplewood Gardens in December.

Spokane Horn Club (l-r): Bruce Brummett, Roger Logan, Jennifer Brummett, Rebecca Strauch, Brent Allen, Steve Munson, Paul Manly

Heidi Oros reports that Horns United kicked off its Irma Rangel Distinguished Artist Masterclass Series in October 2021. The series is monthly masterclasses, free to subscribers over a new platform, Syncspace.live. The featured masters have been **Erik Ralske**, **Annie Bosler**, **Dylan Skye Hart, Ernesto Tovar**, **Barbara Currie**, **Michael Gast**, **Jennifer Montone, Stephen Stirling**, **Claude Lumley**, and **Scott Strong**, with **Young Kim** scheduled for May and **Marc Gruber** in July. The format is "open mic," no audition required. **Marc Lumley**, founder and Executive Director, slots as many players into each masterclass as time allows. In addition to being a vehicle to educate and connect horn players globally, the monthly events also provide an opportunity to donate to artists experiencing financial hardship. The next few presentations will be helping to support the musicians of the San Antonio Symphony during their time of need. For more information, visit www.hornsunitedmusic.com

Event Reports

Utah Horn Day
reported by Daniel Omer

The University of Utah's horn professor, **Stephen Proser**, and **Sonja Reynolds** led the 5th Annual Utah Horn Day, originally scheduled to take place at the University of Utah, but moved online due to the pandemic. The Berlin Philharmonic's **Sarah Willis** delighted attendees with a surprise guest appearance.

The event's headliner was the Metropolitan Opera's **Julia Pilant,** who is spending this season as the Utah Symphony's third horn. She gave an inspiring and authentic class on the winding path of a professional musician. The Utah Symphony's principal horn, **Jessica Danz,** presented on successful, goal-based auditioning.

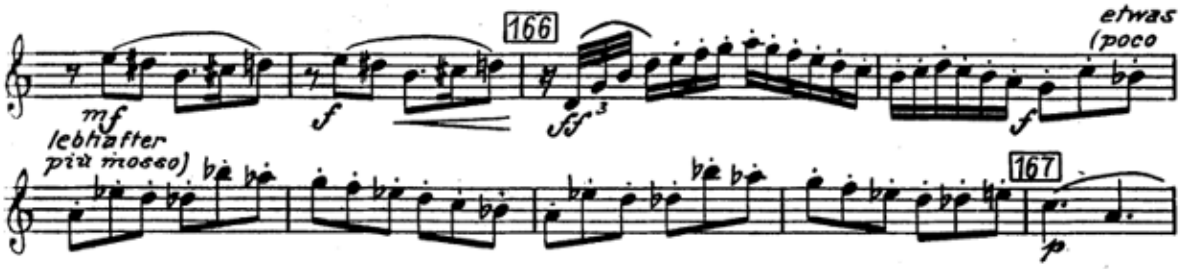
Brigham Young University's horn professor, **Brian Blanchard,** discussed how to perform the way you want while under pressure. **Mathew Croft** delivered practical, diverse tools for transposition, and Utah State University's horn professor, **Lauren Hunt**, talked about how to structure more efficient practice sessions. It was a memorable event for all who attended!

Correspondence

Thank You, Richard Strauss!

While I am sure that principal horns in opera companies around the world solved this excerpt years ago, I was pleased to discover the easy solution (before the first rehearsal) to this difficult-looking passage in Strauss's *Ariadne auf Naxos*. What appears at first to be a nearly impossible passage at rehearsal 166 can be easily performed on the F horn on the 1 and 3 valve combination. Your orchestral colleagues will be amazed as you multiple-tongue through these flashy measures. You can simply grin – a virtuoso in their minds. Did his father suggest this passage?

- William Scharnberg, University of North Texas (retired)



Obituaries

Lowell Greer (1950-2022)

Lowell David Greer holds a unique place among the hornists of his generation. Known for his musicianship and versatility on horn with or without valves, he has received critical acclaim and international recognition as an orchestral hornist, chamber musician, soloist, educator, and horn maker. A gentle and genial man, Lowell was a popular clinician and appeared frequently at IHS symposiums.

Lowell's publicity photo from the mid 1970s.

If you met Lowell in his later years, you were sure to be regaled with delightful stories of past adventures full of humor and wit in between swigs of his ever-present Dr. Pepper. Stories often included fishing tales, scuba diving, and travel, but they did not tell you the full scope of his impact on the music world. While Lowell proudly touted, "Lowell Greer enjoys a universal regard as being the greatest horn player living at his house," his peers have certainly expanded on that radius to include a much broader scope than his home.

A Wisconsin native, Lowell began violin studies at age 4 and took up horn at age 12 due to a hand injury. His parents, both college professors, changed jobs several times, so Lowell had many horn teachers, the most notable being Ernani Angelucci of the Cleveland Orchestra. Lowell returned to Wisconsin to study with John Barrows at the University of Wisconsin and then pursued studies in Chicago with Helen Kotas, Frank Brouk, Dale Clevenger, and Ethel Merker. While in Chicago, he freelanced, performing with the Chicago Civic Symphony, Lyric Opera of Chicago, American Ballet Theatre, Joffrey Ballet, shows, recordings, and as extra horn with both the Chicago and Milwaukee Symphonies.

Lowell joined the Detroit Symphony in 1972 as assistant principal and founded the Detroit Waldhorn Society. In 1978, he accepted the position of principal horn of the Mexico City Philharmonic and began to pursue his solo career. In 1980, he moved to Europe to better pursue his natural horn interests, and performed in Belgium as guest principal horn of the Antwerp Philharmonic/Royal Flemish Orchestra. He returned to the US in 1984, where he served as principal horn of the Cincinnati Symphony until 1986, and principal of the Toledo Symphony from 1990-1997.

During this time, he won seven first prizes at six prestigious international horn competitions: Heldenleben (1977), Gian Battista Viotti, Vercelli (1978), Hubertus Jaacthoornfestival (1979), SACEM, Paris (1981), Jacques-Francois Gallay (1981), and American (1983, 1984).

As a soloist, Lowell performed on natural and modern horn with fifty orchestras in the US, Canada, Mexico, and across Europe, not to mention his appearances at numerous chamber music venues. His extensive discography includes four CDs on Harmonium Mundi, including the Mozart Horn Concertos and Quintet, Brahms Horn Trio, and the Beethoven Sonata on natural horn, and a recording for Decca L'oiseau Lyre of the entire music of Mozart for winds performed on original instruments.

A dedicated scholar and educator, Lowell earned a PhD from Shaftesbury University in London and a Master's degree in Biblical Studies and Theology from Mt. Tabor Seminary. He taught at Wheaton College, Oakland University, Interlochen Arts Academy, the School for Perfection in Mexico City, the University of Cincinnati, the University of Michigan, and at the Carl Nielsen Academy in Odense, Denmark. An acclaimed expert on natural horn performance, his research led him to become a maker of fine reproductions of classic instruments, and he taught a course in natural horn building techniques at the William Cummings House, his home in Toledo, starting in 1994. In his last years he was ordained as Archbishop in the Ecumenical Canonical Orthodox Church.

Lowell was honored with the Punto Award at the 2008 International Horn Symposium in Denver, where he led his natural horn group, the Hunting Horns of General Washington, in performance. He was elected an IHS Honorary Member in 2014 in London.

Remembering Lowell Greer

The horn world mourns the loss of one of its most respected artists and beloved personalities. His contributions to the world of natural horn were a driving force in the development of what might be called the "American School" of natural horn playing.

Lowell and I first met when he joined the Detroit Symphony and I had my first serious horn lessons with him. Several of us who studied with him in Detroit chose horn playing as a career, due to not only the skills, but also the enthusiasm for the horn he instilled in us. During these years, Lowell started to explore the natural horn, and his students were drawn into his enthusiasm for this exciting new path, which was just beginning to be a serious area of study.

In the 1970s not many authentic copies of natural horns were available, and original antique instruments were expensive, so Lowell developed his own alternative and made natural horns out of old horns and mellophones. It was on two of these early horns made from mellophone bells that Lowell and I played our first concerts on natural horn with the Ars Musica Baroque Orchestra in Ann Arbor Michigan around 1975, the beginning of Lowell's natural horn career, as well as my own. For the next twenty years, Lowell played with the best period instrument orchestras in the US, Canada, and Europe, notably with the Boston Early Music Festival, Boston Handel and Haydn Society, and San Francisco Philharmonia Baroque Orchestra.

Lowell founded the Detroit Waldhorn Society with his students and friends. We learned as he did, by finding the treatises and method books of the 18th and 19th centuries and using them to guide the practice. Lowell was convinced that the natural horn of the Classical and Romantic periods was a refined voice that could blend with woodwinds and strings as an equal instrument, as the writers of the time described. He approached the instrument with a singing lyrical voice or with light agile articulation in technical passages, striving to equalize open and stopped notes, as the old method books encourage.

This approach to his natural horn playing was not surprising for those who knew his modern horn playing, which was clean and polished, but at the same time strong and full in an orchestral setting. Lowell's main instrument for orchestral first horn playing was an Alexander 107 B-flat/high F horn, which he could play in a light woodwind style, articulate and agile, or with a full Romantic brass sound, leading the section in Bruckner, Mahler, Brahms, or Tchaikovsky. When he was in the Detroit Symphony, he was given the opportunity to play a concerto with the orchestra on a summer concert. It was the first time he had stood in front of an orchestra as soloist, and he gave a brilliant performance of the Strauss Concerto No. 2, an experience that sparked his interest in pursuing the solo repertoire.

Lowell studied the French *trompe de chasse* (hunting horn) in Belgium. He became a fan of the *trompe* world of France and Belgium and became known as one of the few Americans ever to master the complex articulations, sound, and rhythms of *trompe* playing in the true French tradition.

In the late 1990s health issues made playing the horn more difficult, so Lowell turned to teaching, horn making, and composing. His bed and breakfast in Toledo functioned as a meeting place for musicians who came for lessons and to study instrument making.

Lowell was a member of the Kendall Betts Horn Camp Faculty for many years, and in addition to teaching modern horn, introduced campers to the natural horn and hunting horn. He could be counted on to bring several instruments for students to play.

Though he had composed music all his life, he did more after the end of his active playing career, composing for solo horn, horn trio, and horn quartet. Several of his compositions for solo horn and ensemble are available from veritasmusicapublishing.com.

One of my favorite moments with Lowell was in a Toledo Symphony rehearsal of Tchaikovsky's 5th Symphony. During the measures of string introduction to the second movement horn solo, Lowell put in his stopping mute and, so softly that only the four of us in the horn section could hear, played the trumpet solo from the opening of Mahler Symphony No. 5. He then took out the mute and played the horn solo beautifully, while the rest of us tried not to laugh.

Eva Heater, of the Yale University Music Library, shared this characteristically Lowell story:

> In 2003 I hosted the Historic Brass Society's Early Brass Festival at Yale University. Lowell Greer and his compositions for natural horns/*trompes de chasse* became the focal point of the festival. … In the aftermath of the festival, the transmission of Lowell's Buick completely gave up. I put him up at my place for several days, and paid for his new transmission, in exchange for a Baroque natural horn, something which I had previously mentioned to him that I had wanted for a very long time. The one he gave me in exchange for his transmission is my favorite natural horn, constructed by Lowell after a horn by Johannes Ehe. This may be the most "Lowell" part of this story: he constructed it using a bell flare from a mellophone (in so doing proving that mellophones actually can be useful). It is a beautiful instrument, a really fantastic player. I'm confident that I got the better part of the deal.

Lowell Greer, Rick Seraphinoff, Chris Smith, and R.J. Kelley rehearsing Lowell's Requiem du Chasseur, Yale University, 2003.

He will be missed by an entire generation of horn players who knew him, from the Detroit Waldhorn Society, to every horn player and musician who ever worked with him, to all the campers at Kendall Betts Horn Camp.
–Richard Seraphinoff, Indiana University

A Tribute to Lowell Greer

I will never forget the first time I heard Lowell Greer. The year was 1991, I was 15, and it was the year I became bitten by the "horn bug." My dad and I were driving in the car listening to public radio. It was Mozart's Quintet for Horn and Strings, K.407. I even remember the location we were at when the piece started! Once the opening fanfare concluded and the gentle horn melody flowed, I made my dad pull over and stop the car so we could listen better. I was mesmerized by the sound and the musical shapes that were being created by whoever was playing. This was a type of sound I had never heard before, and to this day, it is still the most beautiful horn sound I have ever heard. I also noticed that there were "interesting" sounds on some of the notes here and there that reminded me of the stopped notes my teacher had shown me in lessons.

When the piece came to an end, it was announced that Lowell Greer was the horn soloist. That name was then burned in my brain! I found all the recordings that had the name Greer on them and waited with great anticipation for the few weeks they took to arrive in the mail. Once I had them, I listened day in and day out.

In 1993, I was studying with Kendall Betts, who said that the famous Lowell Greer would be coming to town to play the Haydn Concertos on natural horn. His sound and musicality were even more beautiful in person. That night I got the chance to rub shoulders with this truly gentle giant of a man. Eventually Kendall had Lowell out to Kendall Betts Horn Camp, where I had the amazing privilege to get to know him on a deeper level. He not only was a hero of mine, but also became one of my greatest personal influences. His intelligence was something to behold, and his humor was of the most loveable and unique nature. I can recall many a night sitting by the fire with him telling story after story. He wrote the program notes for my solo album, *Dialogues en Francais*, that I recorded with my mother. It's hard to describe how precious to me it was that he would do that.

My belief is that he was the greatest American horn soloist of his generation. I am grateful to have shared so much time with this brilliant artist and to have been able to call him my friend. I will dearly miss him.

–Bernhard Scully, *University of Illinois*

A Giant Passes

It is difficult to fully evaluate the impact that Lowell Greer made on the world-wide horn community, much less to summarize my relationship of over forty years with him. He was a giant in many aspects: as a soloist, orchestral musician, natural horn artist, horn maker, teacher, mentor, friend, and encourager of many.

Lowell took a path that was markedly different than the rest of the hornists of our generation. He literally changed the face and direction of horn playing in North America. He was the first American go to the original sources of horn music. His embrace of these resources harkened us back to the so-called Golden Age of Horn Soloists, when one was as likely to hear a horn soloist as a violinist or pianist.

Lowell entered international solo horn competitions, rare at that time for an American, on both valve and natural horn. It is unlikely that *anyone*, of *any* nationality, will ever exceed his record of competition wins. He and I both won the Heldenleben Competition, and together we eventually assumed positions in managing that competition, which became the International Horn Competition of America (IHCA). His input continued through the years; even with his heart condition, Lowell adjudicated the most recent IHCA, driving 1,100 miles to get to the site.

Lowell was a unique, generous, and outsized character. He took on multiple roles as a colleague, loyal friend, teacher, and mentor, and a devoted husband and father. Lowell's personality was exceptional in his lack of hidden agendas. It may be truly said: Here is a man without guile. He was open, friendly, and encouraging, and people could count on him as a person they could trust. He had a huge sense of empathy. When you had a serious problem, he would take you out for food and put your concerns into proper perspective.

Lowell was eloquent, a master of the English language. He could speak extensively and at length, and intertwine many stories and illustrations. His written prose was articulate, reasoned, and powerful. And Lowell was simply hilarious. He could bring out the humor in many situations. Even when he was told his heart condition was serious, he could still make jokes. He said that his medical tests reminded him of high school: he flunked everything.

In his last years, Lowell helped people with their daily walk, including the down and destitute. Lowell spoke these words at a memorial for another horn player, but they apply as well to him: "A great one has fallen. Every aspect of his life was marked by an unflagging desire to see the betterment of others. Death brings us to face issues of mortality and immortality. Let us each offer a prayer of thanksgiving for the life and work of Lowell Greer and a second prayer for his repose in eternity within those dimensions science now postulates, through quantum mechanics, string theory, that must exist. May Lowell's memory be eternal."

–Steven Gross, *University of California Santa Barbara*

Dale Clevenger (1940-2022)

Dale Clevenger was principal horn of the Chicago Symphony Orchestra from 1966 to 2013, a soloist with orchestras worldwide, a participant in festivals and symposiums, and a conductor. He received an honorary doctor of music degree from Elmhurst College in 1985 and taught at Roosevelt University and Indiana University.

Dale was a graduate of Carnegie-Mellon University, Pittsburgh. His mentors were Arnold Jacobs and Adolph Herseth. Before joining the Chicago Symphony, Clevenger was a member of the American Symphony Orchestra and the Symphony of the Air, and principal horn with the Kansas City Philharmonic. While in New York City, he recorded commercial jingles.

Dale performed with ensembles worldwide, including the Berlin Philharmonic with Daniel Barenboim. Summer festivals include the Santa Fe Chamber Music Festival, Sarasota (FL) Music Festival, Marrowstone Music Festival (Port Townsend WA), and Affinis Music Festival (Japan),

His recordings include antiphonal music with the brass sections of Chicago, Philadelphia, and Cleveland, Mozart Horn Concertos, Joseph and Michael Haydn Concertos, Schumann *Konzertstück*, Britten Serenade, and Strauss Concerto No. 1. He premiered John Williams's Concerto for Horn and Orchestra in 1993.

His conducting career includes guest appearances with the New Japan Philharmonic, the Louisiana Philharmonic, the Shanghai Symphony Orchestra, the Florida Symphony, the Civic Orchestra Chicago, the Western Australia Symphony Orchestra (Perth), the Aguascaliente Symphony Orchestra (Mexico), and the Osaka Philharmonic Orchestra.

Dale published a series of method books, *The Dale Clevenger French Horn Methods*, with the Neil A. Kjos Music Company.

Dale served on the IHS Advisory Council (1974–1981), received the Punto Award in 2009, and was elected an Honorary Member at the 2010 IHS Symposium in Brisbane, Australia.

Tribute to Dale Clevenger

Many thoughts have flooded my memories since hearing of Dale's passing. I first heard his playing at the 1972 IHS Workshop at Indiana University, where Professor Phillip Farkas had invited the Chicago Symphony Orchestra section to play the Schumann *Konzertstück*. As a young horn student, I was flabbergasted to hear Dale's dynamic control, tone colors, and his musical lines that soared in the hall. I had the honor to study with Dale at Northwestern University, and then sit next to or near him for 20 years of concerts and recordings with the Chicago Symphony. I can't begin to express the impact of hearing him play right next to me, and to experience the nuances and strength of his musical statements each and every day.

We, the horn community, are so fortunate to be able to hear him in any major orchestral work in all the recordings the CSO made over his long tenure with the orchestra. Whenever we choose to remember and honor Dale and his legacy, it's simple: just *listen*! It is my fervent hope that Dale's teaching will always be shared with the next generation: *music* first, and tell a story.

–Gail Williams, *Northwestern University*

Dale Clevenger una Fonte Infinita di Informazioni

Clevenger, sin da quando ero studente, è sempre stato un mito per me... io e i miei compagni di studio ascoltavamo sempre le sinfonie di Mahler eseguite dalla Chicago Symphony diretta da Solti e facevamo il tifo per gli ottoni, incantati dalla loro potenza. Nel 2007 (avevo 23 anni) ad un masterclass in Sicilia ebbi la fortuna di conoscerlo e fare lezioni con lui; il primo passo d'orchestra che suonai per lui fu la terza sinfonia di Mahler in cui concentrai tutte le mie energie per imitare nel migliore dei modi quelle registrazioni con cui sono cresciuto.

Alla fine della lezione mi fece i complimenti davanti a tutti dicendomi che potevo essere adatto a suonare in sezione con lui, per me fu un onore! La seconda volta che lo incontrai fu durante un concerto in cui suonavo al Teatro alla Scala con la direzione di Daniel Barenboim: poco prima del concerto alzai gli occhi e vidi Clevenger tra il pubblico; averlo tra il pubblico durante un concerto non fu per niente facile, ma allo stesso tempo stimolante.

Ma il ricordo più bello che porterò con me per tutta la vita fu nel 2018 ad un masterclass in Sicilia: mi fece 3 ore di lezione senza fermarsi, concludendo con passi orchestrali insieme. Rimasi sorpreso dalla forza e dall'energia che aveva mentre e mi raccontava tante storie, ogni passo aveva storia e mentre mi parlava pensai: un musicista così non può andar via, lui dovrebbe essere immortale e... se non ci fosse più? Era davvero un'enciclopedia vivente e, con le sue storie, subito migliorava il tuo modo di suonare. Dopo mi rilasciò una intervista che potete leggere sul mio sito: www.frenchhornmagazine.com

Abbiamo perso un musicista che avrebbe potuto dare ancora tanto ma grazie alle sue registrazioni potremmo viverlo ancora intensamente nei nostri cuori. Grazie Maestro!

–Bonaccorso Angelo, *Conservatorio V. Bellini di Catania*

Dale Clevenger: An Infinite Source of Information (English Translation)

Ever since I was a student, Dale Clevenger had always been a mythical figure to me. My fellow students and I listened to Mahler's symphonies performed by the Chicago Symphony under Solti, and we cheered the brass, enchanted by their power. In 2007 (I was 23 years old) at a masterclass in Sicily, I had the good fortune to meet him and have lessons with him. The first orchestral excerpt I played for him was Mahler's 3rd Symphony, in which I concentrated all my energies to imitate those recordings I grew up with.

At the end of the lesson, he complimented me in front of everyone, telling me that I would be suitable to play in the section with him – what an honor! The second time I encountered him was during a concert I was playing at the Teatro alla Scala, directed by Daniel Barenboim. Shortly before the concert I saw Clevenger in the audience; having him in the audience during a concert is not at all easy, but at the same time stimulating.

But the best memory I will carry with me for my whole life was in 2018 at a masterclass in Sicily. He gave me three hours of lessons without stopping, concluding with orchestral excerpts. I was surprised by his strength and energy while he told me so many stories. Each excerpt had a story, and as he spoke to me, I thought, "A musician like that can't go away, he should be immortal and…what if he were no longer here?" He was truly a living encyclopedia, and with his stories, he immediately improved your playing. Later he gave me an interview that you can read on my website: frenchhornmagazine.com.

We have lost a musician who could still have given so much, but thanks to his recordings, his memory lives on in our hearts. Thank you, Maestro!

*–**Angelo Bonaccorso,** V. Bellini Catania Conservatory*

Dale Clevenger's Teaching Lineage

Dale Clevenger's legacy of students is vast. As I reflect on the impact that he had on horn playing for the past, present, and future, I wanted to pay tribute by bringing to light his lineage of prominent teachers and mentors who influenced the way he performed and taught. Dale's legacy is now with his recordings and with his students who will pass down his pedagogy, his musical interpretations, and his mentality of taking musical risks on the horn.

Dale was born in Chattanooga, Tennessee and grew up in a musical family, learning piano and singing in the church choir. After his father took him to a performance of Engelbert Humperdinck's *Hansel and Gretel*, the horn caught his eye and he was captivated for life. Dale studied first with Forrest Standley, principal horn of the Pittsburgh Symphony, at the recommendation of Imogene Sloan, third horn of the Chattanooga Symphony. During that time, Standley invited Dale to study with him at the Carnegie Institute of Technology, now known as Carnegie Mellon, for his undergraduate degree. Standley taught him the importance of the technical and physical aspects of playing. Dale credited Standley for his strong fundamentals in rhythm, intonation, and articulation.

When it came time to ask who he should study with following CIT, Standley recommended Joseph Singer, principal horn of the New York Philharmonic and author of *Embouchure Building for French Horn*. It was a seamless transition, as both Standley and Singer studied with the same teachers: Bruno Jaenecke and Franzel. According to Dale, Franzel was the technician on the horn, while Jaenecke was the singer. Dale's teachers, Standley and Singer, provided him with a great foundation of technique, fundamentals, and discipline.

His main mentors during his time in the Chicago Symphony Orchestra were Arnold Jacobs and Adolph Herseth. Dale greatly respected Herseth's playing, especially his style, articulation, and authority on his instrument. Dale recalled in an interview in 2009, "I just listened to Herseth and imitated it, just translated what he did onto the horn." Herseth was a musical and stylistic mentor, and his command of playing shaped Dale and the Chicago Symphony brass section.

Jacobs and Dale spent lots of time discussing the physical and mental side of playing throughout the years, and these conversations centered on the function of air while playing a wind instrument. In the mid 1970s, Dale asked both Herseth and Jacobs if they intended to play in the CSO for as long as they were physically able. When both replied yes, Dale decided that as long as he was playing with Herseth and Jacobs, nothing would lure him away from Chicago. This mentorship was so legendary that all three were featured on the cover of the *Chicago Tribune* in 1985.

In his words, "This is a philosophical adventure: I didn't know it was that when I started. I just liked music, I liked the sound of the horn, and I wanted to play the horn. You set goals, short-range and long-range goals, but the process is what I am trying to enjoy, not the end result…even when I can't play anymore I will probably listen [to music] and wish the best for my students."

*-**Margaret Tung,** University of Kentucky*

Thomas Witte (1947-2021)

Thomas Alfred Witte was second horn of the Atlanta Symphony Orchestra (ASO) from 1973-2015. He was one of America's most accomplished and longest-serving orchestral brass players, helping to establish the dulcet warmth and muscular style of the ASO horn section. From 1988-2013, Tom and his colleagues formed the longest continuously serving orchestral horn section in America. During this time, the ASO rose from regional to national and international acclaim.

Tom was born in Germany when his father, a German-American autoworker serving in the US Army during World War II, was stationed there. Tom grew up in Fraser, Michigan. His father died when Tom was 12; his father's German heritage, service in Germany, and documentation of the Holocaust shaped Tom's views on education, politics, and literature.

Another influence on Tom was his school band director, Jewish-Canadian educator Seymour Okun. Tom also met his future wife, clarinetist Arlene Gill, in the school band. He studied horn with Louis Stout at the University of Michigan. Tom later paid his mentors' lessons forward as a coach to the Atlanta Symphony Youth Orchestra and a faculty member at Kennesaw State University. Before joining the ASO under Robert Shaw, Tom had been a member of the San Antonio Symphony and the Santa Fe Opera Orchestra.

An appreciation of Tom's term in the ASO by his son, Peter, appears in the October 2015 issue of *The Horn Call*.

Material for this obituary is taken from the Atlanta Journal-Constitution.

The 21st-Century Musician and the Art of Collaboration

by Anna Summers and Larry Williams

Anna Summers

For a musician, the dream career is doing what we love – making music – for a living. However, we know that in the United States, the college or conservatory experience is not a magic portal. Following graduation, most of us usually face a long and arduous process of competing in a saturated market for jobs that, with each passing year, are becoming fewer and less lucrative than the last. Tragically, COVID-19 was the last straw for many musicians who decided that it was time to move on to a more "relevant" career path.

As a graduate student in violin performance, the ominous future as a musician is daunting. It was difficult to want to practice, not because I didn't enjoy playing violin, but I often found myself asking questions such as "What's the *point*?" and "What are we actually *doing* for people in society?"

Larry Williams

Hungry for discussion, I started a podcast titled: "Music | Why?" The podcast is dedicated to realizing the value of music and its role in our lives through interviews with music industry professionals. That is how I met Larry Williams, whose life, message, and decades of experience helped me realize that a career in music is more than playing music for music's sake. It's about seeking to be an agent for change; i.e., *music* is not the point, it's about *people*.

The following is a snapshot from July 2021 of an ongoing dialogue between Larry and me as we navigate the challenges and questions that 21st-century artists face today.

Anna Summers: In the last year, I have been curious about the ways people have adapted to pandemic restrictions. As a Yamaha performing artist, what have you been up to?
Larry Williams: Normally, Yamaha sends me to music conferences and festivals to conduct horn masterclasses and workshops, but COVID made it necessary to cancel many of the events. Incidentally, I have done more masterclasses this year than I've ever done in my life! A lot of events have transitioned to a virtual format, thereby doing more masterclasses. For example, I met with several All-State band and orchestra horn sections online. Obviously, the kids were disappointed because they weren't able to play together. But we got a lot of work done in their sectionals. While the All-State experience was different from past years, it was still a positive experience for all of us.

AS: That's wonderful! It sounds like you had the chance to connect and bond with students in a way that might not have been possible in past setups. … Larry, when would you say you knew that music is what you wanted to center your career around?
LW: I was born in [Washington] DC. My parents moved around. We lived in Chicago for a few years and then moved back to the suburbs of DC. I went to Penn State for two years. Loved it! But I wasn't serious about music then. I didn't know what I wanted to do. The one thing I was really passionate about in high school was playing horn in the marching band. A friend suggested that I should major in music, and I said, "I don't know. We'll see." I didn't really take lessons until my senior year of high school.

I loved the community of being in the band. I loved the friendships that I developed and having that feeling of belonging. I didn't want to give that up when I went to college, but I still wasn't sure if I wanted to be a professional horn player. That still, in my mind, seemed a little far-fetched. But I ended up getting a scholarship.

That was the first time I heard of people who were *very* serious about playing the horn. They *clearly* had been working on this for *a while*! I was terrified of losing my scholarship. My mom appreciated the fact that they were taking a chance on me, and I did too. For the first time in my life, I got serious about practicing and researching what I might do after college in terms of maybe playing in an orchestra. I worked hard for two years and got caught up to where I should have been in the first place.

Then I started playing with a graduate brass quintet – these really cool graduate students who needed a horn player. We did exceptional things, including attending Aspen together. They were great mentors and friends to me. One of them said, "You should consider transferring to a conservatory! You're really good and you might want to go to a place that has a more intense program." Then some of my professors suggested the same things. That's when I started to look around.

One of my friends at Penn State said, "You're from Maryland, right? Why don't you go to Peabody?" and I was like, "What's Peabody?" I was so *not* into music when I was a kid that I didn't even know what Peabody Conservatory was, which was right up the road from where I lived!

Eventually I auditioned, transferred, and got my Bachelor's and Graduate Performance Degree there. After graduation, I played in the New World Symphony Orchestra

for a couple of years, which led to my first teaching appointment at Florida International University, which led me to freelancing in Miami. I played in a professional brass quintet and went on the road with Frank Sinatra's band and performed at the Superbowl. My whole career started to flow from there. However, it hadn't been until I was in college that I was even remotely serious about music and becoming a professional.

AS: I can relate to your freshman year naivety! You must've worked incredibly hard. Today, it sounds as though your career has pivoted to more teaching. Where did that pivot from performing to teaching take place?
LW: Good question. Nothing was planned. I started teaching in Miami, and I didn't know if I was going to like teaching or not. I had never taught anyone anything in my life, and I was nervous about teaching at the college level. I had just graduated myself! So I *knew* how much I did not know. Luckily for me, they were great people. They were open minded and welcomed me. They understood the fact that I didn't necessarily know what I was doing in terms of teaching, but that I did know what I was talking about in terms of playing the horn. I overthought it, so I had limited success in the beginning. I was imitating things that my former teachers had told me, using their voice and trying to act like some of the teachers I had. It didn't work for me, and it didn't work for the students, and I felt weird about it.

When I realized that I loved teaching, I broke down my own playing and my own teaching philosophies…

When I realized that I loved teaching, I broke down my own playing and my own teaching philosophies, the things that I do to learn music and to get ready for performances. And it worked! I could speak authentically to the students. I was learning along with them because I had never had the luxury of taking the time to break down what I do. I was too busy just playing.

My students responded to that style of teaching, and that's when I realized that I *can* teach! And not only can I teach, seeing them grow and improve and getting to know them as people – I loved it! I got a feeling of joy out of teaching that I had only ever experienced playing my horn. I got really passionate about my studio and my students, and I wanted for my students to be world beaters – we did great together!

A few years later I moved back to Baltimore to go back to the freelancing I was doing when I was a student. I could build a teaching studio and create opportunities for myself. Also, my friends and family were in this area.

Just by coincidence the horn teacher at the Peabody Preparatory Division was on maternity leave. I had sent my résumé to every school in Maryland before I came back. At the time, I wasn't sure if it would be helpful. It turned out to be *very* helpful because when this horn teacher went on maternity leave, the Dean remembered seeing this letter from me. She called my former teacher at Peabody, who gave her approval. So that's how I started teaching in the preparatory division.

Now I'm starting all over again, teaching students anywhere from beginners to adult students who want to dust off the old horn again. I didn't know if I was going to like this kind of teaching, but I ended up loving the challenge to adapt my style to the needs of each student. It forced me to dig deep into my creativity bag and become a flexible person. It was challenging but I loved it.

Then a few years later I had the opportunity to teach chamber music and horn minor at Peabody Conservatory. Once again, I was starting over with *very* serious conservatory students. By then, I had a lot of teaching experience, so it was just a matter of homing in on what their needs were and doing some mentoring.

That's how I got deep into teaching. All the while, I was still performing. I always had a nice balance between teaching and performing. It was always my goal to maintain that balance. More often than not, I go back and forth like a pendulum. It's easier to specialize, but I've created a career that does both and it's very satisfying. For me, performance and teaching are all the same thing. I get the same joy out of doing both.

AS: Both? One might argue that teaching and performing are quite different. Why would you say both?
LW: It's all about relationships and connections. Music is not the point. It's a *tool* that we use as human beings to connect and to remind ourselves of our shared humanity. If that's what it takes for us to connect with each other on an emotional, personal, spiritual level, then okay! Let's use music! So whether I'm teaching or having a shared experience with a student or playing in an ensemble or playing as a soloist and having a shared experience with an audience, it's the same to me.

AS: Well, now we're getting into the central question. With your diverse career and well-rounded teaching philosophy, I feel as though you're the one to ask. Why would you say that music is important to people and to society?
LW: Society is important. Throughout human history, there have been many paradigm shifts into new ages. During these shifts, institutions are called into question. Some institutions go by the wayside, some institutions get tweaked, and new institutions grow. I say, as someone who's been involved in various music industry organizations, that we are grappling with the question, "What is the future in terms of classical music? What is the 21st-century artist? What is the training that the 21st-century artist needs?"

We are probably going to shift from music serving us and our needs to using music to bring us together.

It's interesting to hear perspectives on that. We are probably going to shift from music serving us and our needs to using music to bring us together. Instead of celebrating the music itself only, we'll ask how the music is relevant. We can use it as a tool, not just for our artistic edification and enjoyment. More and more, we're seeing that happen. Orchestras and music education programs are expanding their outreach in dozens of ways. When we understand the impact that music can have as opposed to cloistering it away for a few, we can do some real good with it.

In terms of the 21st-century artist and programs that would serve today's musicians, I'm happy with the way my career has evolved. However, probably 75% of what I do, I didn't learn in school. Yes, the stuff I learned in school was valuable because it taught me the artistic and technical skills that I needed to be able to play my instrument, but there wasn't much discussion about *why* we do this. I've always been equally as curious about the point of playing the music we play. Who listens? Who doesn't listen? Is there going to be an audience? I like all kinds of music and most everybody that I know does too. Why should I dedicate my life to playing only this subset of music?

I have students who have had great success after college. They perform, teach, play chamber music, have studios, do multimedia projects, do stuff outside of music. It has become the new normal. So the training for the 21st-century artist needs to shift. This is one of those paradigm shifts: the curriculum, the faculty, *all of it* needs to be examined to be sure that we are doing the vocational preparation that students need to give them the tools to go out there and not just win an orchestra audition, but to actually create opportunities for themselves so that they can use their music to benefit the community or to do whatever they want to do with it.

We must not only be excellent at performing but also have an impact. On a practical level, the future of a 21st-century artist is to have an impact with your music – to do something with it! Not just display it but to actually use it for a greater purpose.

That's why I'm so happy to talk to you, because I feel that you're asking the central question, which is the why. Not the how, not the what, but the *why*. We spend so much time on the art form and so much time on the techniques and the tradition, but we spend very little time talking about the impact of the music and why every culture in the world has some form of music. If that's true, and my experience has shown that it *is* true, then that means music is something human: experiencing it, reacting to it, is human. And if it's that fundamental, then we should talk of the power of it, not just the beauty of it. When we can truly understand the impact of music in society, we can use that to inform our performances, to inform our teaching, to help us figure out what is next! Like how to make our performances relevant or how to diversify an audience. Your *why* is the point.

AS: You bring up good points and questions to consider. In regard to reforming the curriculum, do you have any future projects in mind that illustrate this 21st-century mode of thought?

LW: Thank you for asking that. I'm teaching at Washington Adventist University, which has given me an opportunity to build what I would call a 21st-century model horn studio. We start with an understanding that I'm going to teach them everything I've got when it comes to playing the horn – traditions, playing in ensembles, all that good stuff. But layered on top of that is project work, multimedia projects throughout the semester. For example, I'll say, "Create a demo video that will be like an instrument petting zoo to introduce the horn to little kids." If we weren't in COVID times, I would be taking them into a public school. Eventually they'll post their work on our studio YouTube channel. By the time they graduate, they will each have a video portfolio of work and a place where they can post on a regular basis for everyone to see. They will be able to look back years later at that portfolio and see their own growth, their goals, and how those goals have changed over time. That's invaluable to an artist. It's like watching a personal documentary.

As educators, our job is to create more access...

AS: You're on to something!

LW: I hope so! We'll see! So far, they've responded to it. The generation in college now, asking them to do something like this is nothing for them! It's not like it would have been for me when I was an undergrad. If someone had asked me to do a multimedia project, my first reaction would've been that I didn't have time because had to practice, etc. Now, students are more than happy to make time for this because they can already see that these projects are career building and career training – these are the skills that will enable them to create a career that is not only fulfilling but making a difference. It's not a hard sell. As educators, our job is to create more access to impactful experiences with music, projects, and audiences. This ensures that our students can not only make enough money to eat but are seen as valuable and relevant.

AS: The word "irrelevant" really stung last year. Having to confront the reality that there is a disconnect between what we deem as relevant and what our audiences deem as relevant was painfully revealing. I appreciate the work you're doing to bring this question of the "why" to the forefront of the conversation in order to produce a new generation of students who are prepared for any sort of pivoting that may be required of them. Who knows what the next ten years have in store for the world!

LW: That's the beauty of it. I do not know. I'm betting that if we give ourselves permission to be creative and explore the *why*, we'll be fine! If we keep putting our heads down and not changing anything, that is a future I would be nervous about.

AS: From my observations, the businesses that have a clear focus on the why are the ones that survive. As an artist in the 21st century, we are all required to be more entrepreneurial. With that comes the need to be more collaborative.
LW: Absolutely it does.

AS: However, some might argue that the role of our education is to prepare students for every possible performance scenario – to give them a thorough education on the artform. That in and of itself is already a lot of information for four years of study. More collaborative and entrepreneurial endeavors might distract students from necessary time in the practice room. What are your thoughts on this argument?
LW: First of all, we must dispel the myth that individual achievements are the pinnacle of a musician's career. Our ultimate goal is not the pursuit of individual excellence – when you do that, people are going to say, "Great!" and then move on. We hold ourselves to standards that mean we "made it," all the while alienating ourselves from our peers and our audiences. Even people at the "top" can find themselves unfulfilled – why is that? And often, their feelings of unfulfillment lead to burnout, quitting, and in some cases, broken relationships and addictions. Why are people unhappy? Individual achievements are not the point. When we work together, you have your friends, partner, orchestra, *team* – that's usually what draws people to music in the first place. The more I break down my philosophy, the more I talk about collaboration. This next generation coming up, they want to be *connected*: with other musicians, with their communities, with society.

AS: What specific advice would you have for an aspiring soloist?
LW: Great. Good for them! But as a soloist myself, I've done it both ways. There have been times when I focused purely on my solo role, thinking that I was doing so in order to not "ruin it" for everyone. But other times, I made a point of deliberately turning rehearsals into a collaborative chamber music experience – *turning around*, *asking questions*, and working *together*. In my opinion, this way is easier and far more enjoyable because you are sharing the experience with your team. We can do both: become a great artist and learn how to be interdependent. The need for collaborative skills applies to everyone! Focusing on collaboration and inclusion is the key to any successful organization.

AS: Most people would agree with that. So there are two audiences for this message: students like myself who are setting the stage after this enormous COVID-19-induced paradigm shift, and seasoned professionals who are either prepping said students or who are having to transform their organizations. We are all experiencing growing pains and are compelled to examine the status quo. Collaboration requires practice to become a natural skill. For each of these parties, students and professionals, what is your advice with regard to collaboration?
LW: Yes. It is not always natural to collaborate. First, we must start with the idea that it's not all about you or even about how well you play the music. The music is about *everyone*.

Students, focus on building your team right away. Many students already do this without realizing it. While you're still in school, create a practice pod of people you really trust who are around the same stage as you. Make sure to keep it diverse! Don't be afraid to cross disciplines or make friends with people across the country. Then, keep track of people. Stay in touch. Ask for advice and be willing to give it when asked! Drawing upon the diversity of each other's strengths is what will bring lifelong friendships and success.

Professionals, it's harder for pros to learn new tricks, and in a lot of cases, what got us here was deep diving into a silo. But of course, we don't actually live in silos. We live in diverse communities and cultures. Here are questions to consider: Are you connecting with your fellow musicians? Are you serving others with what you're creating? Are you connecting with your audiences? How do you feel about playing now? What was fun "back in the day"? Whatever got you to where you are, you won't ever lose that. But what is your "why"? A fulfilled life requires deeply rooted reasons that involve more than just making music and paying the bills – if that were the case, we might as well be factories. Challenge yourself! Put together projects, ask your audiences what they care about, not just music but also contemporary topics!

The final step is to appreciate other people's perspectives. Striving for ultimate happiness means striving for interdependence.

AS: The questions you posed to working professionals definitely apply to the student mindset as well. I'm looking forward to this next year of graduate studies without as many COVID-19 restrictions so that I can do more to build my team. Will you describe a few concepts of what a team looks like to you?
LW: A team is a group of people coming together with one or several shared goals. I tell all my students that the most efficient way to achieve individual goals is by being part of a team that supports each other. I often say to people, "You can beat me, but you can't beat my team." Group success is ultimate, lifelong, *sustainable* success. Remember, it can be lonely at the top if your only goal has been to "be the best."

Within a team, there are many different roles, but none of them are finite or permanent. It's important to know yourself (your strengths and weaknesses) in order to be most effective on your team. A team that is working to achieve a specific project goal must also be led. A leader is someone who takes responsibility for managing the members of the team and positioning them for success.

AS: I love the idea of a team being part of what becomes your lifelong and sustainable success. Coming back to this idea of the 21st-century musician, what is the conversation that we need to be having?

LW: I'm excited to be living in these times, that programs, organizations, and curricula are being reviewed. The definition of a 21st-century artist is someone who is a citizen of their community, who works to create a positive impact, who is able to communicate about their art in a way that people can relate to, and who understands the needs of the people they serve. This goes back to the question of how we prepare students. We need to ask ourselves again, what is the *point* of our degree programs? What is an American music education? There is no reason why students shouldn't be oriented to understand that they are playing for people. This means that we will need to program music with a global context that serves a purpose. The future of a 21st-century musician will require a well-rounded education of contemporary conversations on conflicts and problems in our communities and throughout the world.

AS: I attended a Performing Arts Study Abroad in Havana, Cuba during my undergraduate studies, and I found so many parallels and lessons from the arts institutions I had the chance to observe. That single experience plays a part in how I approach my own music making today. … Given everything we just talked about, what is our call to action?

LW: Start small. Get into communities outside of your silo. Watch other artists *who are not musicians* do their craft. Then take time to meet them. Talk about their life. Buy them drinks! This can be an easy way to start.

We need to extend our creativity outside of music! This can include joining a class to learn a new skill, going to a public dance, creating a podcast, etc. Seek challenges and be willing to ask for advice, even from people you don't know. It's important for musicians to participate in *group* creative activities that are *not* music. This develops so many important skills and keeps our creativity flowing. The best way to approach this is by finding a friend who is also willing to try new things. When possible, find a partner to delve into these things with you.

After reading this interview, take time to write down the questions we talked about earlier and *answer them* for yourself and for your institutions. If your current answers do not align with your 21st-century objectives, have the courage to experiment and make the adjustments necessary to realign them.

Finally, be willing to create without the incentive of money. Mentally check in with your career by asking, "If I'm not doing this for money, why am I doing this?" The *why* is what drives you throughout your life. If you're examining your "why" at this moment and are feeling unsatisfied, give yourself permission to amend your "why." If this seems overwhelming to some people, that's okay.

AS: Thank you, Larry. I've really enjoyed getting to know you better, and I am inspired by your "why." I feel hopeful that this conversation will be the catalyst for many conversations to come. I hope that on the other side of my master's degree, some of these "21st century musician" elements will reflect in my budding career. Please, let's stay in touch!

LW: Absolutely! Thank you, Anna.

Hornist Larry Williams is a Yamaha Performing Artist/Clinician and teaches horn at Washington Adventist University in Takoma Park, Maryland. He balances performing, teaching, and administrating. Larry recently founded DMV Horn Academy, an arts non-profit focused on creating opportunities and expanding access for students who desire to study the horn. Larry is the Founder and Artistic Director of American Studio Orchestra, a multimedia ensemble that brings together instrumentalists, vocalists, dancers, composers, photographers, and videographers to produce dynamic shows that focus on inclusive storytelling. Larry is principal horn in several orchestras and chamber ensembles.

Anna Summers is studying for a master's degree in Violin Performance and Graduate Certificate in Music Entrepreneurship at Arizona State University. She studies violin with Dr. Katherine McLin and maintains a violin and piano studio of university and private students. She enjoys popular folk styles in addition to classical music and incorporates cultural studies into her pedagogical practices. Her podcast, "Music | Why?" has attracted an international following.

The First Brazilian Composition for Horn and Piano

by Waleska Beltrami

Throughout the 20th and 21st centuries, the Brazilian repertoire for horn and piano has grown. This diversified repertoire reflects the trends, developments, and musical thinking present in the history of Brazilian concert music.

J. Octaviano is not a composer often cited by Brazilian authors; however, he was the first to show interest in the horn.

Composer, pianist, conductor, and teacher João Octaviano Gonçalves was the first Brazilian known to have composed a work for horn and piano. He was born in 1892 in Porto Alegre in the south of Brazil and moved to Rio de Janeiro at an early age, where he began his musical studies at the Instituto Nacional de Música. He finished the piano course with a gold medal in 1913, and made his debut as a composer in 1914, presenting several pieces for piano, violin, and cello, as well as a trio and a string quartet. He devoted himself to compositions for the stage, concert music, chamber music, and piano music. As a pianist he performed successfully on various Brazilian and Latin American stages, including Buenos Aires and Montevideo. In 1918 he graduated in composition, and in 1938 he succeeded Francisco Braga at the National Music School of the University of Brazil as professor of composition.

J. Octaviano is not a composer often cited by Brazilian authors; however, he was the first to show interest in the horn. In his repertoire we find two works for horn and piano: *Scherzo*, s.d., and *Canto Elegíaco*, dated 1918 in the manuscript. Due to the lack of information on the date of composition of the *Scherzo*, we cannot say for sure which one was composed first. The *Scherzo* exists in two versions – one for modern double horn and the other for natural horn – and is characteristically written in hunting style in 6/8, referencing the origins of the instrument, as shown in Figure 1. This begs the question whether it was composed before the *Canto Elegíaco*.

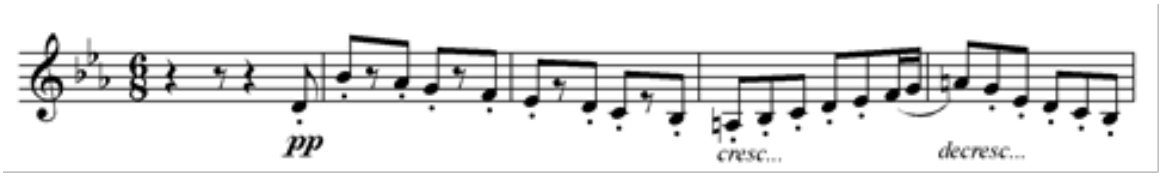


Figure 1. Scherzo, J. Octaviano, horn in F, mm. 14 to 18.

However, this evidence is not enough to determine which of the two works came first, so I will consider the *Canto Elegíaco*, dated according to the composer's own manuscript, as the first Brazilian work written for horn and piano.

This dating indicates that it was written in November 1918, the year he graduated in composition. It is a short work in ABA form and, as the name suggests, it is a slow and melancholic song. The main musical material chosen by the composer is tonal, in C minor, consistent also with the character of its title.

In his writing for the horn, Octaviano explores the lyrical and idiomatic language of the instrument through long and melodious phrases, exemplified by Figure 2.

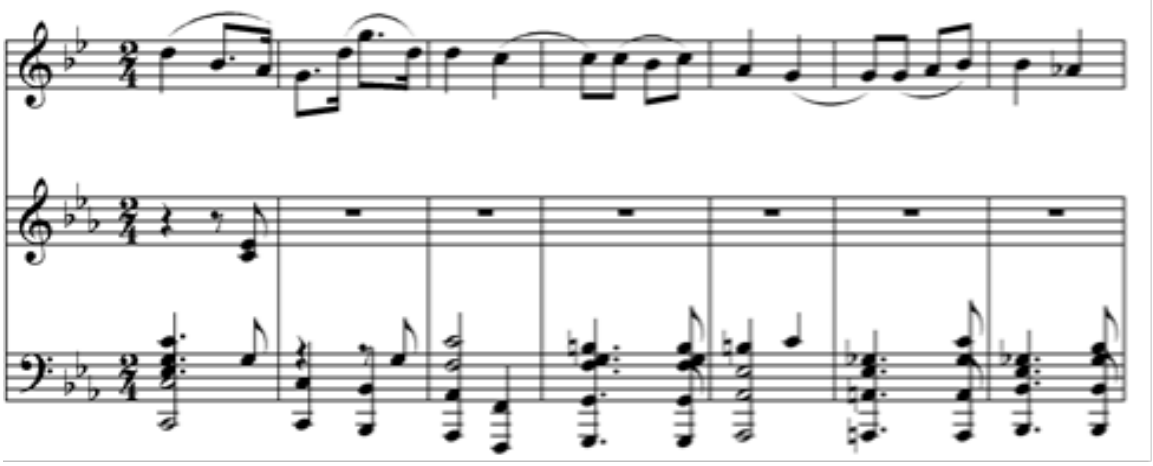


Figure 2. Canto Elegíaco, J. Octaviano, horn in F and piano, mm. 5 to 11.

The range for the horn is two octaves plus a half-step – from g to g♯''– written for horn in F, shown in Figure 3.

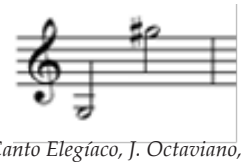


Figure 3. Canto Elegíaco, J. Octaviano, horn in F range.

Octaviano also uses stopped horn. This effect is present in the central part of the piece, between measures 46 to 52, as shown in Figure 4. In this passage we clearly see that the composer's goal was to differentiate the timbre of the phrase from measures 42 to 44, which is repeated in its entirety in measures 46 to 48.

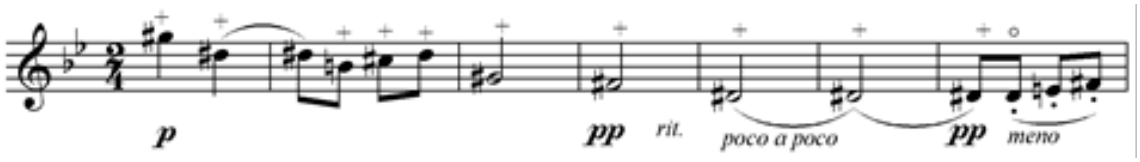


Figure 4. Canto Elegíaco, J. Octaviano, Horn in F, mm. 46 to 52.

The relationship between horn and piano is quite clear throughout the composition; the piano accompanies the horn, with a single exception in measures 27 to 33, where the composer entrusts it with the main melody while the horn rests (Figure 5).

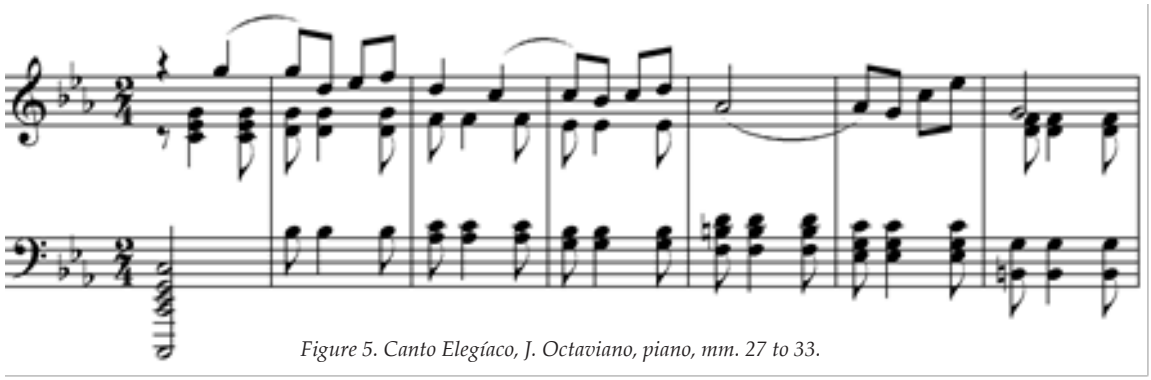


Figure 5. Canto Elegíaco, J. Octaviano, piano, mm. 27 to 33.

For the horn player, *Canto Elegíaco* is a light, accompanied melody without great technical difficulties and useful for opening recitals.

The musical influence of his teacher, Francisco Braga (1868-1945), is notable in this piece through the choice of tonal material, craftsmanship, and simple structure. These are characteristics of Braga's French school of composition, followed by Octaviano, who did not use popular folk themes or Afro-Brazilian rhythms. José Maria Neves, a Brazilian author (1981, p. 23), comments on this manner of composing by Braga and Octaviano: "The music of Francisco Braga, always elegant and well finished, shows how this composer was divided between Europe and Brazil, but it also shows with what finesse he knew how to solve this problem, surrendering to nationalism without the need for constant citations of popular themes, without abuse of Afro-Brazilian rhythms, without the use of exotic instruments. As constant in Nepomuceno, one can say that there is a constant presence of something we could call 'national sensibility,' which is, finally, more effective than any direct employment of folklore."[1]

Other relevant information can be found in Antonio José Augusto's master's thesis, *O Repertório brasileiro para trompa: elementos para uma compreensão da expressão brasileira da trompa* (The Brazilian Repertoire for Horn: Elements for an Understanding of the Brazilian Expression of the Horn), completed at the Federal University of Rio de Janeiro in 1999. Augusto's thesis states that a specific chair for the horn was created at the National Institute of Music of Rio de Janeiro and that the German Rodolpho Pfefferckorn was its first appointment (documents in the National Library collection dated October 18, 1911 register changes in the regulations enabling this). Professor Pfefferckorn was recognized as a great teacher and horn player, as shown by Antonio Augusto in this quote (1999, p. 12):

> Devoted to music, he understood his mission in the official chair of the School, as an artist. The influence of his teaching was always appreciable in the presentation he gave of his class, in auditions where his students performed solos, trios and horn quartets. An incomparable teacher, Professor Pfefferckorn did not limit himself to teaching the official program. His students, when they finished the course, didn't just have a diploma; they took with them the national and useful knowledge they had acquired in classes given by him in the very orchestras where they played and where they were obliged to stay by his side, thus gaining what was necessary for them to be fit for professional life.

As this quote shows, Pfefferckorn was a professor of high musical caliber, with several horn students. Successes include Firmino Miranda, musician of the Municipal Theater Orchestra of Rio de Janeiro, and Marcos Benzaquém who succeeded Pfefferckorn in the horn chair at the National Institute of Music and was the principal horn of the Brazilian Symphony Orchestra. It is therefore possible that composers at this time such as Octaviano may have been directly stimulated and influenced by Professor Pfefferckorn and his class of horn students.

J. Octaviano composed *Canto Elegíaco* in the European musical molds of French Romanticism, reinforcing José Maria Neves's statement, already cited above, about this first nationalist period of Brazilian music.

Waleska Beltrami is a member of the National Symphonic Orchestra-UFF, and earned a PhD in music from the Rio de Janeiro State Federal University (UNIRIO). She presented her research on "Brazilian Chamber Music for French Horn and Piano" at the 37th International Horn Symposium, and was a Featured Artist at the 49th International Horn Symposium, in the city of Natal/RN. See www.waleskabeltrami.com

[1]Alberto Nepomuceno (1864-1920) was a Brazilian composer.

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Annette LeSiege's Compositions for Horn

by Katey J. Halbert

This article is part of a series exploring works for horn by underrepresented composers.

Documenting Annette LeSiege's career required looking through old newspaper articles and journal publications, plus phone interviews, as though searching through an old, dimly-lit attic. Little is written of her life's accomplishments, but I have been able to create a timeline of her professional life.

Biography

Annette LeSiege was born in Oakland, California in 1947 and raised in Sunnyvale. She attended San Jose State as a horn performance major, despite having been a bassoonist earlier in life, and decided after graduating in 1968 to stay for a master's degree in music history. While studying for her master's, she decided on a whim to take a composition elective since she "piddled a lot with writing."[1] It was then, while working with her teacher, Higo Hugo Harada, that she found her true passion in composing. She graduated with a master's in composition from San Jose State in 1970. In a phone interview, Samuel Adler, professor emeritus of composition at the Eastman School of Music, recounts meeting LeSiege while in San Jose.

> I met her in her hometown of San Jose. And I tell you how. Dr. Golden, Mr. Benson and I taught a summer course at San Jose, and we were picked up at the airport in San Francisco by a beautiful blonde woman in a convertible. And it was Annette LeSiege. That's how I met her. … We taught there and it is at that time that I got to know her both as a person and as a composer.[2]

It is unclear what happened next. According to Dr. Adler, LeSiege started a PhD program in composition at Cornell University, but she didn't feel it was a good fit. She transferred to the Eastman School of Music and studied with Adler and possibly also with Warren Benson before receiving her degree in 1975. Adler fondly recounts how Annette was loved and adored by her colleagues at Eastman. He spoke of her compositional skills as "conservative" and "traditional," but said that she progressed greatly during her time there. The evidence that she studied with Benson is in her output of works for percussion and mixed ensemble, which was Benson's specialty; he was an accomplished percussionist as well as composer, and known for his works for percussion and mixed ensemble.[3]

Following her graduation from Eastman, she became a professor of music at Wake Forest University in North Carolina. During her time there (1975-1982) she taught composition, became the head of the music department, served on the council of the College Music Society (1979-1981), and also was the recipient of the Hinda Honingman Composer's Cup (1981).[4,5]

Clare Shore was one of LeSiege's first undergraduate composition students. She remembers her time with LeSiege with great fondness and admiration. Shore was a music education major with a primary in voice, but was interested in composition as an elective (just as LeSiege had been!). She mentions how LeSiege had her check out books and scores of 21st-century composers such as Samuel Barber, and also remembers Adler coming to visit for a series of lectures and recitals. Shore obtained her master's in composition from the University of Colorado-Boulder, and later a doctorate in composition from The Juilliard School (the second woman to do so). She appreciates LeSeige's influence in her compositional journey.[6]

The timeline becomes murky after LeSeige's time at Wake Forest. From 1991-1996 she is the Chair of the Department of Music at the Santa Catalina School, which is located in Monterey, California.[7] It is a boarding school for high school girls, as well as a co-educational day school for preschool through 8th grade. At some point following this position, she becomes a professor of music at New Jersey City University located in Jersey City, New Jersey. Though I was unable to determine when she started teaching at NJCU, she taught there until 2009 and became the Assistant Dean of the music department.

In 2009, LeSiege was diagnosed with brain cancer and stepped away from full-time teaching. She moved to Rockland, Maine and taught part time at the University of Maine at Augusta from 2011-2012 before succumbing to the disease. Other credits include being the Managing Director of the Symphony of United Nations (now known as the UN Symphony of the United Nations Staff Recreation Council)[8], and being recognized as a National Arts Associate by Sigma Alpha Iota.

Compositions

During her career, LeSiege composed over 70 works, almost all of which were published by SeeSaw Publishing Corporation. Dr. Adler mentioned that she held a small portion of this company, but I was not able to verify that information. SeeSaw Publishing was sold in 2005 to Subito Music Corporation,[9] which is where LeSiege's works can now be found. Of those works, ten include horn. One is for unaccompanied horn, three for horn plus one, and the last six are mixed ensembles including brass quintet, wind quintet, and mixed instrumentation (clarinet, soprano, cello, violin).

Her compositional style, as she described it, was dependent on the source material and her mood.[10] Her inspiration for composing could be a sound, tune, or rhythm, or sometimes through other art such as poetry. She did not try to fit one style or technique, but was always experimenting with new processes. She is quoted by the Wake Forest University newspaper following a month-long retreat at an artist's colony describing music as "controlling the existing energy into sound" – in essence, music being a constant energy provided by the universe that is harnessed and shaped by composers and musicians.[11]

Two works showcase the diversity in her writing, even when composing for the same instrument. My introduction to her work was the unaccompanied *Shadow Dancer*, composed in 1993 (while she was teaching at the Catalina school in California). I immediately loved this work because of the simple, yet haunting, main theme that is contrasted by quick sections of unrest throughout. I have performed the work a number of times in the past year.[12] In addition to my performances, I have found only one other, by Henryk Sienkiewicz, who performed it in London in June of 2016.[13]

After performing and recording this work, I ordered her *Airs and Dance*s for horn and piano. I was flabbergasted at how different the horn writing was. In contrast to *Shadow Dancer*'s long, melodic phrases and accessible technical runs, *Airs and Dances* is angular with daunting leaps, complicated, seemingly atonal technical sections, and a slew of extended techniques. The score of *Airs and Dances* has a date under the composer's name of 1980, during her tenure at Wake Forest University.

Unfortunately, neither of my interviewees had any insight to her pieces directly. The difficulty of *Airs and Dances* also made it hard to imagine that LeSiege was a horn player by trade, due to the immense challenge the piece poses for a performer. In its complexity, however, is a playfulness that can certainly be heard, as well as the same haunting character that I so loved in the unaccompanied work. *Airs and Dances* is dedicated to Fred Bergstone, who was a renowned teacher and performer in North Carolina, best known for his time teaching at the Governor's School.[14] The unaccompanied work has no dedication.

Final Thoughts

Despite the different style of horn writing between *Airs and Dances* and *Shadow Dancer*, I am intrigued to peruse LeSiege's other works knowing that she was flexible in her style of writing. The range of both solos is quite attainable, and her lyrical writing for the instrument is lovely. She wrote more works for horn than any other wind instrument, showing her love and devotion to its sound and abilities. I hope to see more of her works programmed, especially since they are so easily obtained.

Catalog (Subito Music Corporation)

Shadow Dancer	horn alone
Airs and Dances	horn and piano
Burgundian Suite	horn and vibraphone
Hoops and Angles	horn and percussion
Equilibrium	brass quintet
Genese	horn, violin, clarinet, cello, percussion
I know what I know	horn, violin, soprano, cello, clarinet, piano
Materia	wind quintet
Nine Little Images	wind quintet
Woodwind Quintet	wind quintet

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Katey J. Halbert is a teacher and performer in Northwest Arkansas and is a visiting professor at the University of Arkansas. She earned her DMA at the University of Iowa. Her interests as a performer and researcher have focused on female representation within the brass community. Kay Gardner's Elusive White Roebuck, *featured in a previous article in this series, is now available from Hildegard Publishing Company.*

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The Evolving Legacy of Strauss's Horn Concerto No. 2

by Russell Greene

Initially regarded by many in the horn community as an overly flashy technical display for the horn, Richard Strauss's Horn Concerto No. 2 in E-flat (1942) has since evolved to become one of the most revered semi-programmatic works for solo hornists.

Colloquially referred to as Strauss 2, historical research has gradually illuminated and reformed the concerto's long-standing performance practices over the last 50 years. Indeed, the piece serves as a gateway to a deeper understanding of Richard Strauss, the individual, his compositional legacy, and his relationship with his father, Franz Strauss.

This research explores Strauss's many musical influences throughout his life, draws distinctions between his two horn concertos, and details the evolution of Strauss 2's place in the horn repertoire.

Musical Influences

Richard Strauss was born in 1864 in Munich, Germany. His father, Franz (1805-1905), was among the most renowned horn virtuosos of the time and played a significant role in young Richard's musical training, sensibilities, and inspirations. Richard began composing at the age of six; his father would notate his compositional keyboard performances (e.g., *Schneiderpolka,* 1870). Richard was soon sufficient in his notation and began writing independently. Much of Richard's works in his youth were composed in honor of and performed for his close family and friends, namely his father.[1]

Franz, a composer himself, was an avid proponent of the melody-centric, 18th-century Classical and 19th-century early Romantic-era music, including Haydn, Beethoven, and Schubert, though perhaps no composer was as revered in the Strauss household as Mozart. Franz firmly believed Classical-era music represented the last vestiges of melodic integrity, which were best represented in Mozart's work and ended with Franz Schubert's death.[2]

The love of Mozart was passed on to young Richard and lasted through his whole life. In an interview with the *Illustrirte Zeitung* magazine, he stated, "In my own music, I find myself continually leaning toward simplicity and pure melody. The simpler and cleaner, the better. The more complicated music becomes, the more unlikely it is to survive unless it possesses the true melodic character."[3]

During this youthful, Mozart-influenced period, Richard wrote his first solo piece for horn, Horn Concerto No. 1 in E-flat (1883). The work was written explicitly to demonstrate his compositional progress to his father and for his father to perform (although the orchestral score was formally dedicated to hornist Oscar Franz). According to anecdotal reports from a Strauss friend and renowned hornist, Max Pottag, Franz praised Richard for completing the work; however, he jokingly added that it was too difficult for anyone to perform, including himself.[4] A letter from Richard's sister Johanna stated she "vividly remembered her father struggling with the solo part, which he found very tiring, even using the high B-flat crook."[5] Thus, Franz was so frustrated with the piece that he only performed it for family, passing the public performance with piano onto his student, Bruno Hayer, and a later orchestral premiere with soloist Gustav Leinhos in 1885.

The love of Mozart was passed on to young Richard and lasted through his whole life.

The premiere of Serenade for Thirteen Winds (1883) was performed by the Meiningen Court Orchestra, conducted by Hans von Bülow. Strauss's time working as an assistant conductor to Bülow was a critical turning point in his musical studies, introducing him to people either directly or loosely connected to the Wagner, Liszt, or Brahms social circles. Bülow was once married to Franz Liszt's daughter, Cosima, until she left him for Wagner in 1870. Composer Alexander Ritter, a violinist in the orchestra, was married to Wagner's niece. Both Bülow and Ritter pushed Strauss to study Wagner, Liszt, and Brahms.

Strauss's venture into Romantic and Modernist compositional styles was a significant divergence from the musical values Strauss inherited from his father. In fact, Franz Strauss had a great distaste for Wagner's work, which, in his view, eschewed melodic and harmonic traditions. Franz voiced his opinions to Richard as his son experimented with Wagnerian style, "Please, my dear Richard, when you create something new, take care that it be melodic."[6] Nonetheless, Richard started to balance his respect for old traditions (Mozart) with a study of progressive trends (Wagner, Liszt, and Brahms).

Johannes Brahms had a direct impact on Strauss as well. After Hans von Bülow resigned as conductor in 1885, Strauss was propelled to the position of interim conductor of the Meiningen Orchestra. During this time, Strauss prepared the orchestra for the world premiere of Brahms's Symphony No. 4 alongside his own Symphony No. 2. Brahms offered Strauss some critique, "Your symphony contains too much playing about with themes. This piling up of many themes based on a triad, which differ from one another only in rhythm, has no value."[7] Strauss, to some extent, took Brahms's advice to heart, and thus, the newfound influences of Brahms, Liszt, and Wagner marked the end of Strauss's backward-looking period of musical composition.

The next 14 years (1885-1898) marked a second chapter of Strauss's compositional career. Performances of his Serenade for Thirteen Winds (1883) and Symphony in F (1884) had begun the process of his public renown, but it was *Don Juan* (1888) and his other tone poems that thrust him into the spotlight, particularly *Till Eulenspiegels lustige Streiche* (1895), *Also sprach Zarathustra*

(1896), *Don Quixote* (1897), and *Ein Heldenleben* (1898). In addition to his new musical influences, Strauss's study of philosopher Friedrich Nietzsche played a significant role in developing his tone poems' underlying drama and moral implications. His romantic relationship with his wife and fellow musician Pauline de Ahna (m. 1894) also informed the subject matter behind *Ein Heldenleben*. During this period, Strauss undertook a significant personal revolution: musically, emotionally, and philosophically.

Strauss also read Wagner's treatises on music, which challenged standard practices in musical composition, pushing for what came to be referred to as "Music of the Future."[8] Whereas Liszt was keener on the combination of poetry and music, Wagner's aspirations sought the unity of all arts into grandiose representations of "human nature in its most ideal state." In his 1861 essay, Wagner gives a full-throated rejection of composers who are, in his view, chained by the necessity of melody.[9] Wagner does not dismiss the use of melody but instead criticizes an overreliance or contrivance of melody, particularly in Italian opera. All the same, Wagner's views on melody were a severe departure from Strauss's prior training with his father, even going so far as to criticize Mozart directly.[10]

Strauss never went entirely into the Wagner camp, but Wagner's views pushed Strauss to challenge his preconceived notions of melody and tonality towards the Music of the Future and experiment with opera. His early ventures, *Guntram* (1894) and *Feuersnot* (1901), were not successful. The latter was considered inappropriate by the public for its overtly sexual content.[11] However, his premiere of *Salome* (1905) was an instant success, establishing him as the most recognized composer in Germany. This success continued with 14 more operas, notably *Elektra* (1909), *Der Rosenkavalier* (1911), and *Capriccio* (1942). All the while, Strauss's love for Mozart persisted against the backdrop of his modernist compositions, as he helped establish the annual Salzburg Festival in 1920.[12]

Tragedies Late in Life

The rise to power of the Nazi Party in 1933 significantly impacted the final two decades of Strauss's life. In that same year, Joseph Goebbels, Reich Minister of Propaganda, nominated Strauss, the most recognized living German composer, to be president of the Reichsmusikkammer (Reich Chamber of Music). Strauss's acceptance of the position was intriguing. On the one hand, Strauss never joined the Nazi party and was inherently critical of their views, "I consider the Streicher – Goebbels Jew-baiting as a disgrace to German honor, as evidence of incompetence – the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent."[13] Moreover, it seemed that Goebbels's selection of him was to give credibility to the institution rather than an appreciation for Strauss's work. Furthermore, Strauss was seemingly nominated without consultation from Goebbels, "I was not consulted. I accepted this honorary office because I hoped that I would be able to do some good and prevent worse misfortunes."[14] Strauss did, however, use his position to advance his goals. Strauss had been actively fighting for German composers' copyright protections since 1903 and made this a central part of his platform as president. More significantly, his daughter-in-law and grandchildren were Jewish; therefore, Strauss could use his influence to prevent them from being sent to concentration camps.

His tenure as president did not last long, however. In 1935, the Gestapo intercepted a letter from Strauss to his Jewish librettist, Stefan Zweig, in which Strauss lampooned the Nazi's racist philosophies, "Do you believe I am ever, in any of my actions, guided by the thought that I am 'German'? Do you suppose Mozart was consciously 'Aryan' when he composed? I recognize only two types of people: those who have talent and those who have none."[15] This letter was forwarded directly to Hitler and this infraction, coupled with Strauss's insistence on using Zweig as his librettist, led to his dismissal.

The next few years were met with great tragedy and pain for Strauss and his family. In 1938, his daughter-in-law, Alice, was placed under house arrest in Garmisch, Bavaria, while her grandmother and 25 other relatives were placed in concentration camps. After Strauss was able to secure Alice's safety, he desperately drove over 500 km to the Theresienstadt ghetto and concentration camp in the German-occupied region of Czechoslovakia to plead with the SS for her family's release. This attempt was unsuccessful – as were his many letters and phone calls to the SS – and every imprisoned family member died in the camps. By 1942, Strauss had elected to move his family to Vienna, where he believed his remaining political capital would secure his family's protection under the watch of Nazi Gauleiter, Baldur von Schirach. However, in 1944, while Strauss was away, Alice and her son Franz were imprisoned by the Gestapo for two nights. Strauss did manage to secure their release and return together to their family home in Garmisch.

Motivations for the Second Concerto

It is in consideration of Strauss's biography, particularly the family tragedies late in life, through which we can ascertain his compositional intent and emotional investment in writing Horn Concerto No. 2 in 1942. The last seven years of Strauss's life (1942-September 8, 1949) are referred to by musicologists and journalists as his "Second Summer" – a metaphor ascribed to those in old age looking backward, seeking to reclaim the happiness of their youth. Much of the tribulations his family endured at the hands of the Nazi party and Germany's self-imposed destruction left Strauss exhausted, eager to retire, and thinking back to simpler, happier times. In Strauss's reflection on his career, he marked 1942 as an unofficial endpoint for his more serious, grandiose works, "My life's work has been concluded with

the *Capriccio* (Strauss's final opera). Whatever notes I scribble down now have no bearing on musical history."[16] At this point in his life, Strauss felt he had nothing left to prove and is instead aiming to cherish his remaining family.

Family was centrally crucial to Strauss throughout his life. As mentioned previously, a significant number of his works were written in dedication for family or friends. All his most important musical influences came in the form of meaningful relationships, including his wife, Pauline, Alexander Ritter, Hans von Bülow, and, most of all, his father, Franz. He was known to have a socially aloof personality and was seemingly unwelcoming, but it was evident through his actions, compositions, and conducting that he was deeply passionate about those closest to him and the music through which they were honored. From his father, Strauss not only inherited a love of Mozart and the basis for his entire musical perspective, but several of his personality traits, including his sense of humor, love of family, firmly held values, and a bit of his stubbornness.

Thus, in reflecting on the man he had become and the family he loved, Strauss set out to offer one last tribute to the man he most owed his life and career. Strauss composed his second horn concerto by returning to his late Classical and early Romantic roots, but with a lifetime of experience separating the work from his first attempt to please his father in 1883. As such, Strauss 2 is not solely intended as a virtuosic demonstration for the hornist, but also a series of pseudo-programmatic impressions of Franz Strauss, his personality, and Richard's memories of him.

Distinctions Between the Two Concertos

Strauss drew direct inspiration from the four Mozart horn concertos, which served as a blueprint for his own two concertos. All but one of Mozart's horn concertos were written in the key of E-flat and contain three movements: Allegro in simple quadruple meter, Andante or Largo in simple triple or duple meter, and an Allegro-Rondo in compound duple meter. In all cases, the first and third movements are in E-flat while the middle movements depart from the home key by adding or subtracting one flat in the key signature. Some scholars speculate that the Mozart Concerto No. 1 in D, although numbered first, was composed last and contained only two movements, with the middle movement either having gone missing or not composed at all, as the work was unfinished at the time of his death in 1791.[7]

Strauss employed a similar structure to his first concerto, with an Allegro first movement in E-flat and simple quadruple meter, an Andante middle movement in A-flat and simple triple meter that temporarily ventures into the key of E, and a final Allegro-Rondo movement in E-flat and compound duple meter. The second concerto somewhat strays from the formula but is overall consistent. It maintained the classic three-movement structure with Allegro, Andante, and Allegro-Rondo tempo markings, but the middle movement was written in compound duple meter. However, this movement mimics the first concerto's modulation structure by starting in A-flat and temporarily visiting the key of D.

First impressions of the two Strauss horn concertos might suggest they are directly related to each other. After all, Strauss wrote both pieces in honor of his father, the first public recording of the second concerto was released alongside the first, and Mozart influenced both pieces. However, Mozart wrote all four concertos for his friend and hornist Joseph Leutgeb within a relatively short period (1783-1791) and are, more-or-less, considered sequels of each other. While each presents its own motifs, the melodies are remarkably similar and somewhat interchangeable, primarily due to the consistent structure used to compose them.

The last seven years of Strauss's life...are referred to by musicologists and journalists as his "Second Summer"

On the other hand, the Strauss concertos are separated by approximately 60 years. While the inspirations for the two works are similar, they were not intended for the same performers and were composed at the bookends of Strauss's career. By the time of the second concerto's completion, Strauss had undergone significant evolution in his compositional maturity and embraced the programmatic nature that became a trademark of his works during his tone poem and opera periods. Whereas the first concerto is more reliant on the Mozartian use of triads and resolutions to the tonic or dominant, Strauss is comfortable in his second concerto playing with more Romantic era ideals of melodic chromaticism, dynamic contrast, and emotional content.

Performance History

The early performances of Strauss 2 impacted perceptions of the work, performance practices have evolved since the premiere, and essential distinctions exist between the original manuscript and official publication.

Strauss 2 premiered in Salzburg on August 11, 1943, with soloist Gottfried von Freiburg, the Vienna Philharmonic, and conductor Karl Böhm. Freiburg was among the most revered hornists of the day (and continues to be so now) and was the Philharmonic's principal horn. The piece was written in E-flat; Freiburg performed on a single Viennese horn in F with an E-flat crook. The premiere and subsequent early performances were notably filled with errors, as the piece was remarkably challenging on the single E-flat horn. The premiere was recorded but not published for some time.[18] The first studio recording was by Dennis Brain in 1956 with the Philharmonia Orchestra[19] and conductor Wolfgang Sawallisch, gaining the piece wider recognition after having performed it with the Vienna Philharmonic in 1948.

After the Dennis Brain recording, Strauss 2 began to

earn its reputation as a complicated, technical display for the horn rather than a programmatic piece memorializing Strauss's father. Charles Snead, Director of the University of Alabama School of Music and Professor of Horn, recalled common perceptions of Strauss 2 during the 1960s and 70s, conveyed to him by professionals at the time: "Strauss 2 is nothing but a pyrotechnic display for the horn. It is all about technique. It is just all a bunch of flash. It is not worth the time. You have to spend so much time learning the piece because it's so hard, and once you've learned it, you know you don't have anything but just a bunch of flashy stuff that's meaningless."[20]

It was not until the mid-1970s, 80s, and 90s that Strauss 2 appeared more frequently in horn competitions, including the Munich and Prague competitions and the International Horn Competition of America. "I think people began to take a more scholarly look at the piece," Snead remarked, "They did their research. They did their homework. They began to understand that there's a lot more to the piece."[21] Strauss 2 is a piece that requires a great deal of time and research to perfect. While conquering its technical elements may take a few months of dedicated practice, delivering emotional depth to the work demands a long-term commitment. In modern competitions at various levels, the piece has essentially become a demonstration of a performer's musical maturity, "…the baseline assumption is, 'We expect you to play all the notes. And we expect you to play all the rhythms. So, the technique, yeah, that's a basic expectation. Now, what are you going to show us musically? What are you going to have to say that demonstrates that you understand this piece beyond the fact that you can just wiggle the valves and play the right notes?"[22]

As hornists have continued to iterate on Strauss 2, performances of the work have grown increasingly more representative of Strauss's later programmatic compositions and more distanced from his early Mozart-inspired works. Performers are rewarded for balancing extreme levels of technical skill with musicality and musicological scholarship. Comparing the early Freiburg and Brain recordings to modern performances demonstrates how it has evolved.[23]

Publication Differences and Common Performance Practices

Strauss 2 has spawned many varying interpretations, primarily due to limited performance markings in the score. Strauss was present for several of Freiburg's rehearsals, informing him of performance nuances later passed on by word-of-mouth to Philip Farkas.[24] A comparison of the original hand-written score[25] from 1943 with its printed publication by Boosey & Hawkes[26] in 1950 speaks to some notable differences. Whether these changes resulted from direct notes from Strauss or performance adaptations by Dennis Brain or Philip Farkas remains unclear. This section addresses discrepancies between Strauss's handwritten manuscript and the Boosey & Hawkes publication while highlighting modern performance practices.

The Allegro movement, though written in common time, is generally felt in two. Despite the piece being written initially for a single F Vienna horn with an E-flat crook, it is much more approachable on the horn's B-flat side (particularly measure 27). Several articulation discrepancies occur, notably in extended sixteenth-note passages, such as in measures 5 through 10 (Figure 1), in which the printed copy adds slurs to the sixteenth-note runs on count two, connecting them to the preceding and subsequent beats. Dennis Brain performed these passages slurred, whereas the original Freiburg recording features the original articulations.

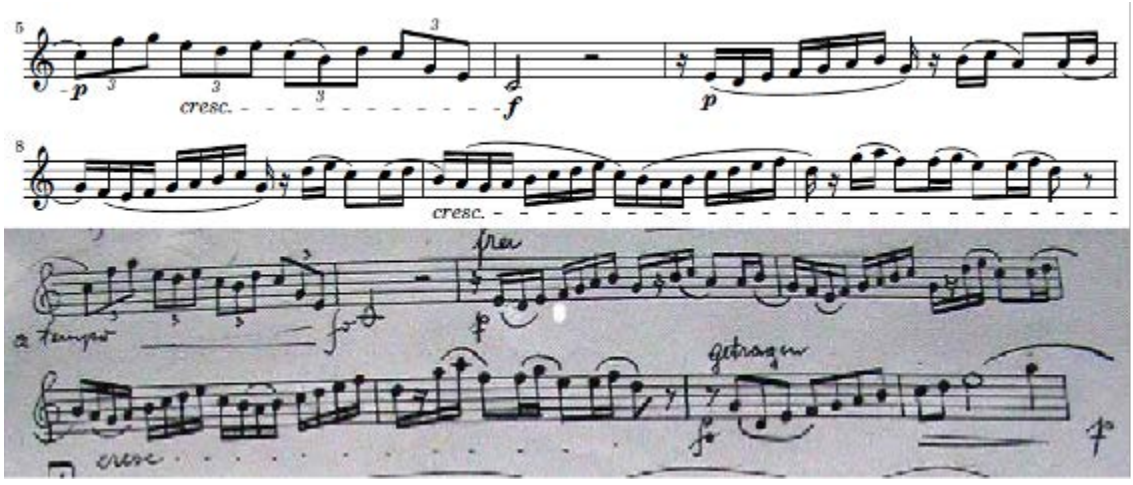

Figure 1. Strauss, Concerto for Horn No. 2, Movement 1, Measures 5-10, Boosey & Hawkes (top)

Slurs were also added to measures 47 and 48 (Figure 2), and performers have generally added a rubato/ritardando leading into measure 47.

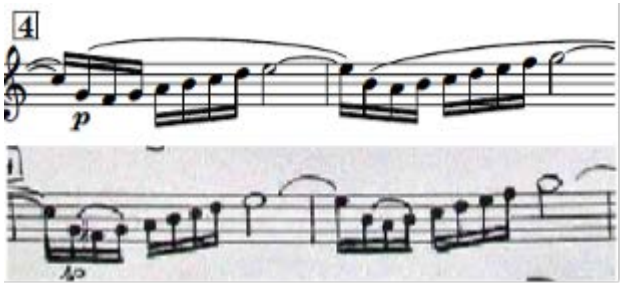

Figure 2. Strauss, Concerto for Horn No. 2, Movement 1, Measures 47-48, Boosey & Hawkes (top) and Strauss manuscript (bottom)

A ritardando is generally added to measure 80 (following the diminuendo) and is present in both the Freiburg and Brain recordings (Figure 3).

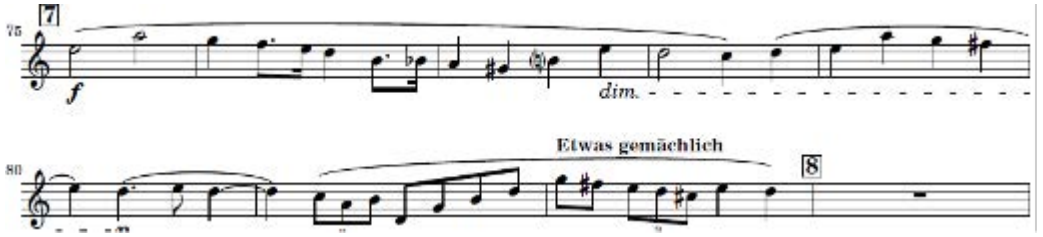

Figure 3. Strauss, Concerto for Horn No. 2, Movement 1, Measures 75-83.

Performers often elongate the top of the phrases throughout measures 84 to 91, much as it is explicitly notated with a ritardando in measure 92 (Figure 4).

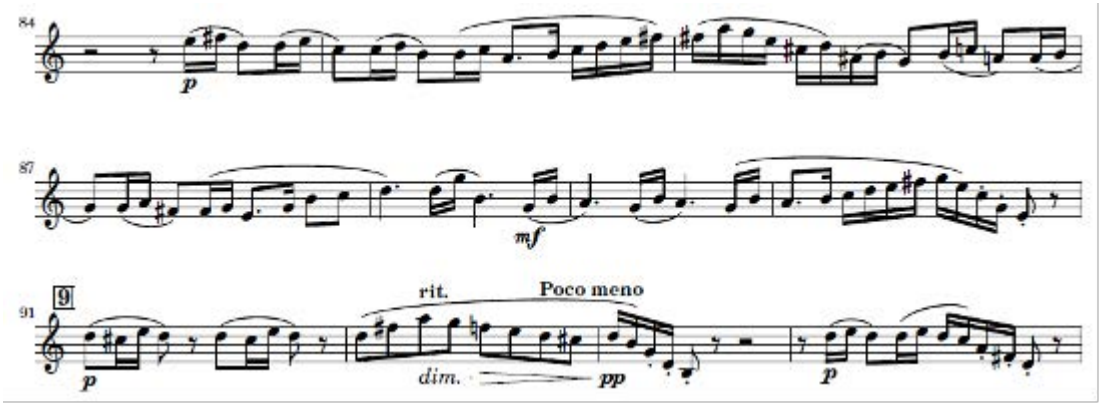

Figure 4. Strauss, Concerto for Horn No. 2, Movement 1, Measures 84 – 94.

Again, slurs were added to the sixteenth-note passages at the Tempo primo in measures 103 through 105 that were not present in the original score. Many performers differ on where to breathe in measure 156 (Figure 5). Freiburg notably added a ritardando leading in from measure 155, breathing between counts 3 and 4 of measure 156.

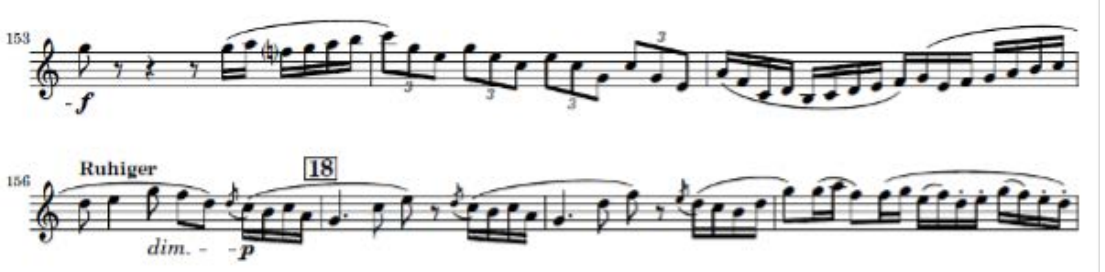

Figure 5. Strauss, Concerto for Horn No. 2, Movement 1, Measures 153-159.

The phrase markings throughout the cantabile section (measures 175-end) are consistent in both versions and directly match Strauss's phrase intentions (Figure 6).

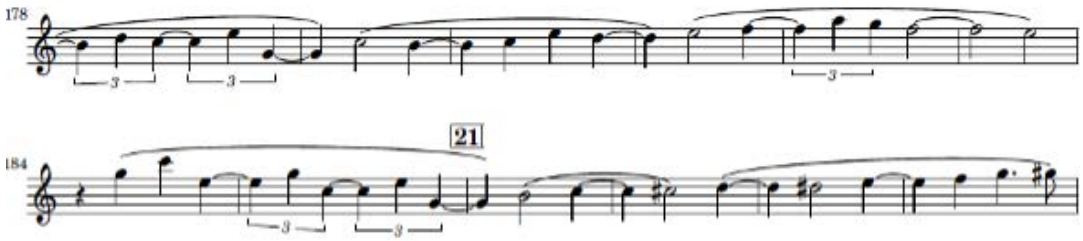

Figure 6. Strauss, Concerto for Horn No. 2, Movement 1, Measures 178-189.]

The Andante con moto movement retains many articulation markings in its printed version, except the three dotted-eighth-sixteenth rhythms in measures 24, 28, and 55 and count three eighth note rhythms in measures 26, 57, and 59 (Figure 7). The written copy has the performer articulate and separate these rhythms from the preceding passages, intending them to lead into the following measures, while the rhythms are slurred together in the printed version. Strauss appears to have notated breath marks in the original manuscript that imply a fundamentally different musical phrase compared to the Boosey & Hawkes publication.

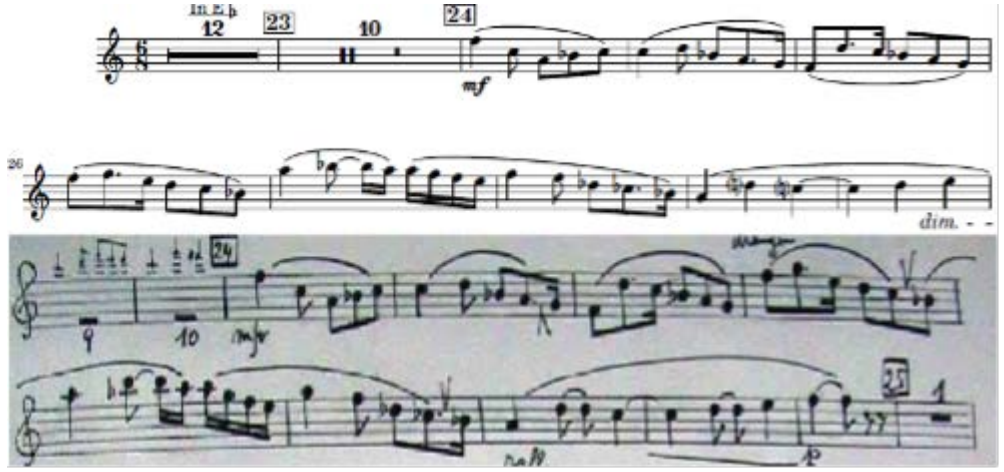

Figure 7. Strauss, Concerto for Horn No. 2, Movement 2, Measures 23-30, Boosey & Hawkes (top) and Strauss manuscript (bottom).

The Rondo movement also has several added slurs in the printed version. Some notable performance discrepancies occur at measures 180 through 188, in which some performers choose to crescendo from the ***fp***, others (like Freiburg) choosing to interpret the passage as a simile, and some (like Brain) choosing to remain piano after the ***fp*** until measure 188 (Figure 8).

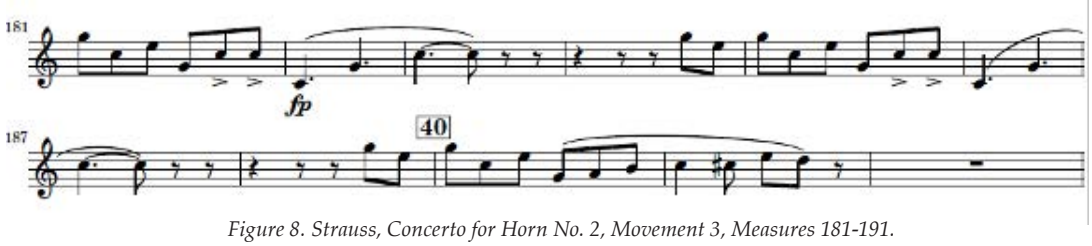

Figure 8. Strauss, Concerto for Horn No. 2, Movement 3, Measures 181-191.

Conclusion

In the thirteen years separating the Freiburg 1943 premiere and the Brain 1956 recording, it is evident that Strauss 2 had undergone significant evolution. As time passed and hornists have conducted more in-depth research, more emotional and musical integrity continues to be discovered in the piece over time.

In the interest of honoring Strauss's memorial to his father, it is critical to recognize the essential distinctions which place Strauss 2 somewhere between his inherently programmatic works and the classically inspired works of his youth. Performers must understand that Strauss 1 and Strauss 2 represent bookends to a long career, marked by a significant evolution in Strauss's musical values and compositional maturity. Essentially, the two pieces were composed by two entirely different "Richard Strausses"; and though they were written under similar premises, the emotional intentions and execution therein could not be more distinct.

A study of Horn Concerto No. 2 presents the performer an opportunity to sit down with Richard Strauss, understand his life journey, and reflect on memories of his father.

Russell Greene is a PhD candidate in Music Education at the University of Alabama in Tuscaloosa. He is a former high school and middle school band director, is a composer/arranger for school music programs, and teaches pedagogical courses. rjgreene@crimson.ua.edu

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Brazilian Etudes: Prá se gostar de tocar trompa: 18 Estudos Concertantes para trompa solo

by Celso Benedito and Radegundis A. Tavares Feitosa

To Enjoy Playing the Horn: 18 Concert Etudes for Solo Horn *by Celso José Rodrigues Benedito is analyzed, including an interview with the composer. The authors hope to inspire others to create their own etudes through improvisation and the combination of multiple musical traditions. All 18 etudes are available online at www.hornsociety.org/publications/horn-call/extras.*

Background

Horn research in Brazil evolved considerably between 2010 and 2020. In addition to horn players who completed graduate courses outside Brazil, the first two master's level horn performance degree programs were introduced at the Federal University of Bahia (UFBA) in 2013, and at the Federal University of Rio Grande do Norte (UFRN) in 2017.

These developments have stimulated horn players to produce more events and publications, as well as incorporate the horn in non-traditional environments. At the 2019 Brazilian Horn Meeting, held in the city of Barra Mansa - RJ, the call for papers specifically about "The Horn in Brazil" generated considerable interest. One of the frequent themes is the relationship between learning processes and horn performance.

There are two primary and inseparable aspects in musical growth: Quantitative... and Qualitative...

Many brass players in Brazil started their careers in a band, or wind ensemble. Several didactic processes are inherent to these groups. In this study, we focus on one of these, in which learning takes place through the development of creativity and perception.

Technical-Interpretative Parameters

According to the works of Feitosa (2013), Lima (2018), Silva (2018), Soares (2017) and Soares (2018), the following parameters are fundamental to development on the horn. They will be used as a reference throughout this article.

Sound production is of primary importance. In *To Enjoy Playing the Horn: 18 Concert Etudes for Solo Horn*, excerpts from standard works are combined with elements from Brazilian popular music. Through this combination, more virtuosic and rhythmic perspectives are possible, something less common in the traditional repertoire.

Articulation is also widely considered throughout these studies. Along with traditional classical articulations, several articulation groupings common in Brazilian popular music are explored.

Flexibility directly influences the horn player's ability to connect phrases and navigate the horn's wide range. The various styles explored in the *Etudes* require flexibility, demanding elasticity in the musculature that can be developed from the study of flexibility exercises.

Range is explored completely and extensively in the *Etudes*. This makes them more challenging, but can yield positive results if studied progressively.

Conception of the Etudes

Celso José Rodrigues Benedito explains that he created the *Etudes* based on an "oral and written recipe." He grew up in a music band and walked in this tradition early on. In his words:

> These institutions have two recipes for learning music: one aural and the other written. I was introduced to its particularities through these two models of consciousness: the first brings a more analytical, reflective, and technical view. The recipe of books, methods, teacher, and student. The second comes in the sense of making playful, poetic, spontaneous, intuitive, and magical sound. They are dialogic and both essential in Art. (Benedito, 2021).

The *Etudes* are a result of these strategies. There are two primary and inseparable aspects in musical growth: Quantitative – calisthenic and technical conditioning in exercises; and Qualitative – playing and making music through the repertoire. To master an instrument we must practice, in the words of Benedito, "scales, arpeggios, and a good album of songs."

During the pandemic and the challenges the musical world is facing, the material was prepared considering current trends for the teaching of the horn, seeking to promote a pedagogy that encourages diversity and inspires players to practice. Given the restrictions imposed on large gatherings, how can we teach the orchestral repertoire without the orchestra, the wind ensemble, chamber music, the choro circle, the frevo orchestra, and other ensembles? In the words of the author:

This comes from practical perspectives that guide my way of planning and acting as a horn teacher today. The understanding of orchestral pieces and solos allied with other experiences in Brazilian music, including composition and interpretation. Through adaptations and transcriptions of pieces from composers such as Gonzaguinha, Caymmi, Waldir Azevedo, Moraes Moreira, and Pixinguinha; put together with great solos and orchestral repertoire of the horn from composers as Beethoven, Brahms, and Dvořák, among others. None of this is new. I was inspired by Gallay's brilliant studies, H. Kling's souvenirs, Wendell Hoss's adaptations and transcriptions, Wekre's methodologies, as well as others, to elaborate those Etudes and try to stimulate enjoyment playing the horn.

The Etudes

Besides the technical-interpretative fundamentals mentioned, creativity through music is an important consideration. While music bands in Brazil play from printed parts, the repertoire is best learned and performed by ear. According to Benedito, these studies can aid in the construction of a more creative musical routine, one that addresses fundamental musical techniques, but which is almost improvised when executed. The author explains that the player should be free to adapt and modify the *Etudes*.

> The writing of each study can be molded according to the taste of the committed performer.... You can change the range, breathing, create cadences, fermatas, rearrange, so that after this practice, you can create your own compositions, influenced by themes and songs previously heard. That's why I don't plan to do a second volume.

Tico Tico de Sevilla (Tico Tico from Sevilla), is an etude based on Italian music and band music. The Brazilian Choro is a cheerful and instrumental genre, full of scales and challenging arpeggios for the horn player's fingering and flexibility (Figure 1).

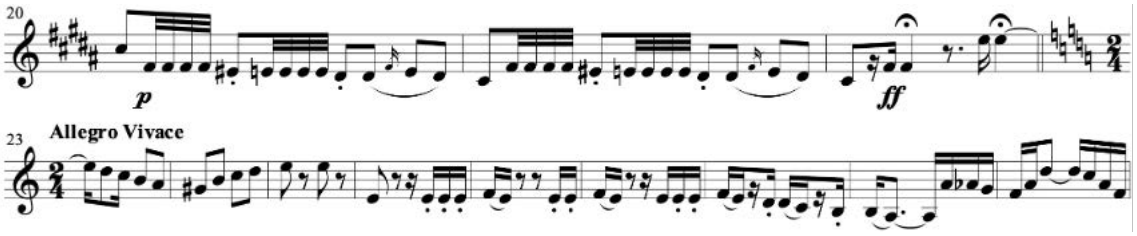

Figure 1.

Brahms em Disparada (Running Brahms) uses a song to facilitate the understanding of phraseology. This etude draws upon short stories by Guimarães Rosa, a Brazilian writer, and the Symphony No. 1, by Johannes Brahms (Figure 2).

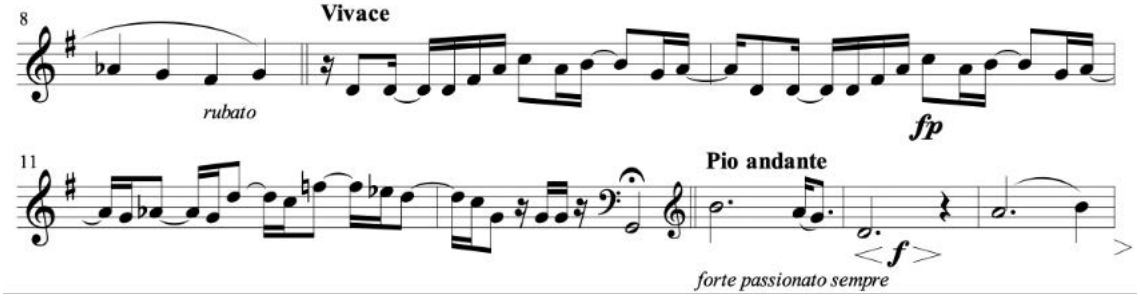

Figure 2.

Maracangalha Pastoral is a tribute to Beethoven, a composer who contributed so much to the horn's literature. Beethoven's music is merged with a song by Caymmi. The cheerful melody of Maracangalha bears some intervallic similarities to the Beethoven excerpt (Figure 3).

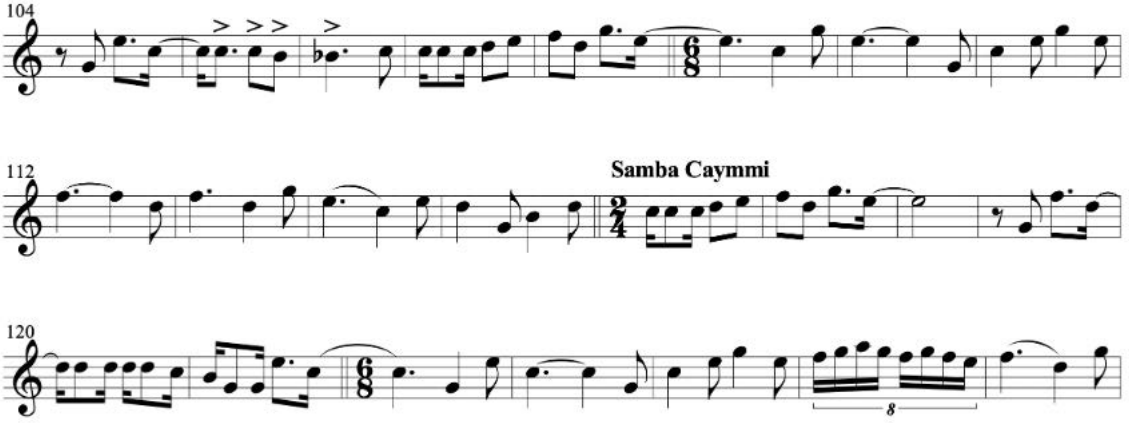

Figure 3.

Deu Tiill (Till Happened) is based on Richard Strauss's symphonic poem *Till Eulenspiegel*. Excerpts from this piece are written in a "samba choro" rhythm, a Brazilian national genre that demands the same technical, melodic, and joyful fluency as Strauss's work (Figure 4).

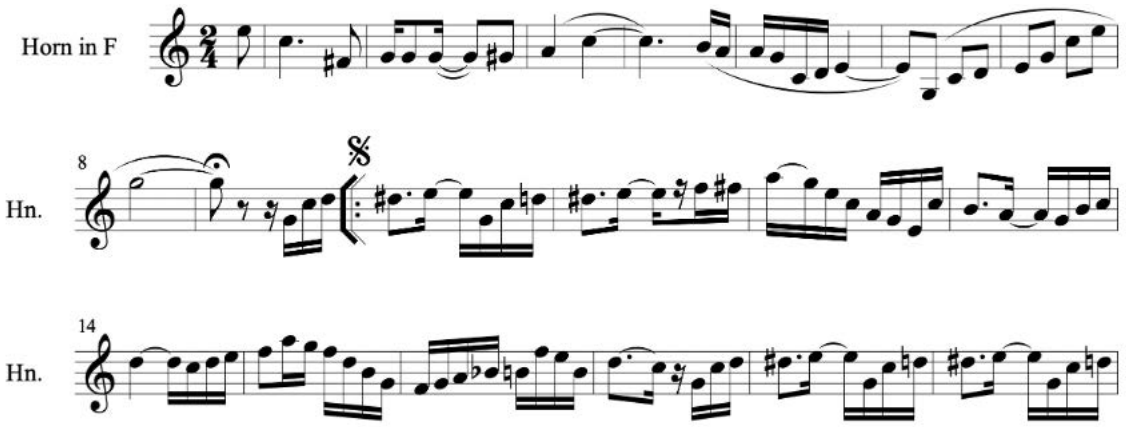

Figure 4. Strauss's theme in samba choro rhythm.

É a vida em Concert Piece (It's Life in Concert Piece) exploits the major and minor modes present in both Gonzaguinha's song (O que é, O que é) and Camille Saint-Saëns's *Morceau de Concert* (Figure 5).

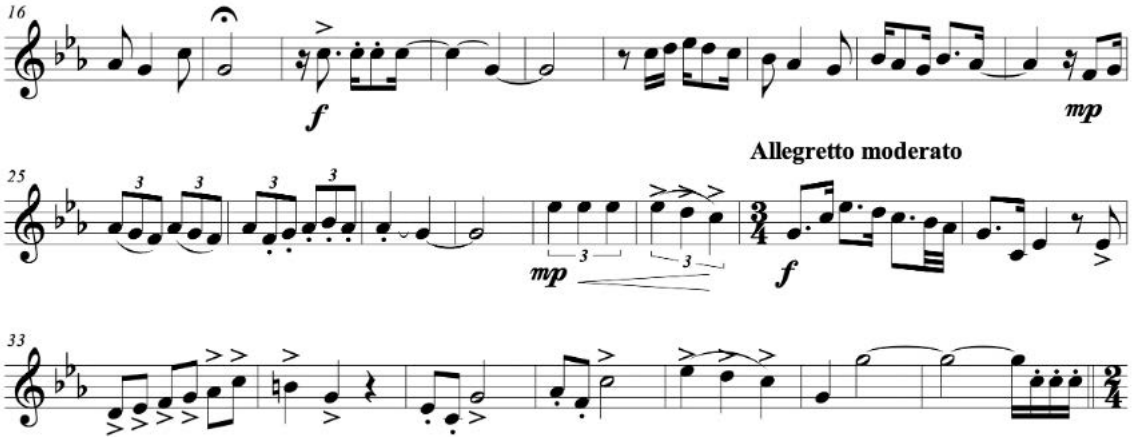

Figure 5.

Tchaikovsky Carinhoso (Affectionate Tchaikovsky) incorporates two sublime moments in music: the horn solo from the second movement of Tchaikovsky's Fifth Symphony, and Pixinguinha's Carinhoso, one of the most played and appreciated songs in Brazilian popular music (Figure 6).

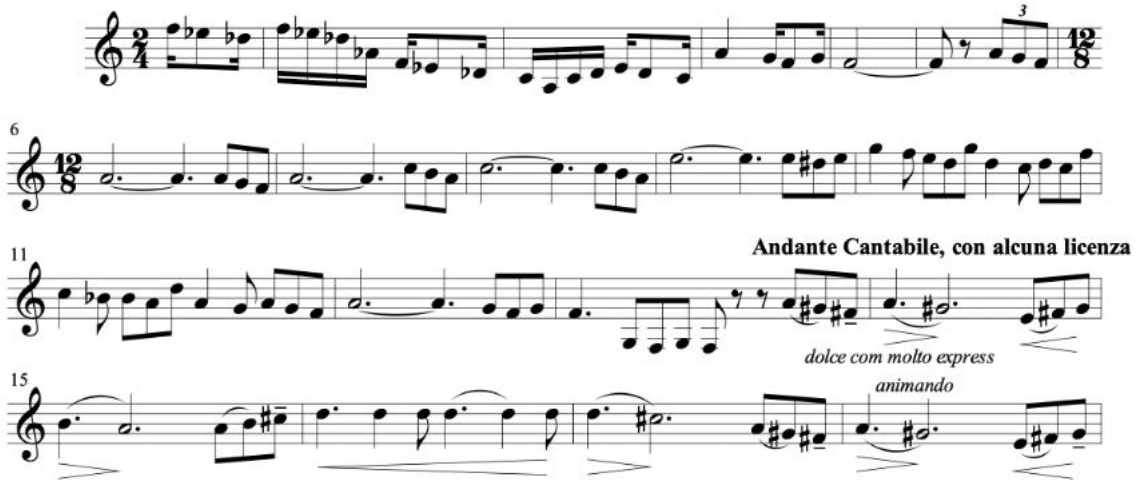

Figure 6.

Inventando Moda (Creating Tendencies) is based on two themes: the Waltz "Vila Rica," by Camargo Guarnieri, and the "modinha," "Uma Rosa na Janela" (A Rose in the Window). Both are unforgettable love songs from Brazil's serenade tradition (Figure 7).

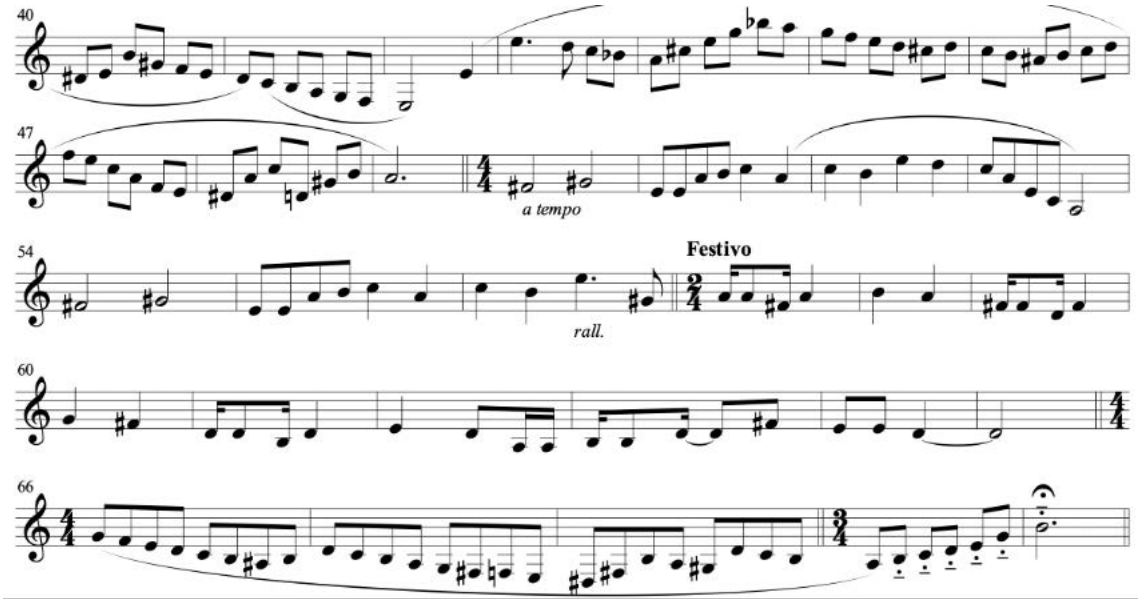

Figure 7. Conclusion of "Inventando Moda"

O Mar, a Trompa e uma Noite de Verão (The Sea, the Horn, and a Summer Night) uses the theme from the song "O mar" (The Sea) by Caymmi, together with famous classical music themes and horn solos. It can be played in Horn in E and in other transpositions (Figure 8).

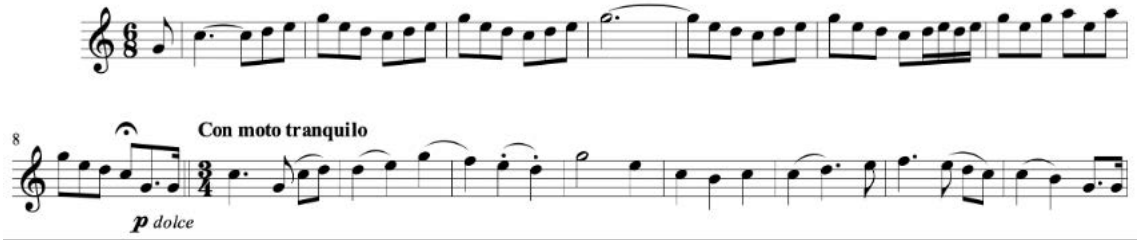

Figure 8. Beginning of the "O Mar, a Trompa e uma Noite de Verão"

"Sinfonia 1 Quarto Movimento" (Symphony No. 1 Fourth Movement) combines Kopprasch's Etudes and Beethoven's work, the quantitative and the qualitative (Figure 9).

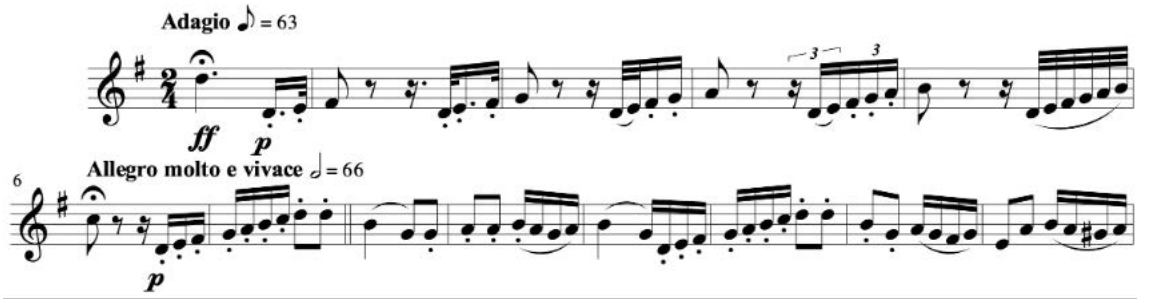

Figure 9. Beginning of "Sinfonia 1 Quarto Movimento"

Dvořák em Itapuã (Dvořák in Itapuã [a neighborhood in Salvador, Brazil]), according to the author, was inspired by "[...] a new world – my move to Salvador, musical education, and having the sea as my backyard. The possibility to play the horn in front of this immensity…" (Beneditio). Thus, the combination of the theme from the second movement of Dvořák's Ninth Symphony and the song "Coqueiro de Itapuã by Caymmi" (Figure 10).

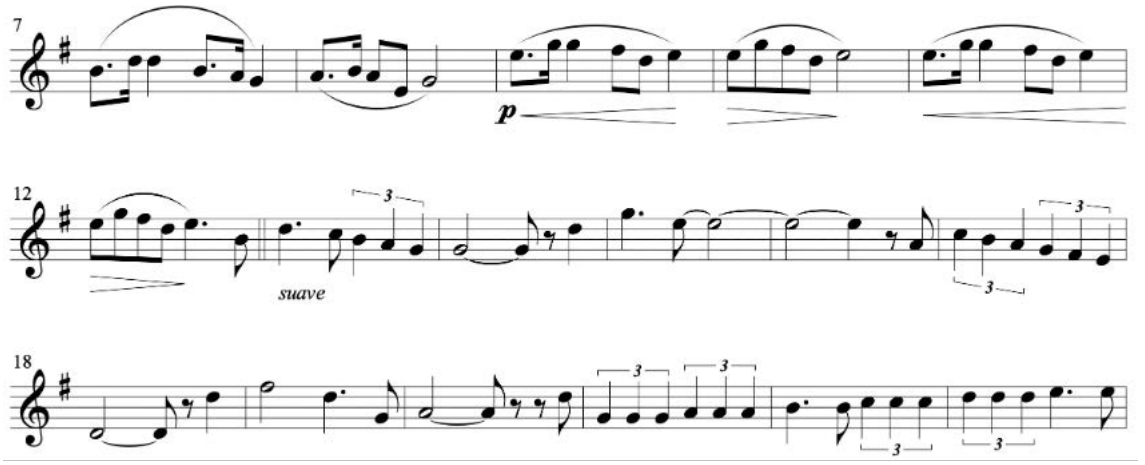

Figure 10.

In the words of Benedito, "A city without a band is a city without poetry." Marches are an essential repertoire of bands in Brazil. They can also demonstrate the versatility of the horn as a solo instrument. A symphonic march, **Janjão** (a common nickname in Brazil), was selected, as well as three more that represent this style of march. Each one has a specific etude (four etudes, including "Janjão"): **Saudades de Minha Terra** (Missing My Homeland); **Dois corações** (Two Hearts); and **Baptista de Melo**.

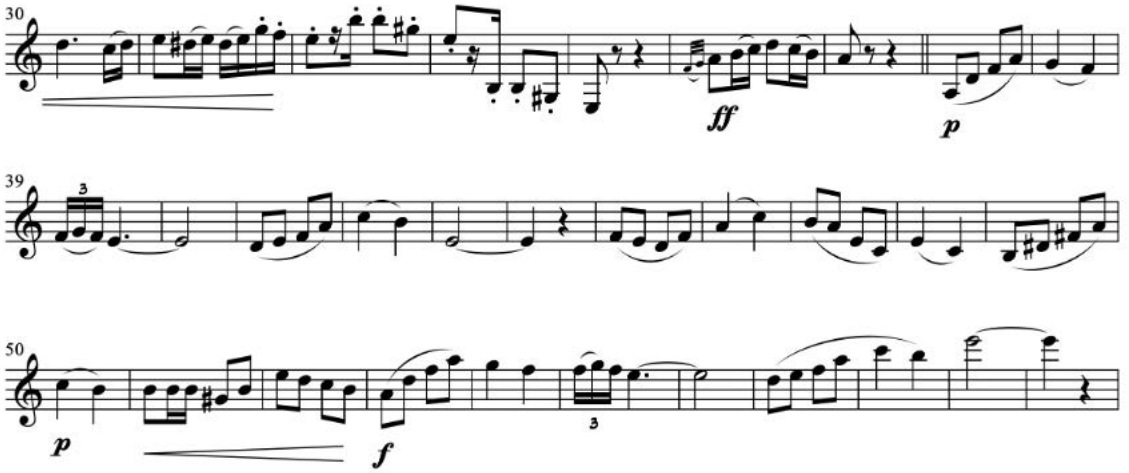

Figure 11. Excerpt from "Janjão" march

Pastoral is a solo horn fantasy based upon the first movement of Beethoven's Sixth Symphony (Figure 12).

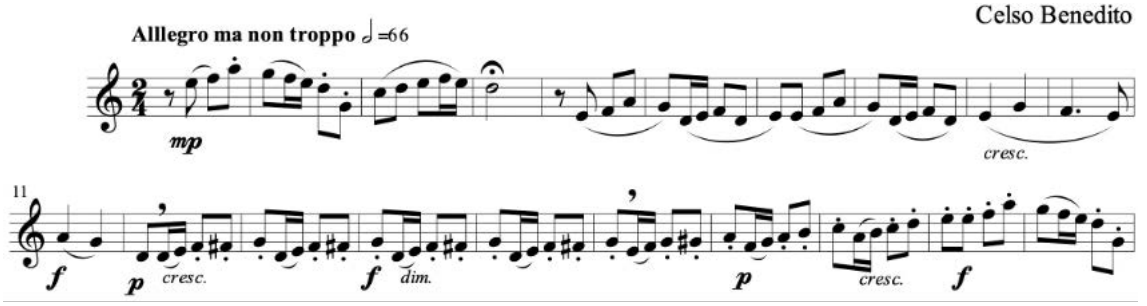

Figure 12.

Sonata Correio (Mailing Sonata) was inspired by the importance of the horn as a signaling instrument. Some post offices in Brazil still have this instrument as a symbol. It pays tribute to Beethoven's Horn Sonata and to the great Brazilian composer Moraes Moreira (1947-2020) (Figure 13).

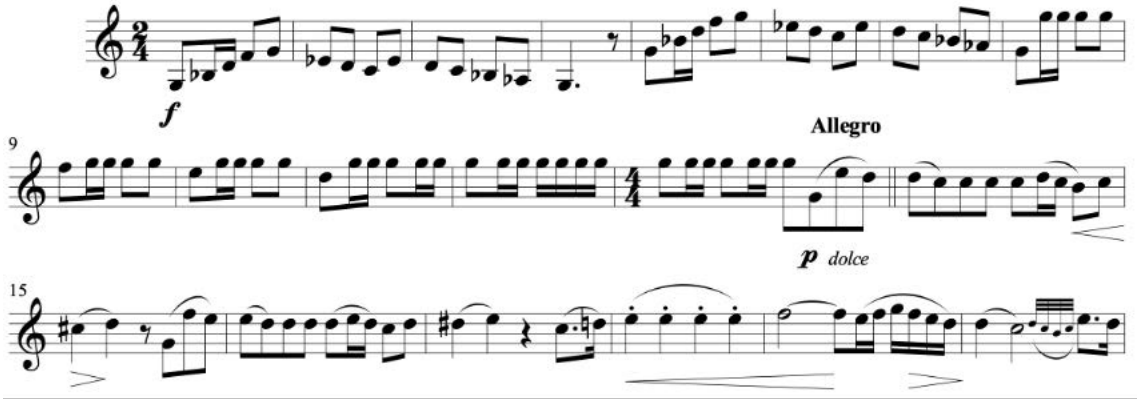

Figure 13.

Trompa em Mil e uma Notas (Horn in One Thousand Notes) explores melodies from Rimsky-Korsakov's *Scheherazade*. The adaptation of the first violin solo makes use of extended range and multiphonics (Figure 14).

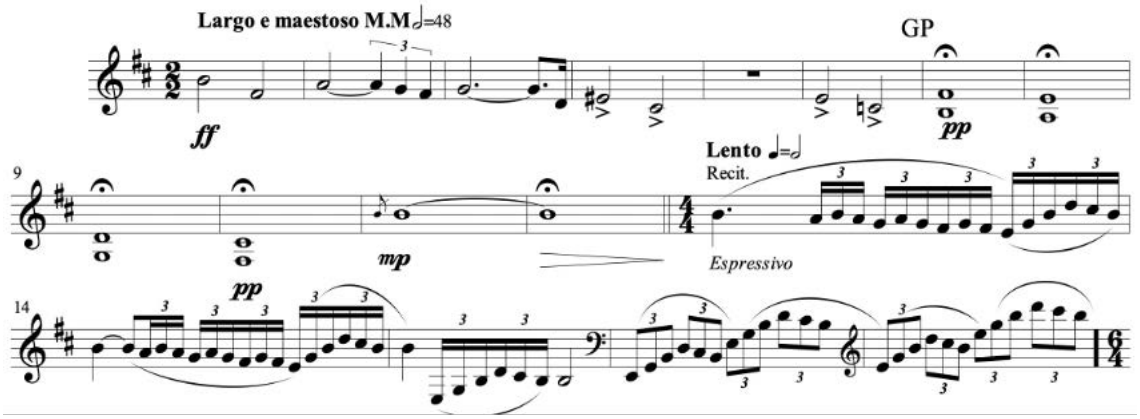

Figure 14.

Horn Call à Brasileira (Horn Call with Brazilian Spice) is an etude designed for the practice of the natural horn. It combines themes by Wagner and Strauss with "Brasileirinho" by Waldir Azevedo, considered one of the greatest composers of Choro (Figure 15).

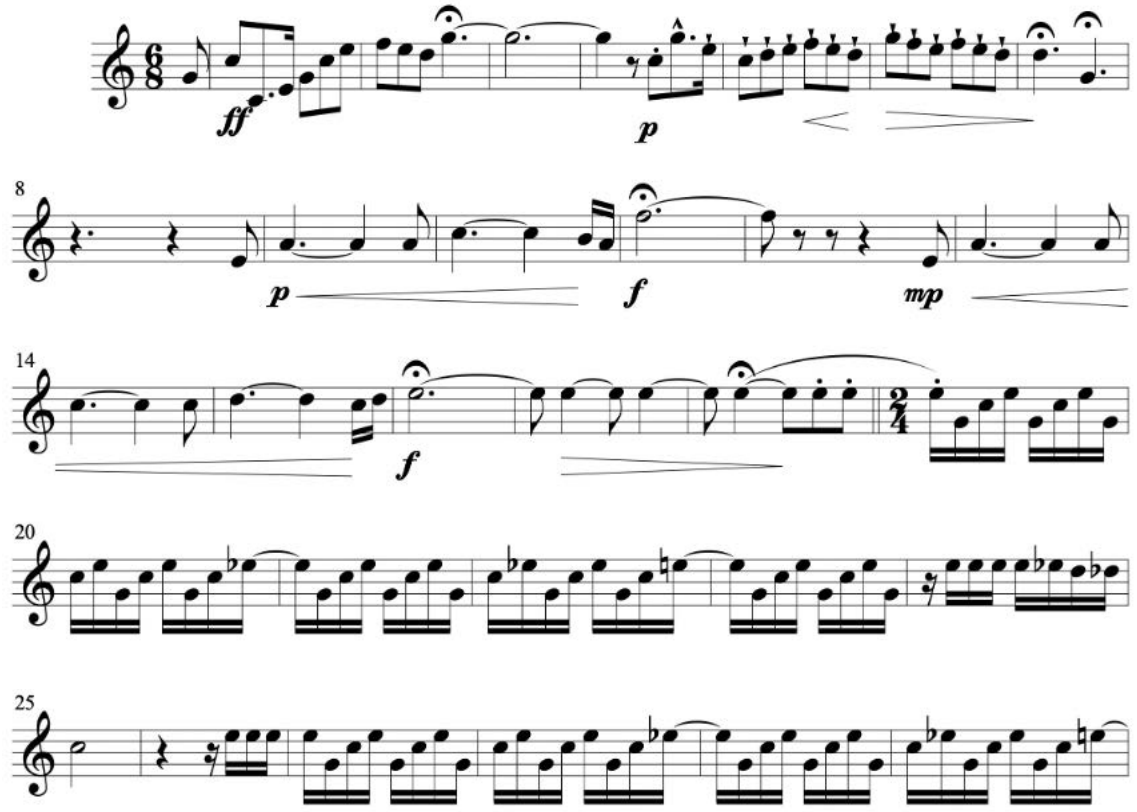

Figure 15.

Creating Your Own Etudes

Choose excerpts according to your personal taste. It is possible to use any musical genre or style and to merge excerpts from different works of classical and popular music. In this process, it is also possible to work on aspects related to performance preparation, stage fright, and continuity in musical interpretation.

Brainstorming musical themes can facilitate the creative process, so long as they are played with detachment and without judgement. The search for something "perfect" can create barriers and frustrate the player.

Aural approaches, playing by ear or memory, contribute to the development of perception and ear-training. Notation can be a result but should not be an end goal. The studies included in this article are presented as examples, but ideally they should be performed by ear, with an improvisatory character.

Melodic similarities are highlighted to make connections between excerpts from different compositions. Use common notes from excerpts as a first step in combining pieces. When looking for melodic similarities, at first, rhythm and harmony do not matter.

Rhythmic similarities are the second step to identify, when they exist. This step can be more complex, and consulting scores of the chosen compositions can be helpful.

Harmonic similarities are identified as the third step, to connect the different sections. Understanding this aspect may require deeper theoretical knowledge; that is why we place it as the last guideline. However, playing by ear can help, and by performing the steps in order, the player may end up naturally at this step.

Technical and stylistic aspects are a more didactic objective, to focus on finally. The works and excerpts studied could be chosen to improve a particular area of technique or style. It also is possible to consider aspects more related to performance skills, such as putting together simpler parts with more complex ones to enable the work to be played on a concert occasion, for example.

All the above are presented as possibilities, a guide, but never as absolute rules. Freeing ourselves and playing without strict rules can be beneficial to avoid tension and develop artistic freedom when playing on any occasion, whether in an orchestra, a band, or an informal jam session.

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Celso José Rodrigues Benedito *began his musical studies at the age of seven at the Teodoro de Faria wind ensemble and in 1987 began his horn studies with Zdenek Svab. Four years later, Celso moved to São Paulo and studied with Daniel Havens and Michael Alpert. In 1996, he won a scholarship and studied music in England. Celso has earned a Master of Music in Musicology and a Doctorate in Music Education. In 2009, he became the Horn Professor at the Federal University of Bahia. Celso was the President of the Brazilian Horn Association from 2015 to 2017.*

Radegundis Aranha Tavares Feitosa *was the first president of the Brazilian Horn Association and has recorded the first CD of a Brazilian brass player playing standard European classical repertoire with piano, entitled* Universal, *as well as the first CD featuring improvisation on the horn by a Brazilian player, entitled* Radegundis Tavares. *He hosted the first International Horn Symposium in Latin America (IHS49) and did his undergraduate and graduate courses at the Federal University of Paraiba, where his horn professor was Cisneiro de Andrade. He has premiered many works for horn and has performed as a soloist in traditional repertoire, virtuosic works, and Brazilian popular music. Since 2008 he has been professor of horn at the Federal University of Rio Grande do Norte.*

Recording the Horn

by Frederik Rostrup

Listen to the music while you read: https://lassemauritzen-henrikbohansen.lnk.to/MusicForHornAndPiano

Recording the horn is different from recording most other sound sources because the horn is an ambient instrument. That means that the sound of the horn is inherently bound to the surroundings in which it is played. Most horn players have had the experience of sound technicians placing microphones pointing into the bell, resulting in turning the horn into a trombone, in which case they should have hired trombone players instead. Generally speaking, the horn needs a minimum of one reflection before the microphone picks it up to yield that horn sound. This means that the horn should be miked from a position in front of the horn player. Urban legend has it that Hermann Baumann preached this gospel.

Horn and Piano

In the winter of 2021, the pandemic lockdown gave us time we would otherwise never have found to do this project. We recorded for ten consecutive days. We were fortunate to have friends and sponsors lending us a church, a concert grand piano, and good microphones. We had a grand design, but out of necessity we scaled it down. It turns out this helped us a lot.

Lasse Mauritzen and the tube microphone

The Venue

The Lutheran church in Vangede, north of Copenhagen, was designed and built as a venue for acoustic music in the seventies. It has a reverberation time around three seconds in the midrange, rising to almost four seconds in the low range.

Tech Talk

We used the principle of a main microphone (as opposed to polymicrophony). The main microphone system was a quasi ORTF some four meters from the piano with the horn player in stereo center facing the pianist. We moved it around and ended as the above photo shows. In addition we spot-miked the horn from the front with two rather unusual microphones: One figure-8 microphone side-rejecting the piano sound from above the horn and a vacuum tube large diaphragm cardioid from beneath the horn. We ended up loving the tube the most.

Recording Chain

Microphones from Microtech Gefell, Germany. Read the fascinating company story here:
https://www.microtechgefell.de/unternehmen/history

Main microphone system: 2xM930 in quasi-ORTF

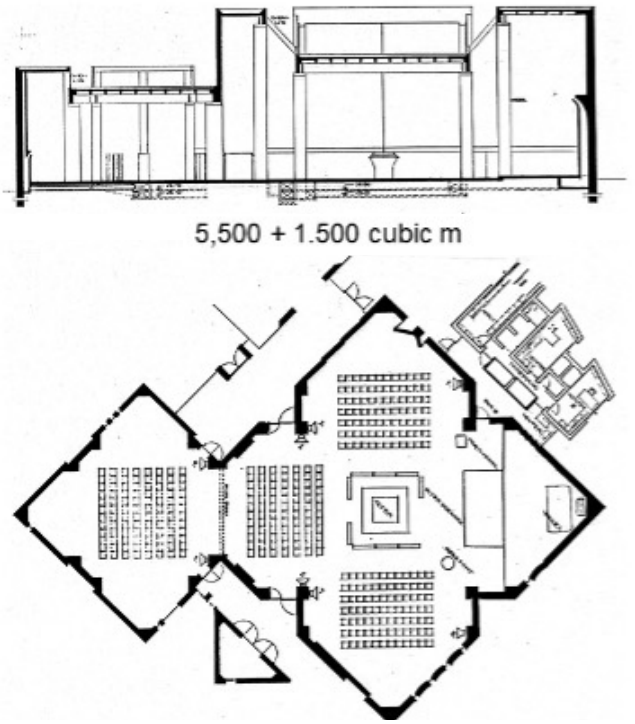
Spot mikes:

- CMV563/M7S vintage vacuum tube cardioid large diaphragm
- UMT70S in figure of eight position
- Microphone preamplifier and analog to digital converter:
- RME fireface 800. Clock frequency 44.1 kHz. Bitrate: 24 bit
- Digital audio workstation: Logic X on Macbook Air 2019- (storage on external harddrives over USB)

Small speakers: Genelec 8010
Headphones: Beyerdynamic DT990

Effects: no effects, filters, delays, compression or artificial reverbs are used at all. The reverb you hear is the church itself. (The church was designed to sound good by skilled acousticians).

Loudness: The program complies with the current industry standard.



Vangede Church, north of Copenhagen

Editing

Although we aimed for recording the pieces in their entirety, we ended up editing the best snippets together. Like other technical advances, it seems to lie in human nature to utilize them when available, even when unethical. We even considered overdubbing; only laziness prevented us from doing so.

Henrik and the recording equipment

The Players

Lasse Mauritzen joined the Danish National Symphony Orchestra as Principal/Solo Horn in 2006, where he still plays today. Lasse has been a soloist with this orchestra several times, including a memorable performance of Richard Strauss's Horn Concerto No. 1 in December 2017, conducted by principal conductor Fabio Luisi. Henrik Bo Hansen frequently performs as a chamber musician with members of The Royal Danish Orchestra and the Danish National Symphony Orchestra. Lasse and Henrik have been performing as a duo for many years.

The Pieces

1. Villanelle, Paul Dukas
2. Reverie Op.24, A. Glazounov
3. Ballade, Jeanne Demessieux
4. Nocturno Op.7, Franz Strauss
5. Romance Op.36, C. Saint-Saëns
6. Concertino 1st Movement, Leoš Janáček
7. Adagio & Allegro Op.70, R. Schumann
8. Romance Op.67, C. Saint-Saëns
9. Serenade for Horn and Piano, Launy Grøndahl

How Can I Hear It?

Listen at this link: https://LasseMauritzen-HenrikBoHansen.lnk.to/MusicForHornAndPiano

The compact disc version is solely intended to serve as a business card/merchandise for the duo when touring. It will not be distributed.

Frederik Rostrup graduated as Tonmeister from the Tonmeisterinstitut der Universität der Künste, Berlin, Germany in 2003. He plays music in his leisure time, and earns a living teaching math.

The Growth of Horn Playing in Kenya

by Vitalis Wagome and Wanja Nganga

Playing a musical instrument was once considered a privilege in Kenyan schools. Before 2010, only a few schools had a music department, let alone instruments. Most music students either played recorder or piano or sang in the choir. In recent years, many students in Kenya have been able to access an instrument and become great performers. Through organizations like Harmony Kenya Foundation, Art of Music Foundation, and various individuals who have continued to push for accessibility of music resources, many schools have grown their music department inventories, and students continue to pick up instruments, including the horn.

The horn was once considered a very rare instrument among Kenyan musicians. Until 2010, there were no Kenyan students playing the horn. Music written for horn was transposed and played by alto saxophones or baritones.

The first two horn players to visit Kenya were Andrew Sweet and Heather Katcher, who were on international work assignments and played for the Nairobi Orchestra while in Kenya. Andrew and Heather inspired students to play the horn, offering lessons to interested students every Wednesday evening before orchestra rehearsals. On his final concert with the Nairobi Orchestra, Andrew's performance of Richard Strauss's Horn Concerto No. 1 motivated many young students to try the horn.

More horn instructors soon visited the country, offering masterclasses and donating better instruments. Sandra Daniel first visited Kenya in 2014 as a music education volunteer. She moved to Kenya in 2016 and is now one of the most prominent horn instructors in Kenya. She is the current IHS representative for Kenya, and has been a major contributor to the education of Kenyan horn students, including horn pedagogy and technique, and also sourcing for materials. Nearly every horn student in Kenya has taken lessons with her, and many have played along with her in the orchestra.

The first group of young Kenyan horn students.
L to R: Wanja Nganga, Ngugi Mara, Bantu Kinama, Vitalis Wagome.
Photo credit: National Youth Orchestra of Kenya

Established by Moses Watatua, the Harmony Kenya Foundation's mission is to harness and develop musical talent in public schools, while connecting students to teachers and post-secondary opportunities. As a result, the program has produced many great musicians, including several who play in orchestras.

In 2016, Lydia Van Dreel from the University of Oregon visited Nairobi and held a two-day masterclass in partnership with the Harmony Kenya Foundation. Lydia donated resources, including method books for the students. Two years later, Lydia returned, this time with a double horn, which is now being played by Vitalis Wagome, as he is working towards a Bachelor's degree in Music Education and Horn Performance. All the students who attended the masterclass currently play in orchestras in Kenya!

Kenyan students at a masterclass with Lydia Van Dreel.
L to R: Lydia Van Dreel, Shaka Marko, King Kinama, Sydney Gitonga, Ngugi Mara. Photo credit: Harmony Kenya Foundation

The Art of Music Foundation was founded in 2009 and has had a major impact on young horn players. Its mission is to promote the performance and appreciation of classical music in Kenya, and to use the transformative power of music to change lives, particularly of those who live in underprivileged areas of the country. The program centers on mentorship, musical training, and performance opportunities.

CindyKate Kabei with her horn.
Photo credit: Art of Music Foundation, Kenya Conservatoire

Ghetto Classics is a program that involves children from low-income households. Students are from under-resourced communities in Nairobi, Kiambu, and Mombasa. Many emerging horn players have gotten their start in the Ghetto Classics program. There is a unique, full-circle fluidity about the program; after the players progress in their studies, they later return to teach the new students.

The Safaricom Youth Orchestra was started in 2014 and is made up of students from age 10-17. Students who are interested in future careers in music often begin performing with this ensemble. Safaricom performs at a variety of events, including the famous Safaricom Jazz Festival.

The National Youth Orchestra of Kenya (K-NYO) was founded in 2010 and serves as a music leadership program,

with musicians from public and private schools throughout Kenya, as well as college students and young professionals. K-NYO is currently made up of over 190 members, ranging in age from 14-23. The orchestra has performed at a variety of functions, including important government functions, such as President Obama's State Dinner and the Kenyan Presidential Inauguration.

Currently there are over 20 horn players in the country, and the numbers keep growing. Orchestras and chamber ensembles, such as the Kenya National Youth Orchestra, Safaricom Youth Orchestra, and Kenya Conservatoire Orchestra all have full horn sections with Kenyan players.

Through a special partnership with Alabama State University in Montgomery, Alabama, three Kenyan horn students have received generous music scholarships to study horn performance and music education with Professor Brenda Luchsinger. The future of horn players in the country is getting brighter every day.

Kenyan horn players performing. L to R: Ngugi Mara, Wanja Nganga, Bantu Kinama. Photo credit: Nairobi Orchestra.

Vitalis Wagome and Wanja Nganga are honor students, currently finishing their junior year, studying horn performance and music education with Professor Brenda Luchsinger at Alabama State University. Vitalis is a Music Scholar at Trinity Presbyterian Church in Montgomery, and is also learning about arts management as a student worker in the Dean's office of ASU's College of Visual and Performing Arts. Wanja is the music librarian with the ASU Choir and at Trinity Presbyterian Church in Montgomery, and teaches two youth choirs as an instructor with the Montgomery Music Project.

The Concerto for Horn and Orchestra by Chiapparelli Rediscovered

by Elías Moncholí Cerveró
Translated by Keith Eitzen

Introduction

This story began on a sunny, cold morning in Madrid, when I visited the library of the *Real Conservatorio Superior de Música de Madrid,* RCSMM, where I have the honor of being the horn professor. José Carlos Gosálvez, the library director, greeted me with a big smile and enthusiastically invited me into his office. The news that he was going to give me was very special. Among the thousands of documents that are still uncatalogued in the Conservatory today, he had found a treasure. It was the original manuscript of a Concerto for Horn and Orchestra by a composer with the Italian surname Chiapparelli.

The news would have always been of great importance for the conservatory, since finding a musical gem like this is always a source of excitement for musicians and musicologists. But what made the find truly unique was the discovery that the concerto had been "lost" according to music publishers and academic sources.

The rediscovery and reconstruction of this work would become the basis of my doctoral thesis, under the supervision of Professor Enrique Muñoz Rubio. My humble hope is to contribute an interesting addition to the programs of hornists around the world.

I found myself in a situation very uncommon in the musical world. We had discovered an original manuscript that was listed in historical catalogues but was considered lost by the international musical community.

This story began on a sunny, cold morning in Madrid...

In this article I will show how the score of this concerto was reconstructed, conducting an investigation in different stages: the condition of the manuscript, watermarks, the biography and works of the composer, the context in which it was created, the type of horn for which it was written, formal analysis of the work, study of different musical aspects, possible mistakes, etc.

A fundamental part of this investigation has been simply playing the concerto. This has convinced me of its musical value and high level of difficulty.

By combining theoretical and practical research, I have been able to conclude this project with the modern world premiere and a recording of the work in Madrid, accompanied by the orchestra of the *RCSMM*. The concerto was later performed in Xàtiva, Oviedo, Barcelona, and Florence (Italy).

An equally important facet is the study of its didactic aspects and its possible incorporation in the repertoire of advanced horn study.

Before beginning this project, the Concerto for Horn and Orchestra by Chiapparelli was lost. Today it is known by professional and student hornists throughout Spain and also in Italy, France, Germany, Portugal, Austria, Switzerland, and England. Thanks to the video recording posted on the internet, the concerto is available to be heard around the world.

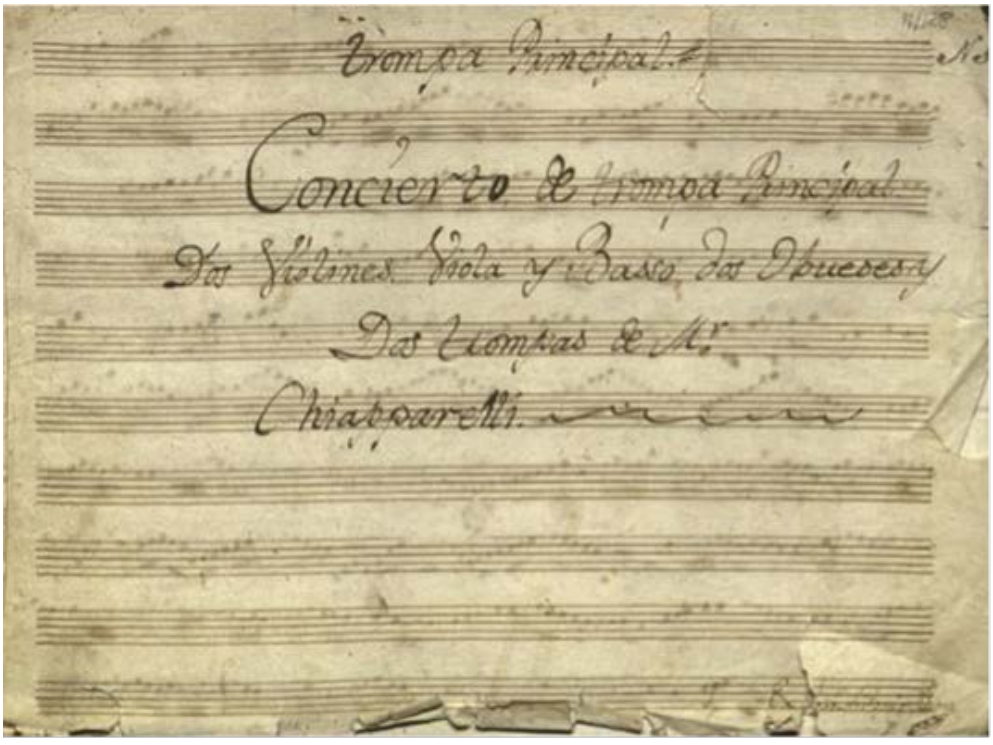


Figure 1. Title page of the manuscript found in Madrid

Musical and Historical Context

Paris in 1780 was at the heart of one of the most brilliant and abundant eras of musical creation in history, the Classical Period. Chiapparelli's Horn Concerto appears for the first time in the catalogue of the Berault publishing house in Paris in 1780.[1] At this time, Wolfgang Amadeus Mozart (1756-1791) had not yet composed any of his four wonderful horn concertos that have come down to us in full, and Joseph Haydn (1732-1809) had composed his first in D major in 1762, (and we know of another in 1765 that, for the moment, has not been found) and in 1781, he would write what is now known as the second. There is no doubt that the concertos of these two composers are the most important and appreciated of this era in music history, although there are others of great value as well, including those of Antonio Rosetti (1746-1792), Giovanni Punto (1746-1803), Fréderic Duvernoy (1765-1838), Franz Danzi (1763-1826), Carl Stamiz (1745-1801), Anton Reicha (1770-1836), Jean-Joseph Rodolphe (1730-1812), and Franz Xaver Pokorny (1729-1794).

Paris in 1780 was at the heart of one of the most brilliant and abundant eras of musical creation in history...

Around the year 1780 in Paris, the horn makers Joseph and Lucien-Joseph Raoux created the model *cor solo*. We have evidence that a silver *cor solo* was played by the celebrated hornist Giovanni Punto in 1780.[2] This model had smoother curves than earlier versions and offered a more mellow sound with crooks in the keys of G, F, E, E-flat, and D.[3]

I found only two references to the Chiapparelli concerto previous to my investigation. The first was in the University of Iowa doctoral thesis of James Earl Miller on Giovanni Punto.[4] It includes a detailed list of horn concertos from the 18th century that are missing. The second was in the preface to the publication of Chiapparelli's work *Duos et Arettes pour Deux Cors de Chasse,* edited by Robert Ostermeyer, which confirms that the concerto was lost.[5]

In my research, I set the following objectives: to study and analyze the score, to reconstruct, publish, perform, record, create a transcription for horn and piano, and to carry out a didactic study that justifies its inclusion in advanced horn studies.

This article presents a study of the concerto from both an overall perspective and also using performance as a point of departure. That is why different methodologies have been used[6] depending on the field studied: musicological, historical, performative, practical study with the instrument, rehearsals, recording, etc.[7]

Before the presentation of my doctoral thesis on October 15, 2018, I had not found any biographical reference to the composer.[8] The score of the Concerto refers to him as Mr. *(Monsieur)* Chiapparelli with no first name. I later discovered that a Chiapparelli (Francesco Chiapparelli specifically) was a student at the *Conservatorio di Sant' Onofrio* in Naples as of May 29, 1760.[9] On the other hand, Saverio Chiapparelli also appears as a student at the *Conservatorio di S. Maria di Loreto* in 1763, also in Naples.[10] It is possible that Francesco and Saverio refer to the same person. Was he kicked out of the first school and then enrolled in a rival conservatory under a different name? It would make sense with the dates we have. His other works are listed under the name Domenico or Domenico Saverio.

The surname also appears among the personnel of the *Cappella Palatina de Nápoles* in 1806 as a retired violinist. In this case the name is Saverio Chiapparelli, who earned a pension of 6 *ducados*.

Venturing to carry out a simple reconstruction of his life, one could assume that he is indeed a native of Naples born around 1740 and attended a local conservatory in the 1760s. Later he could have traveled to Paris and perhaps other cities and finally finished his professional career at the *Cappella Palatina,* back home in Naples.

Here is a list of the works that I have found by our composer.[12] They were composed between 1761 and 1792.

Symphonic Works

Serenata
Sinfonía
Sinfonia in Pastoralle
Concierto de Trompa Principal (Concerto for Horn)

Chamber Music Works

Six Sonates pour Flute et Basse
Six duo pour deux flutes
Duos et Ariettes for cor de chasse, Op. 1
24 Duos et Arias pour dos trompas de chasse, Op. 6

(This last work is possibly the same as the previous one, but expanded by Chiapparelli to include a greater number of pieces, arias, and duets).

The Discovered Manuscript

We can observe that the language used on the first page (Fig. 1) is in Spanish. We see *Trompa Principal* (Solo Horn) and not *cor* (French) or *corno* (Italian). The Spanish word *concierto* is used instead of the Italian *concerto*. The instrumentation is listed in Spanish and reads *Concierto de trompa principal. Dos Violines, Viola y Basso, dos Obueses y dos Trompas de Mr. Chiapparelli*. The origin of the manuscript is without doubt Spanish.

In the lower right section, we can see the faint but legible words, *De Joao Antonio Rivas*. Rivas (El Ferrol 1799-Porto 1869) was a horn virtuoso and cello professor at the *Real Conservatorio de Música María Cristina*, now known as the *Real Conservatorio Superior de Música de Madrid,* from January 1831 to August 1835.

When making a first observation of the manuscript, we see that the concerto is intact. We confirm:

- That the concerto is complete, since the parts that have been found coincide with the indications on the first page, namely, that the concerto has a solo horn part and the orchestra consists of parts for 1st violin, 2nd violin, viola, bass, two oboes, and two horns. We have received parts of all of them.
- That the bass parts of the second and third movements are missing. Either because the composer did not write them or because they have been lost. One possible explanation is that the bass part was used as a folder to carry the other parts, causing it to be damaged.
- That the concerto is divided into three movements:

  I. Allegro II. Andante, III. Allegro
- That we have not recovered the complete conductor's score, that is, we only have the individual parts for each of the instruments.
- To date the manuscript, we have investigated the watermarks which can be observed by transmitted light.[15] This has allowed us to conclude, based on Gonzalo Gayoso Carreira's studies on the history of paper in Spain, that the different parts are of Catalan, Galician, and Madrid origin, which allows us to speculate that the concerto was performed in different places.[16] This would explain why the individual parts have different origins.

Musical analysis reveals that we are dealing with an early classical concerto (although with pre-classical elements, such as the *galant* style with the use of ornamentation and virtuosity) for a solo instrument and the classical orchestral texture of the day of an accompanied melody, with three movements in the following formal structure:

1st Movement, Allegro: Sonata Form
(Exposition, Development, Recapitulation)
2nd Movement, Andante: Ternary Song Form (ABA')
3rd Movement, Allegro: Simple Rondo Form
(ABA'CA''Coda)

Errors by the copyist were found and corrected after comparison with typical harmony of the period.

The missing bass parts of the second and third movements were reconstructed, scrupulously respecting compositional norms of the time and unity of the work, using the bass line of the first movement as a model.

Of course, the horn used in 1780 was not the modern instrument. It was a natural horn without valves, limited to the notes of the harmonic series (and a few more using the right-hand stopping technique). In this case, the high tessitura of the work allows most of the notes to be played without need for hand-horn technique. Its written range is from c' to e''' and is for horn in E-flat.

The concerto is very difficult for the soloist, who must execute virtuosic passages, notes in the extreme high range, lip trills, delicate articulations, difficult entrances, etc. I performed the work on an Alexander 107 descant in B-flat and F-alto.

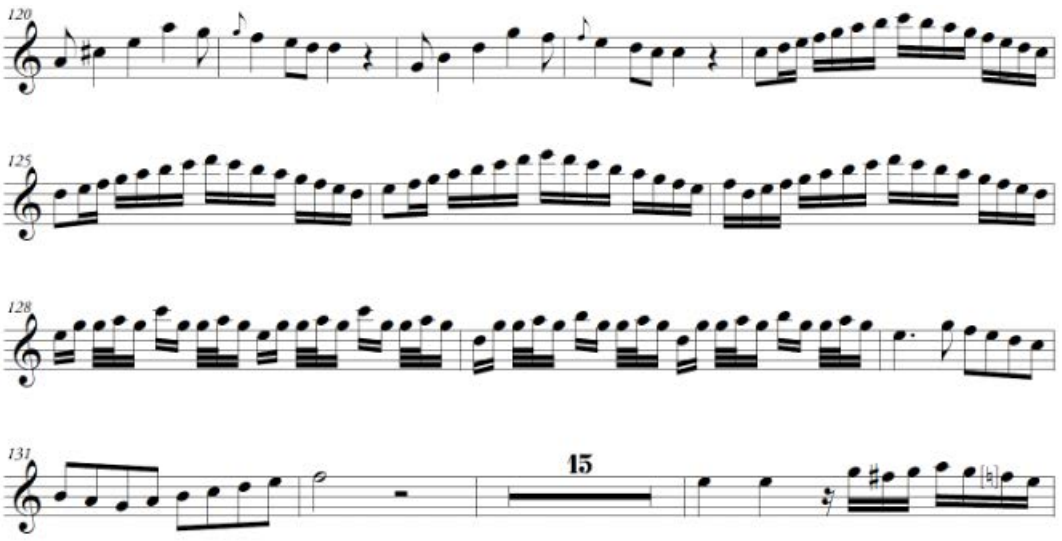
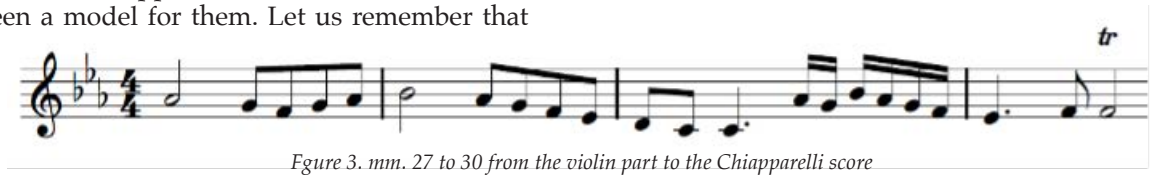


Figure 2. Virtuosic passage from the first movement, mm. 124 to 132

It is worth mentioning the similarity of certain melodic elements with some of the concertos by Mozart, Haydn, and Hummel, specifically Mozart No. 1, Haydn No. 2, and the trumpet concertos of Haydn and Hummel. All these works were composed after Chiapparelli's concerto.[15] His concerto could have been a model for them. Let us remember that Mozart was in Paris in 1779, a year before the publication of the concerto in question, which opens the possibility that he could have heard it in one of the city's musical series, such as the *Concert Spirituel,* or even in the famous salon of Madame du Deffand (1697-1780).



Fgure 3. mm. 27 to 30 from the violin part to the Chiapparelli score

Figure 4. mm. 4 to 7 from the violin line in Mozart's Concerto for Horn, K. 412.

It is worth highlighting the contribution of this concerto to the pedagogical world. The difficulties presented, far from being a barrier for students, are a perfectly surmountable challenge, for advanced university students and beyond.

Editing and Publication

After study, analysis, and reconstruction of the concerto, it was published by Tritó Publishing House of Barcelona in April 2013.[16] This is an urtext edition which includes the conductor's score and all instrumental parts and is available worldwide in both physical and digital (pdf) formats.

Performance: Premiere in Madrid, Recording, and other Performances

On April 24, 2013, 233 years after its publication in Paris, I performed the modern premiere of the concerto in the Manuel de Falla concert hall of the *Real Conservatorio Superior de Madrid*, accompanied by the string orchestra of the Conservatory directed by the well-known conductor, cellist, and RCSMM professor Iagoba Fanlo.

Since the premiere, I have performed the work in Xàtiva (2014), Oviedo (2015), Barcelona (2016) and Florencia (2018), in addition to making an audiovisual recording (2014), which can be found online at www.youtube.com/watch?v=eNliqSRfdOk .[17]

Transcription for Horn and Piano

Creating a version for horn and piano was one of the goals from the beginning. Renowned pianist and RCSMM colleague Graham Jackson was recruited to help with the piano transcription. He is an experienced performer and teacher in Spain and has accompanied hornists such as Radovan Vlatković. He brought a sympathetic understanding to the project that shows in the final result.

At the beginning of the process, we decided to make a piano transcription that was absolutely faithful to the original. However, we soon realized that if we did so, the result would be a complicated piece for the pianist, difficult and uncomfortable to play. More importantly, the result would not be faithful to the light spirit of the work. Let us remember that the nature of the orchestral instruments is not the same as that of the piano and therefore the treatment cannot be the same. Thus, we concluded that either we were faithful to the printed notes, more or less transcribing the original on the piano, which impaired its vitality, or we could try to reproduce the character of the work, simplifying or making changes when necessary to maintain the style, color, spontaneity, and freedom so characteristic of Chiapparelli. Without a doubt, we chose the second option.

Tritó Publishing House of Barcelona published an edition for horn and piano in April 2015, as elegant and detailed as the original version for horn and orchestra.[18]

Radovan Vlatković on the Chiapparelli Concerto

One of the main concerns of this research has been to test whether the work in question is suitable for inclusion in advanced horn studies. The Chiapparelli Concerto is undoubtedly a musical jewel for its beauty and, due to the very high technical level, virtuosity, and stylistic control required, its addition to university horn programs is recommended, always under a teacher´s supervision.

To confirm this assessment, a questionnaire was sent to 23 musicians of recognized prestige, including the international horn soloist Radovan Vlatković, who considers the musical quality of the concerto to be very high and proposes its inclusion in studies at the post-graduate level. He shared the following with me in a personal letter.

> It is always exciting to find a work such as the Horn Concerto by Chiapparelli, a virtuoso work which was believed lost. The piece is interesting and belongs to the "Golden era" when the horn was popular and in high demand as a solo instrument. It is an example of a work written in the Clarino technique demanding of the soloist to play as high as the 20th harmonic of the instrument. Having been published in the 1780s in Paris, it is chronologically between the Horn Concertos of Haydn and those of Mozart, arguably the most important and best-known works written for horn during the Classical period. Finally, it is a welcome contribution to our repertoire and will hopefully be often performed in order to be enjoyed and appreciated equally by horn players and the general audience.

With these words Radovan expresses his excitement at having found this concerto and confirms its virtuosic character, gratefully welcoming its inclusion into our regular repertoire and hoping that it will be performed regularly for the enjoyment of horn players and audiences.

Conclusion

I believe that the objectives set at the beginning of the project have been met. After careful study and analysis, a performing edition was created with both orchestral and piano accompaniments. The Chiapparelli Horn Concerto has been performed many times and recorded. From a chance discovery in a conservatory library, we now have a beautiful work to add to our repertoire for students and professionals alike. I would like to thank the International Horn Society for its support in sharing the news of this concerto throughout the horn playing world. And thanks to Keith Eitzen for his collaboration on the English translation.

Horn Soloist Elías Monxolí Cerveró (Ph.D., Universidad Autónoma de Madrid) has premiered works for horn by Jörg Widmann, Matthias Pintscher, and Fuminori Tanada and has toured throughout Europe as Principal horn of the PluralEnsemble. He regularly performs with the leading orchestras of Spain and Italy. He is horn professor at the Real Conservatorio Superior de Música de Madrid and the Conservatori Superior de Música de Castelló (País Valencià).

Translated by Keith Eitzen, IHS representative for Mexico, horn professor at the Universidad Veracruzana, and a member of the Orquesta Sinfónica de Xalapa since 1985.

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[1]Anik Devriès y François Lesure, *Dictionnaire des éditeurs de musique français* (Genève: Minkoff, 1979).

[2]John Humphries, *The Early Horn, A Practical Guide* (Cambridge: Press Syndicate of the University of Cambridge, 2000), 90.

[3]Anthony Baines, *Brass Instruments, Their History and Development* (New York: Dover Publications, 1993), 163.

[4]James Earl Miller, *"The Life and Works of Jan Vaclav Stich (Giovanni Punto) – a Check-list of Eighteenth-Century Horn Concertos and Players – An Edition for Study and Performance of the Concerto No. VI in E-flat* by Giovanni Punto, (Volume I: parts I and II, Volume II: Parts I and II)" (PhD diss., University of Iowa, 1962), 112.

[5]D. Chiapparelli. *Duos et Ariettes für 2 Hörner op. 1 von D. Chiapparelli.* Edited by Robert Ostermeyer. (Wernigerode-Germany: Robert Ostermeyer Musikedition, 2012), 2.

[6]Álvaro Zaldívar Gracia, "Investigar sobre el arte," 2008, http://www.esmuc.cat/esmuc_digital/Media/Departaments/Musicologia/Recerca/Zaldivar-Alvaro.-2008.-Investigar-desde-el-arte-.-Santa-Cruz-de-Tenerife-marzo-17.

[7]Enrique Muñoz Rubio and Antonio Palmer Aparicio, "¿Podemos comprender la música? Creación musical e investigación: dos caminos paralelos," in *Experiencias y propuestas de investigación y docencia en la creación artística*. (Granada, Editorial Universidad de Granada, 2014).

[8]Elías Moncholí Cerveró, *"Concierto para trompa y orquesta de Chiapparelli. Recuperación: estudio, interpretación y propuesta didáctica"* (PhD diss., Universidad Autónoma de Madrid, 2018).

[9]Salvatore Di Giacomo, *Il Conservatorio di Sant'Onofrio a Capuana e quallo di S. Maria della Pietà dei Turchini* (Napoles: Remo Sandron, 1924), 106.

[10]Salvatore Di Giacomo, *Il Conservatorio dei poveri di Gesù Cristo e quello di Santa Maria di Loreto* (Nápoles: Remo Sandron, 1928), 249.

[11]Rosa Cafiero and Marina Marino, *La musica della real camera e cappella pala- tina di Napoli fra restaurazione e unità d'Italia* (Firenze: Leo S. Olschki editore, 2009), 178.

[12]Moncholí Cerveró, *"Concierto para trompa y orquesta de Chiapparelli,"* 29-44.

[13]Moncholí Cerveró, *"Concierto para trompa y orquesta de Chiapparelli,"* 64-67.

[14]Gonzalo Gayoso Carreira, *Historia del papel en España* (Lugo: Servicio de publicaciones Diputación Provincial, 1994).

[15]Moncholí Cerveró, *"Concierto para trompa y orquesta de Chiapparelli,"* 128-134.

[16]Elías Moncholí Cerveró. *Concert per a trompa i orquestra en Mi bemoll Major de D. S. Chiapparelli.* Barcelona: Editorial Tritó, 2013 https://www.trito.es/es/tienda/articulo/21044/concierto-para-trompa-y-orquesta-red.

[17]"Concert per a trompa i orquestra en mib M de Chiapparelli," July 15, 2015, https: // www. youtube.com/watch?v=eNliqSRfdOk.

[18]Elías Moncholí and Graham Jackson. *Concert per a trompa i orquestra de Domenico Saverio Chiapparelli.Reducción per a trompa i piano.* Barcelona: Editorial Tritó, 2015. https://www.trito.es/es/tienda/articulo/21044/concierto-para-trompa-y-orquesta-red.

Concierto para Trompa y Orquesta De Chiapparelli: Recuperación

por Elías Moncholí Cerveró

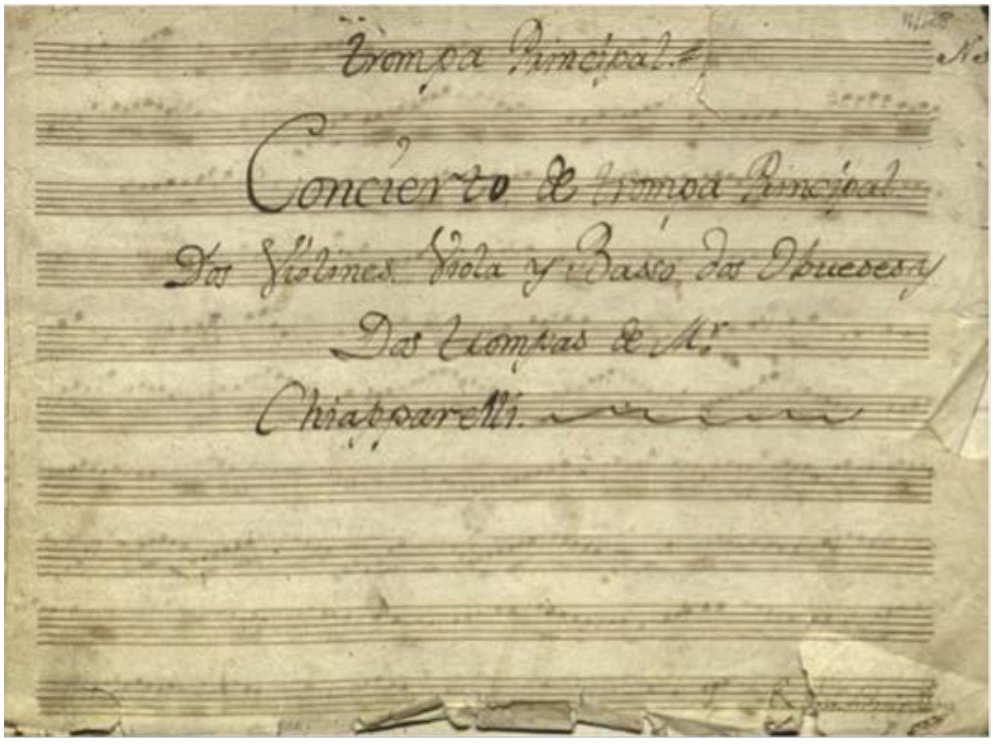
Introducción

Todo empezó una mañana de un día soleado y frío en Madrid, cuando me acerqué, seguramente buscando alguna partitura o algún libro, a la Biblioteca del Real Conservatorio Superior de Música de Madrid, donde tengo el honor de impartir clases de Trompa. El señor Don José Carlos Gosálvez, director de la Biblioteca en aquel momento, al verme me sonrió con el rostro iluminado y, con el entusiasmo propio de un amante e investigador de la música, me invitó a pasar a su despacho. La noticia que me iba a dar, sin duda, merecía la pena: había encontrado entre los miles de archivos que todavía hoy están sin catalogar en ese Conservatorio, un tesoro, se trataba del manuscrito original de un *Concierto para Trompa y Orquesta* de un compositor de apellido italiano llamado Chiapparelli.

La noticia habría sido de gran importancia para el conservatorio, sin duda, ya que encontrar una joya musical como esa, siempre es motivo de regocijo y alegría para los músicos y los investigadores, pero lo que hizo verdaderamente único y de una valía extraordinaria el hallazgo, fue la constatación de que el concierto se encontraba, según todas las editoriales de música, las bibliotecas de los Conservatorios y las Universidades más importantes del todo el mundo, como "perdido".

La recuperación de esta obra se convirtió en mi proyecto de tesis doctoral, bajo la supervisión del Profesor Enrique Muñoz Rubio. Espero humildemente que este concierto sirva de interés para ser programada por los trompistas en el futuro en todo el mundo.

Me encontré ante un hecho poco común en el mundo de la música: el hallazgo de una partitura, manuscrito original, que se encuentra en los catálogos históricos de trompa, pero sin embargo no encontrada, según la comunidad universitaria internacional.



Portada del manuscrito encontrado en Madrid

Este artículo mostrará cómo se reconstruye la partitura de este concierto realizando una investigación previa a diferentes niveles: el estado del manuscrito, marcas de agua o filigranas, la biografía y el catálogo del compositor, el contexto en que fue creada, el tipo de trompa para el que fue escrita, análisis formal de la obra, estudio de diferentes aspectos musicales, posibles errores, etc.

Una parte fundamental de este trabajo ha sido el estudio directo, del Concierto. Ello me ha llevado a ser consciente del valor musical del mismo, así como del alto nivel de dificultad que presenta.

Por el carácter no solo teórico de esta investigación, sino también práctico, a lo largo de todo el proceso que ha durado he podido realizar la presentación mundial del concierto en la ciudad de Madrid - interpretándolo junto a la orquesta del Real Conservatorio Superior de Música de Madrid -, la grabación del mismo y su estreno en Madrid. Después se presentó en las ciudades de Xàtiva, Oviedo, Bar-

celona y Florencia (Italia).

Una parte no menos importante de este artículo es el estudio de aspectos didácticos y su posible incorporación a la programación de los estudios superiores de trompa.

Antes de realizar este trabajo, el *Concierto para Trompa y Orquesta* de Chiapparelli estaba perdido. Hoy no sólo podemos afirmar que está en circulación, sino que es conocido por trompistas profesionales y estudiantes en toda España y también, cuanto menos, en países como Italia, Francia, Alemania, Portugal, Austria, Suiza e Inglaterra donde sabemos que la partitura ha viajado, amén de que la grabación audiovisual disponible en internet permite escucharlo con facilidad en todo el mundo.

Contexto y Estado de la Cuestión

París 1780. Nos encontramos en el corazón de una de las épocas más brillantes y abundantes desde el punto de vista de la creación musical de la Historia de la Música, el Clasicismo. El Concierto para Trompa de Chiapparelli aparece por primera vez en el catálogo de la editorial Berault de París, inaugurando el último tramo del siglo XVIII, efectivamente, en 1780.[1] Wolfgang Amadeus Mozart (1756-1791), en esta fecha, todavía no había compuesto ninguno de sus cuatro maravillosos conciertos para trompa y orquesta que nos han llegado completos, y Joseph Haydn (1732-1809) había compuesto el primero, en Re Mayor, en 1762, (y sabemos que otro en 1765 que, por el momento, no se ha encontrado). Un año más tarde, en 1781, escribiría el que actualmente es conocido como el segundo. No cabe duda que los conciertos de estos dos compositores son los más importantes, los más apreciados, de esta época de la historia música, aunque existen otros también de gran valía entre los que se encuentran los de Antonio Rossetti (1746-1792), Giovanni Punto (1746-1803), Fréderic Duvernoy (1765-1838), Franz Danzi (1763-1826), Carl Stamiz (1745-1801), Anton Reicha (1770-1836), Jean-Joseph Rodolphe (1730-1812), o Franz Xaver Pokorny (1729-1794).

Alrededor de este año de 1780, en París, los constructores de trompas Joseph & Lucien-Joseph Raoux, crean la denominada "Cor Solo",[2] una de las cuales, hecha de plata, se tiene constancia que tocó el célebre trompista Giovanni Punto justo en 1780 una trompa con curvas más suaves que las trompas anteriores y que ofrecía un sonido más dulce, en los tonos de G, F, E, Eb, y D.[3]

Anteriormente a nuestra investigación las únicas referencias al concierto de Chiapparelli las hemos encontrado en la Tesis Doctoral del Señor James Earl Miller, en la Universidad del Estado de Iowa, sobre el trompista Giovanni Punto,[4] donde se incluye una detallada lista de los conciertos para trompa del siglo XVIII que están perdidos o no se pueden encontrar, y también en el prefacio a la publicación de los *"Duos et Ariettes pour Deux Cors de Chasse"* de Chiapparelli, editado por Robert Ostermeyer,[5] donde deja constancia de que este concierto no se puede encontrar.

En esta investigación se plantearon los objetivos siguientes: realizar un estudio y análisis de la partitura, editarla y publicarla, interpretarla, grabarla, transcribirla para trompa y piano, y realizar un estudio didáctico que justifique su inclusión en los estudios superiores de trompa.

Este artículo presenta una investigación realizada "sobre el arte" pero también "desde el arte" así como "sobre la interpretación" y "desde la interpretación". Es por ello que se han empleado metodologías diferentes[6] dependiendo del ámbito estudiado: musicológico, histórico, performativo, de estudio práctico con el instrumento, ensayos, grabación etc.[7]

Hasta la presentación de la tesis doctoral el 15 de octubre de 2018[8] no habíamos encontrado ninguna referencia biográfica de nuestro autor. Sin embargo, a lo largo del tiempo que ha transcurrido desde entonces, hace casi un año, y que presentamos por primera vez en este artículo, hemos encontrado indicios de que Chiapparelli (Francesco Chiapparelli concretamente) fue un estudiante del *Conservatorio di Sant'Onofrio* de Nápoles a partir del 29 de mayo de 1760.[9] Por otra parte, Saverio Chiapparelli (podría ser el mismo ya que Francesco y Saverio es el mismo nombre) aparece también como estudiante en el *Conservatorio di S. Maria di Loreto* en 1763,[10] también de Nápoles. ¿Es posible que lo echaran de la primera escuela y luego se inscribió en un conservatorio rival con un nombre diferente? Tendría sentido con las fechas que tenemos. Sus otras obras se encuentran bajo el nombre de Domenico o Domenico Saverio.

Por otra parte, su nombre aparece en el elenco del personal de la Cappella Palatina de Nápoles en 1806 como violinista jubilado, en este caso Saverio Chiapparelli, cobrando una pensión de 6 ducados.[11]

Aventurándonos a realizar una pequeña, humilde reconstrucción de su periplo vital, podríamos suponer que efectivamente es oriundo de Nápoles donde estudió en el conservatorio, más tarde podría haber viajado a París y quizás a otras ciudades y finalmente acabaría su singladura profesional en la Cappella Palatina de Nápoles, nuevamente.

A continuación, presento un listado de las obras encontradas de nuestro compositor, compuestas entre 1761 y 1792.[12]

Obras Sinfónicas

Serenata
Sinfonia
Sinfonia in Pastoralle
Concierto de Trompa Principal

Obras de Música de Cámara

Six Sonates pour Flute et Basse
Six duo pour deux flutes
Duos et Ariettes para cor de chasse, Op 1.
24 Duos et Arias pour dos trompas de chasse, Op. 6.

(Esta obra podría ser la misma que la anterior pero ampliada por Chiapparelli con posterioridad, y, por tanto, con mayor número de piezas, arias o dúos).

El Manuscrito Encontrado en el Real Conservatorio Superior de Música de Madrid

Como podemos observar la lengua utilizada en la primera página (Fig. 1) es el español, es decir, podemos leer "Trompa Principal" y no "Cor" (en francés) o "Corno" (italiano). Aparece la palabra "Concierto" y no "Concerto". Concierto de trompa principal. Dos Violines, Viola y Basso, dos Obueses y Dos trompas de Mr. Chiapparelli. El origen del manuscrito está, por tanto, fuera de duda, es español.

En la parte inferior derecha podemos observar, débiles, pero legibles, las siguientes palabras: "De Joao Antonio Rivas" (El Ferrol 1799 – Oporto 1869) un virtuoso trompista y profesor de violoncello del Real Conservatorio de Música María Cristina, actual Real Conservatorio Superior de Música de Madrid, que impartió sus clases desde enero de 1831 hasta agosto de 1835.

Al realizar una primera observación del manuscrito, nos damos cuenta de que el Concierto se halla íntegro. Comprobamos:

- Que el concierto nos ha llegado completo, ya que las particellas que han aparecido coinciden con la indicación de la primera página, a saber, que el concierto está compuesto en la parte solista por la Trompa Principal y, en la parte orquestal por violín 1º, violín 2º, viola, basso, dos oboes y dos trompas, pues bien, nos han llegado particellas de todos ellos.
- Que las partes del basso del segundo y tercer movimientos no han aparecido. Bien porque el compositor no consideró pertinente escribirlas o bien porque se han perdido. Es posible que la parte del basso se usó como carpeta para guardar el resto de la música y quedó dañada.
- Que el concierto está dividido en tres movimientos,
- Allegro, II. Andante y III. Allegro.
- Que no nos ha llegado el guion general, es decir, solamente disponemos de las particellas individuales de cada uno de los instrumentos.
- Para realizar el estudio de datación del manuscrito se investigaron las filigranas o marcas de agua que se pueden observar al trasluz en las diferentes particellas.[13] Ello nos ha permitido concluir, basándonos en los estudios de Gonzalo Gayoso Carreira sobre la historia del papel en España,[14] que las diferentes partituras son de origen catalán, gallego, y madrileño, lo cual nos permite pensar que el concierto viajó, que fue interpretado en diferentes lugares y por tanto ello explicaría que las partituras que nos han llegado tienen orígenes diversos.

El análisis musical del concierto revela que estamos ante un concierto clásico (aunque con elementos preclásicos, si se quiere del estilo galante, como son el uso de la ornamentación y cierto carácter virtuosístico), para un instrumento solista y el grueso orquestal integrado, como es habitual en la época, por tres movimientos, la estructura formal de los cuales es la siguiente:

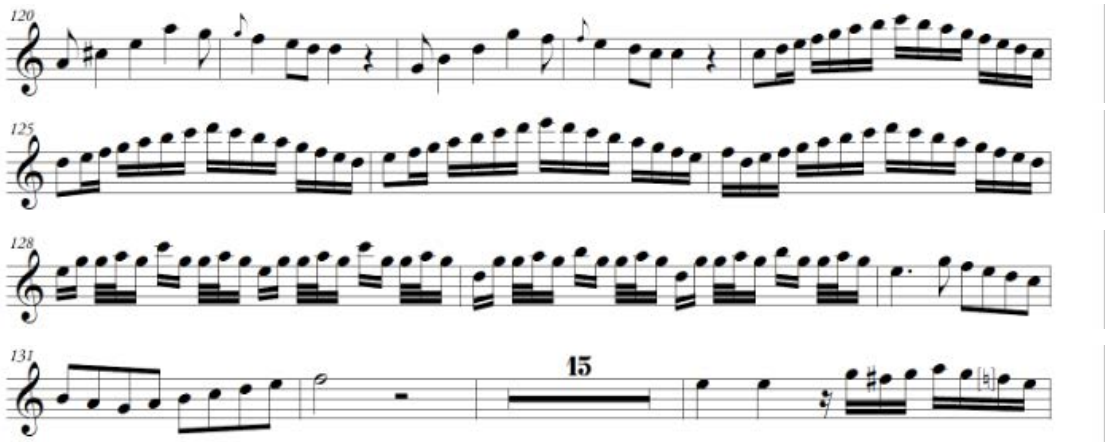
1° Movimiento, Allegro: Forma Sonata (Exposición - Desarrollo - Reexposición)
2º Movimiento, Andante: Forma Lied Ternario (ABA')
3º Movimiento, Allegro: Forma Rondó Simple (ABA'CA''Coda)

He encontrado algunos errores del copista que hemos subsanado tras un estudio comparado con la armonía característica de la época.

Asimismo, hemos realizado la reconstrucción de la parte del Basso del segundo y tercer movimientos (los cuales, como hemos mencionado, no nos han llegado) bajo un criterio de escrupuloso respeto a las normas de composición del momento e intentado buscar la unidad de todo el concierto, tomando como elemento principal de referencia el Basso del primer movimiento.

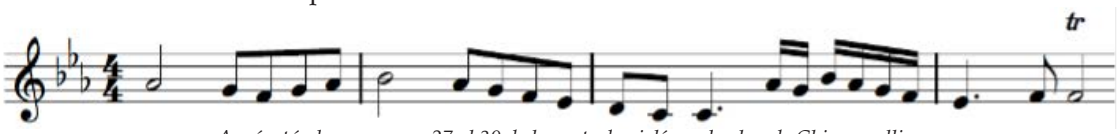
Por supuesto la trompa que se usaba en 1780 no era la trompa actual. Se trataba de un instrumento sin pistones ni cilindros que no podía emitir todos los sonidos de la escala cromática. Solo podía generar los sonidos de la serie armónica (y algunos más con el uso de la técnica de mano). En este caso, el registro agudo del concierto no requiere mucha técnica de la mano derecha. Su registro es de c' hasta e''' y es para trompa en mi-bemol.

La obra es de gran dificultad para el trompa solista que debe hacer frente a pasajes virtuosísticos, notas de registro muy agudo, trinos de labio, articulaciones delicadas, emisiones peligrosas etc. Yo interpreté el concierto tocando una trompa Alexander 107 en si-bemol y fa alto.



Pasaje virtuoso del primer movimento, compases 124 a 132

Desde el punto de vista melódico cabe destacar que hemos encontrado ciertas similitudes con algunos conciertos de Mozart, Haydn o Hummel, concretamente con el concierto número 1 para trompa y orquesta de Mozart y número 2 de Haydn, y los conciertos de trompeta de Haydn y Hummel, todos ellos posteriores al de Chiapparelli.[15] Este concierto podría haber sido referencia para ellos. Recordemos que Mozart estuvo en París en 1779, un año antes de la publicación del concierto que nos ocupa, lo cual nos permite pensar que lo podría haber escuchado en alguno de los ciclos musicales de la ciudad (como los Concerts Spirituels) o quién sabe si en alguno de los famosos salones ilustrados de damas como Madame du Deffand (1697 – 1780).



Aquí están los compases 27 al 30 de la parte de violín en la obra de Chiapparelli.

Y aquí los compases 4 al 7 para violín en el Concierto para Trompa No. 1, K. 412 de Mozart.

Me gustaría resaltar la aportación de este concierto, a mi modo de ver, al mundo pedagógico. Las dificultades que encierra, lejos de ser un hándicap para los alumnos, supone un reto perfectamente superable, eso sí, para alumnos de estudios superiores o posteriores.

Edición y Publicación

Después del estudio, análisis y reconstrucción del concierto se procedió a la edición y publicación de la obra en la editorial Tritó de Barcelona, en abril de 2013.[16] Se trata de una edición Urtext que incluye el guión y las partituras de todos los instrumentos y que está disponible para todo el mundo, tanto en formato de papel como en formato digital (pdf).

Interpretación: "Premier" o Estreno Absoluto en Madrid, Grabación y Otras Interpretaciones

El día 24 de abril de 2013, doscientos treinta y tres años después de su publicación en París, en la Sala Manuel de Falla del Real Conservatorio Superior de Música de Madrid realizamos el estreno de la obra, yo mismo en el papel de trompa principal con el acompañamiento de la Orquesta de Cuerdas del Real Conservatorio Superior de Música de Madrid dirigida por Iagoba Fanlo, reconocido director, excelente violonchelista y profesor del RCSMM.

Después del estreno, he realizado la interpretación de la obra en Xàtiva (2014), Oviedo (2015), Barcelona (2016), Florencia (2018), además de la grabación audiovisual (2014), la cuál se puede encontrar en la plataforma de internet YouTube en el siguiente enlace:
https://www.youtube.com/watch?v=eNliqSRfdOk[17]

Transcripción para Trompa y Piano

La transcripción para trompa y piano de esta obra ha sido uno de los objetivos que nos propusimos desde el principio. Para la realización de la transcripción de la obra sinfónica a dúo para trompa y piano hemos pedido ayuda a uno de los grandes maestros en España en la materia, el reconocido pianista Graham Jackson, compañero, concertista y profesor del RCSMM y de otras escuelas superiores de música en España, quien goza de una dilatada y contrastada carrera, también como acompañante de trompistas, como Radovan Vlatkovic entre otros. Gran conocedor de su instrumento y en especial de la problemática de las reducciones para piano de obras originalmente escritas para orquesta se ha mostrado profundamente amable con la idea y conmigo y creo que eso también se percibe en el trabajo.

Al inicio del proceso nos planteamos realizar una versión absolutamente fiel al original. Sin embargo, al poco nos dimos cuenta que de hacerlo así, el resultado sería una pieza "complicada" para los pianistas, difícil e incómoda de ejecutar y lo que es más importante, con un resultado de una más que dudosa fidelidad al espíritu, ligero casi siempre, de la obra. Recordemos que la naturaleza de los instrumentos de cuerda y la de los de viento y metal de la orquesta, no es la misma que la del piano y por ello el tratamiento tampoco puede ser el mismo. Así, llegamos a la conclusión de que o bien éramos fieles a la letra impresa, transcribiendo más o menos el original al piano, lo cuál como hemos dicho perjudicaba su vitalidad, o por el contrario intentábamos reproducir el alma de la obra, simplificando casi siempre o "inventando" otras, cuando fuera necesario, unos movimientos en las manos que dieran ese cuerpo, ese "color", esa espontaneidad y esa sensación de libertad tan característico de Chiapparelli. Sin dudarlo, elegimos la segunda opción.

La editorial Tritó, de Barcelona, en el mes de abril del año 2015 publica una edición, tan elegante y cuidada como la versión original para trompa y orquesta, esta vez de la versión de trompa y piano.[18]

Radovan Vlatković sobre el Concierto de Chiapparelli

Una de las preocupaciones principales de esta investigación ha sido la de comprobar si la obra que nos ocupa es adecuada para su inclusión en los estudios superiores de trompa. El Concierto de Chiapparelli supone sin duda, una joya musical por su belleza y, debido al altísimo nivel técnico, de virtuosismo y de control del estilo que requiere, propongo sin duda su inclusión en los estudios superiores y/o de Master de trompa, siempre bajo la supervisión del profesor.

Todo ello lo hemos corroborado con un cuestionario a 23 músicos de reconocido prestigio entre los que se encuentra el concertista internacional de trompa Radovan Vlatkovic, el cuál considera muy alta la calidad musical del concierto y propone la inclusión del mismo en los estudios posteriores a los estudios superiores, es decir, en Máster. El me compartió lo siguiente en una carta personal.

> Siempre es emocionante encontrar una obra como el Concierto para Trompa de Chiapparelli, una obra virtuosa que se creía perdida. La pieza es interesante y pertenece a la "época dorada" cuando la trompa era popular y tenía una gran demanda como instrumento solista. Es un ejemplo de una obra escrita con la técnica de Clarino, que exige al solista tocar hasta el vigésimo armónico del instrumento. Habiendo sido publicado en la década de 1780 en París, se encuentra cronológicamente entre los Conciertos para trompa de Haydn y los de Mozart, posiblemente las obras más importantes y conocidas escritas para trompa durante el período clásico. Finalmente, es una contribución bienvenida a nuestro repertorio y esperamos que se interprete a menudo para que los trompetistas y el público en general la disfruten y la aprecien por igual.

Con estas palabras Radovan expresa su emoción por haber encontrado este concierto y ratifica el carácter virtuoso del mismo, agradeciendo y dándole la bienvenida a la inclusión del mismo en nuestro repertorio habitual, deseando que se interprete con asiduidad para el disfrute de los trompistas y del público en general.

Conclusiones

Considero que se han cumplido los objetivos planteados al inicio del proyecto. Después de un cuidadoso estudio y análisis, se creó una edición interpretativa con acompañamiento orquestal y de piano. El Concierto para Trompa de Chiapparelli se ha interpretado y grabado muchas veces. De un descubrimiento casual en la biblioteca de un conservatorio, ahora tenemos una obra hermosa para agregar a nuestro repertorio para estudiantes y profesionales por igual. Me gustaría agradecer a la International Horn Society por su apoyo al compartir las noticias de este concierto en todo el mundo de la trompa.

Elías Monxolí Cerveró, concertista de trompa, Doctor por la Universidad Autónoma de Madrid, ha estrenado obras para trompa de Jörg Widmann, Matthias Pintscher y Fuminori Tanada entre otros y ha recorrido toda Europa como trompa solista del grupo de música contemporánea PluralEnsemble. Habitualmente colabora con algunas de las mejores orquestas de España y de Italia, como la ONE, ORTVE, OBC, Maggio Fiorentino, etc. Catedrático de trompa del Real Conservatorio Superior de Música de Madrid, y en la actualidad en el Conservatorio Superior de Música de Castelló de la Plana (País Valencià).

[1]Anik Devriès y François Lesure, *Dictionnaire des éditeurs de musique français* (Genève: Minkoff, 1979).

[2]John Humphries, The Early Horn, A Practical Guide (Cambridge: Press Syndicate of the University of Cambridge, 2000), 90.

[3]Anthony Baines, Brass Instruments, Their History and Development (New York: Dover Publications, 1993), 163.

[4]James Earl Miller, "The life and works of Jan Vaclav Stich (Giovanni Punto) – a Check-list of Eighteenth-Century Horn Concertos and Players – An Edition for Study and Performance of the Concerto nº VI in E-flat by Giovanni Punto, (Volume I: parts I and II, Volume II: Parts I and II)" (PhD diss., University of Iowa, 1962), 112.

[5]D. Chiapparelli. Duos et Ariettes für 2 Hörner op. 1 von D. Chiapparelli. Edited by Robert Ostermeyer.
(Wernigerode-Germany: Robert Ostermeyer Musikedition, 2012), 2.

[6]Álvaro Zaldívar Gracia, "Investigar sobre el arte," 2008, http://www.esmuc.cat/esmuc_digital/Media/Departaments/Musicologia/Recerca/Zaldivar-Alvaro.-2008.-Investigar-desde-el-arte-.-Santa-Cruz-de-Tenerife-marzo-17.

[7]Enrique Muñoz Rubio and Antonio Palmer Aparicio, "¿Podemos comprender la música? Creación musical e investigación: dos caminos paralelos," in Experiencias y propuestas de investigación y docencia en la creación artística. (Granada, Editorial Universidad de Granada, 2014).

[8]Elías Moncholí Cerveró, "Concierto para trompa y orquesta de Chiapparelli. Recuperación: estudio, interpretación y propuesta didáctica" (PhD diss., Universidad Autónoma de Madrid, 2018).

[9]Salvatore Di Giacomo, Il Conservatorio di Sant'Onofrio a Capuana e quallo di S. Maria della Pietà dei Turchini (Napoles: Remo Sandron, 1924), 106.

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[18]Elías Moncholí and Graham Jackson. Concert per a trompa i orquestra de Domenico Saverio Chiapparelli. Reducción per a trompa i piano. Barcelona: Editorial Tritó, 2015. https://www.trito.es/es/tienda/articulo/21044/concierto-para-trompa-y-orquesta-red.

Vienna Calling

by Gerhard Kulmer, Peter Dorfmayr, and Angelo Nuzzo

The horn world has shown great interest in the Vienna Horn recently, confirmed by the response to the presentation at the IHS 53 symposium by professors Gerhard Kulmer and Peter Dorfmayr and translated by Angelo Nuzzo. Complementing that presentation, here is a brief but complete survey for those who have never heard about the instrument, and also a starting point for discussion on the history, features of the instrument, and tips for playing it.

A Brief History

The horn that we now call the Wiener Horn (Figure 1., pl. Wiener Hörner), or Vienna horn in English, is the result of the technical development between the 18th and 19th centuries. Valves were added to natural horns to fill the gaps in the harmonic series and obtain a full chromatic instrument. Figure 2 shows the development of the Wiener Horn from natural horn to the modern design.

The legacy of the past is visually clear as the Wiener Horn still retains the use of a front crook. Although in theory one could still change it for tonal purposes, the length of the F horn has been established as the reference, with the three valves completing the chromatic scale, while the crook is then mainly changed for color and intonation purposes, rather than to set the instrument in another key. The instrument in Figure 1 was the final step of this evolution of the Wiener Horn and has been the horn used in Europe until the beginning of the 20th century.

In Figure 3 are three different Wiener Hörner. The one in the middle is a very old horn, made by a manufacturing company called Dehmals Nachfolger, and it is the one that Prof. Kulmer played for at least 20 years, including the audition and as first horn in the Wiener Volksoper. He does not play this model anymore because the development of building Wiener horns has advanced over time. At a certain point, this model was not competitive anymore, not so much regarding the tone quality, but rather concerning its precision and some notes that could not be produced well enough. The excellence of this instrument lies in the extreme comfort of playing, especially in the middle register, producing a big and dark sound.

The horn on the left in Figure 3 is made by the Japanese manufacturer Yamaha.[2] It is a more modern version and thus has become the one commonly played. It features overall better intonation. The horn on the right in Figure 3 is made by Andreas Jungwirth in Austria.[3] Jungwirth and Yamaha are the manufacturers of Wiener Hörner to this day.

Figure 1. A Wiener Horn[1]

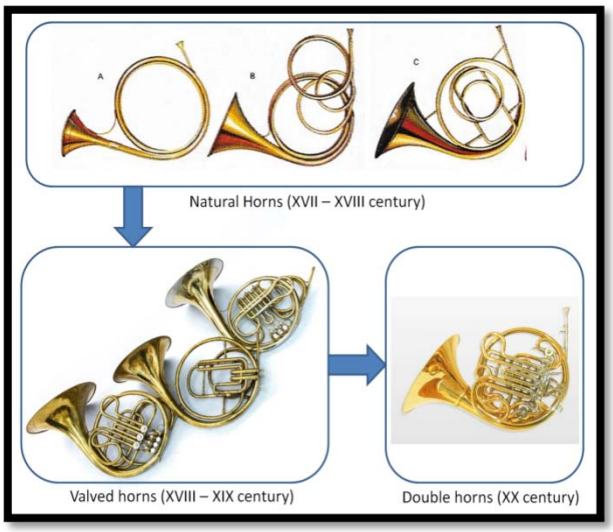

Figure 2. Historic development of the Horn

Figure 3. The three Wiener Hörner discussed during the IHS53 presentation

The modern double horn came as the next development at the beginning of the 20th century, in order to overcome some of the problems of the Wiener Horn, namely: 1) the risk of missing notes, especially in the high register; 2) the relative strength and mastery required to play at a professional level; and 3) the relatively slow articulation due to the so-called "pumpenvalves," which give an advantage to achieve smooth *legati* but a limitation in case of very fast *staccati*.[4] This is why the modern double horn presents the combination of an extra complete B-flat circuit of valves and tubes on top of an F base tubing.

As shown in Figure 4, a modern double horn has these main differences with respect to the Wiener horn:

- the front crook is missing from the double horn: the change is now possible between the two circuits of the F or B-flat horn by a valve triggered by the thumb
- the use of rotary valve instead of the pumpenvalves
- the internal diameter of the cylindrical part is slightly larger, reducing the internal resistance, hence making it more free-blowing. It is important that this larger bore and less resistance is normally compensated by the use of a bowl-shaped mouthpiece with smaller bore than a Viennese mouthpiece.
- a bigger bell (whose diameter is typically around 31-32 cm compared to the 28cm of the Wiener Horn), with a more open throat and less diverging profile

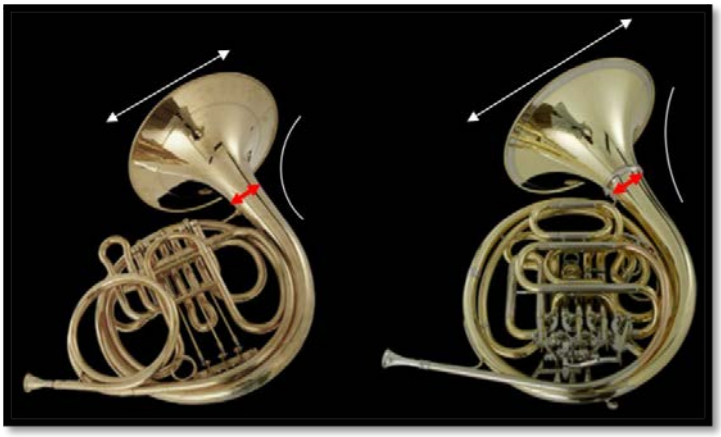

Figure 4. A comparison of the main layout differences between a Wiener Horn and a modern double horn[6]

Unique features of the modern Wiener Horn

The mouthpiece. A large selection of mouthpieces is available for the Wiener Horn. Your own mouthpiece can be adapted to suit individual needs, just as double horn players do. Prof. Dorfmayr advises using a mouthpiece with a larger cup than on a double horn; you can feel the instrument better and produce a nicer sound.

The crook. A bow (tubing of a semi-circular shape) featuring thinner walls (i.e., 0.35mm) makes it easier to start playing on the Wiener Horn. Less effort is required than with a heavier bow (i.e., 0.4mm). However, the sound stability is better with heavier material, especially in fortissimo.

The bell. Recently, the horn manufacturer Jungwirth (in particular Andreas Leb), has endeavored to make custom bells. You can choose the materials (yellow brass, gold brass, nickel silver, etc.) according to your taste, thus having a decisive influence on the character of the instrument. Nickel silver has a positive effect on the attack, gold brass makes the horn sound beautiful, and yellow brass centers the tones and brings a peculiar mellow quality to the sound.

Figure 5. Prof. Dorfmayr and Prof. Kulmer explaining the construction and sound features of their Wiener Horns in their presentation during IHS53

Tips for the Wiener Horn

Wire. A trick commonly used on a Wiener Horn is to insert a wire in the tube, just a normal electric wire you can buy in any electrical equipment shop. The reason for this is to adjust the note f", which is played by pressing the 1st valve on the Wiener Horn, making it much more centered. This trick, although used by many players, is usually not supported by manufacturers. The fun fact is that it not only fixes the precision of f", but inexplicably, the sound of the whole instrument is just better. The theory is that the wire helps the soundwave float (or floating knots). As weird as it sounds, but also the fact that the wire is harder, softer, with or without the internal metallic part has a big influence. It is also likely that the induced physical change is actually minimal, yet enough to give to the player a better feeling of playing, leading to a better sound.

Learning time. If you are a double horn player thinking of getting and playing a Wiener Horn, there are a couple of things to take into consideration. The differences between the double horn and the Wiener Horn mean that playing the Wiener Horn well presents significant challenges. It

needs its own technique in order to generate a proper sound. For example, Prof. Dorfmayr learned, studied, and used to play double horn before, then it took him approximately two years to properly play on the Wiener Horn.

Response time. The responsiveness of the Wiener Horn is significantly different than double horns. It takes a bit longer until the whole instrument vibrates, therefore the playing technique has to be changed accordingly. It is important to give more time to the sound at the beginning in order to be produced. One must let it begin smoother (than on double horn), like pronouncing more "DA" than "T-." With too much articulated attack, the tone will not be well-centered, as it needs some milliseconds delay until the tone really forms. A definitive advantage of this aspect is the change in timbre according to the dynamics. It blares in forte, while in piano you can get a round sound rich in overtones.

Holding the horn. The double horn is usually held freely around the body, with the hand deep inside the bell, obtaining an overall well-balanced weight distribution. The Wiener Horn weight distribution is higher on the left hand; therefore, it is more comfortable (for most players) to lean the bell against the body and keep the right hand more outside of the bell (Figure 6). This position might require that you move or stretch out sometimes, but most of the time the bell leans on your body. Similarly, when you play sitting, the bell is usually leaning on your leg.

Right hand position. The position of the right hand is also different. The thumb always points towards the outside: it is important that on the Wiener Horn the hand is not too much inside the bell, since this will block all the overtones. We play very open on it (Figure 6).

Viennese style. The unique Viennese playing style is a result of the instruments used in Vienna. With regards to the horn, its contribution to the Viennese style mainly consists of playing smooth phrases and always trying to have the mouth tension very soft in order to allow many overtones to be produced. To appreciate this, the best advice is to dedicate a long time on exercising long notes and smooth legati, as well as to listen to Viennese orchestras (e.g., the Wiener Philarmoniker), in order to get an idea of what is the target sound type. All horn players around the world are warmly invited to come to Vienna and have a live experience. If you are far away, here is a starting example from recent recordings by us available online[7], and if you are curious to know what virtuosity the best players can achieve, you can listen to the Vienna Horn series of CDs.[8]

Figure 6. Prof. Dorfmayr showing the appropriate hand position for the Wiener Horn

Conclusion

At the end of our journey into the world of the Wiener Horn, one might summarize the experience of playing it by quoting a famous aria of Alfredo in Verdi's *La Traviata*: "croce e delizia" (i.e., source of joy and torment)!

We can imagine, indeed, that some (or many) readers might wonder at this point if it is based on old technology, more challenging to master, riskier to play, and if a more modern instrument which aims at fixing those problems is available...why bother to play it at all? The one and only answer is: its unique sound is worth the effort![9]

While it is unfortunately impossible to get the "old" sound with the performance security that is more and more required nowadays, the most recent development of the Wiener Horn, including multiple advancements of its construction, have made this instrument more playable, and more enjoyable to play for today's musicians!

Gerhard Kulmer *has been Professor of Horn at the Music and Art Private University (MUK) in Vienna since 2008. After his studies at the University of Music and Performing Arts in Vienna, he was lecturer at the same university. He has played with the Wiener Philharmoniker, the Vienna Chamber Orchestra, the Vienna Chamber Symphony, the Vienna Chamber Philharmonic, Philharmonia Vienna, the Haydn Philharmonic, and the Symphony Orchestra of the Volksoper, and is a member of the Vienna Horn ensemble.*

Peter Dorfmayr *has been Professor of Horn at the Music and Art Private University of Vienna since 2016. He studied at the Bruckner Conservatory and later at the University for Music and Performing Arts in Vienna. He has played with the Mozarteum Orchestra in Salzburg, the Vienna State Opera, the Volksoper, and finally as solo horn with the Wiener Symphoniker. He has been a guest at the Wiener Philharmoniker, the Tonkünstlerorchester Niederösterreich, the Brucknerorchester Linz, the Orchester Les Musiciens du Louvre, Il Giardin oArmonico, and Concentus Musicus. In chamber music, he has played with the wind quintet Ketos, the Vienna Horns, the Vienna Brass Connection, the Vienna Horn Ensemble, and the Alban Berg Ensemble Vienna.*

Angelo Nuzzo is the IHS Country Representative for Austria. Biomedical engineer (PhD) and Business Manager (MBA) by training, after a decade of professional experience as Bioinformatician, he is Program Manager in the Austrian Agency for Industrial Research (FFG). He also graduated in Horn in Italy, where he grew up. Since moving to Vienna in 2013, he has been playing in amateur orchestras (Vienna University Philarmonic, Akademische Orchesterverein Wien, Wiener Konzertvereinigung), bands, and horn ensembles.

[All Web links last accessed on 27.11.2021]

[1]Example of Wiener Horn. https://commons.wikimedia.org/wiki/File: Vienna_Horn_Yamaha_YHR-601.jpg.

[2]The Wiener Horn model by Yamaha. https://www.yamaha.com/en/about/innovation/collection/detail/6012/.

[3]Brass instrument manufacturer Andreas Jungwirth, Plank am Kamp, Austria. http://www.jungwirth-horn.at/.

[4]A pumpenvalve is similar to the standard piston valve, but it is not pushed directly inward. Instead, long push-rods reach across to each lever key which moves simultaneously two pistons per level instead of one. The pumpenvalve allows the air to flow straight when the valves are not actuated. When a valve is engaged, each cylinder redirects the air stream 90 degrees in one bend, lessening the resistance felt by the player.

[5]This is a simple introduction of the main visual layout aspects. Acoustics and physics aspects have been treated more extensively in the literature, for which a good starting point is given in endnote 7.

[6]Left side of the picture adapted from: https://www.vsl.co.at/de/Horn_in_F/Distinctive_Features.

[7]Horns of the Volksoper in Vienna. Carl Maria von Weber: *Der Freischütz* (Arr. Klaus Wallendorf) - Im Herzen der Volksoper, Ep. 3. https://www.youtube.com/watch?v=ST4oU2Wm2Bc and Wiener Symphoniker. W.A. Mozart: Konzert für Horn und Orchester Nr. 4 Es-Dur KV 495, 1. Satz. https://www.youtube.com/watch?v=uDD82g1lNJk.

[8]The Vienna Horns chamber music ensemble. http://www.vienna-horns.com/home.html.

[9]Prof. Roland Berger (former Solo Horn of the Wiener Philharmoniker) on Wiener Horns in Viennese Orchestras: https://www.youtube.com/watch?v=rNfq6hG2cm4.

STUDENT 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.

Stravinsky's Other Ears: Exploring Active Listening, Musicking, and Engagement in Classical Music

by Brayden G. Yates

Classical music has developed a reputation for being boring and pretentious. A great deal of this presumption is music's history – being fundamentally intertwined with the aristocracy and power. The marriage of these presumptions appears very clearly in a dialogue from the 1944 film *Laura*, which tells the story of a Manhattan detective who investigates the murder of a wealthy advertising executive, Laura Hunt. This film depicts the wealthy – namely Laura Hunt and Waldo Lydecker, along with two upper working-class characters, Detective Mark McPherson and Shelby Carpenter. In a conversation between Detective McPherson and Carpenter, the following dialogue takes place:

McPherson: Then why did you say they played Brahms's First and Beethoven's Ninth at the concert Friday night? They changed the program at the last minute and played nothing but Sibelius.

Carpenter: I suppose I should have told you in the first place. I'd been working on that advertising campaign with Laura. Well, we'd been working so hard, I-I just couldn't keep my eyes open. I didn't hear a note at the concert. I fell asleep.

Lydecker: Next he'll produce photographic evidence of his dreams.

Carpenter: I know it sounds suspicious, but I'm resigned to that by now. I'm a natural-born suspect just because I'm not the conventional type.

McPherson: I wouldn't worry about it, Mr. Carpenter. It sounds reasonable. I fall asleep at concerts myself. Thank you. You found that key yet?

In this film we see those who are separated from the upper class attending classical performances, but being bored. The classical concert is illustrated as being sedative enough for an audience member to be lulled to sleep. On another extreme, the dialogue might imply that the classical idiom is so dull that one cannot stay engaged in the performance. In this case, the performance is so boring that the audience would rather go to sleep. In any case, the act of sleeping during a performance exists within a spectrum – a physiological and conscious, or perhaps subconscious, pros-and-cons list. When one sleeps during a performance, they have to some degree decided that sleeping is more worthwhile, engaging, or valuable than being engaged in the music making.

It is impossible to object to classical music's connection to positions of power – the Church and the Monarch were the chief financiers of a great portion of classical music's heritage – while remaining intellectually honest. Considering classical music to be "boring" is something that can be objected to with intellectual honesty, and it is imperative that the lovers of this music learn to more fully appreciate and understand it. It is also imperative that educators, whether we are individual lesson instructors, ensemble directors, music appreciation teachers, or general educators who love music, teach an understanding of music that enables our students to listen effectively. Before an educator can provide instruction in effective listening, the teacher must first learn how to listen in an effective way. The idea of what constitutes active listening varies drastically. Some argue that active listening involves listening to the lyrics of a choral work, Lie-

der, or a song. Others argue that we should listen for the emotional intent of a work, or listen with an image or film playing in our mind. The most interesting, and potentially controversial, ideas regarding listening come from Igor Stravinsky:

> Most people like music because it gives them certain emotions such as joy, grief, sadness, an image of nature, a subject for daydreams or – still better – oblivion from "everyday life." They want a drug – dope…. Music would not be worth much if it were reduced to such an end. When people have learned to love music for itself, when they listen with other ears, their enjoyment will be of a far higher and more potent order, and they will be able to judge it on a higher plane and realise its intrinsic value (Stravinsky 1935, 163).

This concept is certainly controversial: that loving music for the emotions it makes one feel is degrading to the art form. Stravinsky dares to say that loving music for that purpose degrades the value of music – it is a drug in this case. The value in music, Stravinsky would argue, comes from a love of music for its own sake regardless of a work's emotional intent. Stravinsky takes his argument a step further, saying, "I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, or psychological mood, a phenomenon of nature, etc….Expression has never been an inherent property of music. That is by no means the purpose of its existence (Stravinsky 1935, 53)."

Readers of these quotes might be flooded with questions regarding music's purpose, but I think there is a more interesting, albeit less obvious question. What are these "other ears" that Stravinsky refers to? I think an answer, or a hint at the answer, can be found in the book *Kontrapunct* by Heinrich Schenker. Consider this quote from *Kontrapunct*: "The purpose of counterpoint, rather than to teach a specific style of composition, is to lead the ear of the serious student of music for the first time into the infinite world of fundamental musical problems (Kontrapunkt 1910, 10)." Are these Stravinsky's "other ears?"

Exploring a question like this might just provide us with a solution to the initial problem: the public often finds classical music uninteresting, dull, boring, and elitist. As music educators, it is essential that we ask these questions. If we do not learn for ourselves what it means to "actively listen," then we cannot teach our students how to actively listen. If our students do not learn how to actively listen, then classical music will continue to lose its value in our society.

Brayden Yates is a Senior at Lindsey Wilson College, majoring in Integrated Music Education. He is currently student teaching under the guidance of Evelyn Morgan, Curtis Ervin, and Haley Harrington. After graduation, he intends to pursue a graduate degree in Musicology.

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Technique Tips

Drew Phillips, Column Editor

Beginning Transposition Thoughts

If there's one thing horn players have to do often, it's transpose. Transposition is required mostly in orchestra, but also if you want to play chamber music, the Hindemith Alto Horn Sonata, or other instruments' music in the original key. Beginners often find transposition daunting because it is a foreign concept when coming out of grade school ensemble playing. How can we make students better at it?

One of the most common ways to get better at transposing is simply to do it. Play the excerpts that require transposition. Memorize the fingerings and the sound. After you learn excerpts in the literature from the original part, seeing a part transposed to Horn in F is always a little disconcerting because of how odd it looks to see the notes you are actually fingering. Once we learn the excerpt, we have usually memorized the fingers and pitches, and generally don't have to work on the transposition element anymore.

But other instances come up where unexpected sightreading transposition is a must. I have been in a pit orchestra where we suddenly needed to take the aria down a step for the vocalist (and watched the oboes and strings panic). I've also been in brass quintet gigs in churches where the music director says the morning of, "Can you just play out of the hymnal for these three hymns? Oh, and I'd like to open the service with this piece, but I don't have a horn part, so can you play the first trombone part?"

The point is that transposition in the orchestral sense can be mostly a learned and repeated action, while there are still moments where transposition comes up unexpectedly. We need ways to prepare for these moments to be good without any kind of rehearsal. And for a beginner at the skill, this is *especially* scary.

What are some ways we can practice and learn transposition?

Transposition Literature

Many books deal specifically with horn transposition and learning how to improve that skill. A book like Nowlen, O'Donnell, and Oros's book *Keys to Transposition* is designed to teach and learn transpositions on the horn. A book I have found to be useful is the Caffarelli *Melodic Studies for Transposition*. Although written for trumpet players, it includes more progressively advancing exercises in different keys with no key signature to work against. We have horn etude books with directions to transpose, such as the Kopprasch etudes that ask us to play the exercises not only in F, but also in E, E-flat, D, etc.

Other materials useful for transposition are the Getchell books for either trumpet or horn. With the lack of key signatures in the beginning and progressive level of difficulty, this is easy for connecting the skill to the fingers, especially in new keys. Also, flute books such as the Altés *Method for Flute*, have everything written in C and can help students practice reading transpositions at the top and above the staff.

Practicing Scales in Different Ways

Sometimes after a student has finished playing an etude, I will identify two different measures: one with stepwise motion and one with large intervallic leaps. When I ask which was more difficult, they always identify the measure with skips, because "my fingers just *know* how to play scales up and down." What if fingers just *knew* how to play in intervallic jumps?

A supplemental practice tool I use with my students is the ability to play in a key but in a *different* way than just going up and down in stepwise motion. They bring in the key we are working on and must play their own exercise where no two notes are next to one another. Some play their scales in thirds, fourths, fifths, etc. Some come in with multi-intervallic exercises that would put Mueller etudes to shame!

The concept is that if you can exist comfortably in a key where not only stepwise motion is second nature, but also having bounced around in larger intervals, transposition will become easier. And with the skill of beginning transposition being entirely note acquisition-based, this is helpful when you are seeing pitches you aren't actually playing and existing in another key than what you are looking at.

Saying (in syllables) and Fingering

A tried-and-true method that we use for most everything – i.e., solfège – is also an excellent method for transposition practice, but for me it hinges on saying syllables that adhere to the recognition of key seen relating to key fingered. This is different from when we sing and finger, in which we give our chops a break and are working on intonation, phrasing, vowel, etc. When beginning transposing, however, the note-acquisition is the main objective, so

it is important to connect the brain to the fingers to know exactly what pitch we are aiming at before the buzz gets involved. In my experience, performing the transposed pitches is never the problem; it's knowing what note to play! That's why I have students only *say* the solfège notes at first, instead of singing them.

My students think their ear training classes are the only place where they will perform solfège, so they are surprised when I ask them to solfège the etude they are transposing! Not only does this help them practice their solfège for ear-training class, but it connects the ability to think quickly with a syllable for each pitch in the excerpt. Note: you can use scale degrees, but I have the same issues with them that I do for an aural skills class; the lack of chromaticism is troublesome when accidentals begin appearing.

As the students do this, have them also finger the note they will be playing to connect that solfège with the new key. This does require two intense assessments from us as teachers: 1) aural assessment of the solfège, and 2) visual assessment of the fingerings, so we must be solid on what is correct as they are demonstrating for us. Saying instead of singing takes away the scary element of pitch so that the syllable and new fingering can be focused on.

As students progress in solfège and transposition, I add in singing with a fundamental pitch to begin ear training, but for beginners, just the practice of knowing what's coming next is enough to be more successful. I use this method with and without the rhythm of the excerpt, depending on the needs and abilities of the student.

Another possibility is to say the letter name of the pitch you are transposing to as you finger. This can be useful, especially for those far-away keys like C and B-flat alto/basso. I have used this for written excerpts or moments where a student struggles with just knowing the note name because of accidentals, key signature, etc. For a specific approach to something, this has great merit. On a general and pedagogical scale, improving the student's solfège-to-finger skill may help them more universally recognize a new key and move their fingers to it, especially when dealing with transposition in a key signature (such as out of a hymnbook).

Conclusion

Transposition is something that comes up suddenly for many students; most, including me, never encountered the concept until asked in an ensemble setting. Many great pedagogues have talked about the learning of transposition, from using clefs to transposing by interval, to just simple familiarity. Any way that improves the skill and connects with the student is the advised method. However, I am of the opinion that we work with our students to improve their skills in an over-arching manner, so that they learn to transpose easier in *all* keys, rather than just getting good at one transposition.

Let's create a world where we can progressively approach the skill of transposition instead of being thrown headfirst into a fairly foreign skill for the first-time transposer.

Drew Phillips is the Assistant Professor of High Brass at Liberty University. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." He can currently deadlift and squat over twice his weight and is still an undefeated champion with Dr. James Naigus at escape rooms. aphillips527@gmail.com

MILITARY MATTERS

Call for Scores

Erika Loke, Column Editor

Welcome to The Horn Call*'s newest column, Military Matters! If you have an idea for an article or general questions about military bands, email Erika Loke at ihsmilitarymatters@gmail.com. We are interested in featuring content from military hornists worldwide.*

The Call

The US Naval Academy Band completed its first Call for Scores project in February 2022. Its success has inspired us to share a behind-the-scenes look at what we did, in hopes that our experience will provide a framework for other ensembles to undertake similar projects.

The US Naval Academy Band is the smallest of the US premier bands, and concert programming is a challenge for 34 instrumentalists. One challenge in the Brass Ensemble is having only two horns, so after exhausting much of the repertoire for our limited instrumentation, we decided to call for scores. Dr. James Zingara, Assistant Professor of Trumpet at the University of Alabama at Birmingham, organized a call for trumpet/clarinet/piano trio scores in 2018, which gave us the idea for our project. Our trumpet section leader, Chief Musician Davy DeArmond, Unit Leader for the Brass Ensemble, was willing to run with the idea.

Dr. Bradley Green, who runs the District New Music Coalition, shared these helpful tips:

- Be specific about eligibility and instrumentation.
- Consider making the process anonymized to eliminate bias.
- Specify file formats (e.g., .mp3 sound files versus .wav, etc.).
- Plan the timeline with enough time to adjudicate more submissions than you might expect.

The goal of the process was to expand our group's repertoire for future concerts and recordings. We included the following statement on the webpage for the call: "By submitting scores, the composer grants the USNA Band permission for recording and performance purposes." We announced that our prize to the up to three winning composers is a high-quality audio/video recording of their piece for their personal use and promotion on our social media accounts. We would have liked to offer a cash prize for winning pieces, but unfortunately, funding was not available this year.

Our band debated the language to use for the rules. While we can make best use of patriotic music, we didn't want to exclude any other intriguing pieces either. This is what the Community Relations/Public Affairs Team settled on:

Instrumentation may be for brass chamber ensembles such as brass quintet, double brass quintet, or full brass ensemble utilizing no more than the following:

- 4 Trumpets (substituting piccolo trumpets, E-flat trumpets, flugelhorns, etc., if desired)
- 2 Horns
- 4 Trombones (substituting one euphonium and/or one bass trombone, if desired)
- 2 Tubas
- 2 Percussion
- no electronics

10 minutes or less duration preferred, but up to 20 minutes will be considered.

All styles are welcome, including works celebratin- patriotic occasions such as Memorial Day, Veterans Day, Navy Birthday, etc. Arrangements of public domain pieces are acceptable if the submission is not already published.

Composers were asked to submit:

- Full name, email address, and phone number
- PDF files of score and parts
- MP3 recording of the work (MIDI generation acceptable)

The timeline was:

- Early May 2021 – formally proposed idea to our director
- June 1 – announced Call for Scores via Facebook
- September/October – sent emails to composition faculty around the country
- December 1 – deadline for submission
- December 1-21 – MUC DeArmond and I listened to all of the pieces and studied redacted scores
- January-February 2022 – initial readings and rehearsals of promising pieces
- February 22 – performed seven selections for the judging committee and voted
- February 28 – announced winner on social media

The Selection

We organized the selection process into three rounds: 1. Initial screening from the scores and recordings; 2. Reading the selected pieces and eliminating weak and/or unplayable ones; and 3. Rehearsing the remaining pieces and performing them for the judging committee. Our library staff received 101 submissions, and we chose to read 32. About half were for our full brass ensemble, half were for brass quintet, and a few were for other small groups. Some pieces were eliminated before we read them because they did not fit our instrumentation requirements as listed in the rules. Once we started reading, we discovered that while some of the pieces were unplayable and/or musically weak, many were great.

From the brass quintet works, we selected two to rehearse and perform for the judging committee. Several others, such as a simple arrangement of a common hymn, we plan to perform in the future, even though we did not feel they had a chance of winning the competition. We also chose to advance five works for larger brass ensembles. After the judges voted, *Fate and Destiny* for brass septet by Canadian composer Marcus Venables was the clear winner. We will record a high-quality audio/video rendition of it later this year.

Judging Performance, US Naval Academy Band Brass Chamber Music Call for Scores

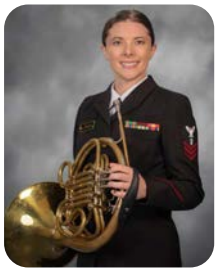
The week after the judging performance, we had a concert scheduled, so to reduce preparation time, we programmed five of the competition works. These included the world premieres of *Fate and Destiny* and horn player Jacob Evarts's *Naval Fanfare*, in addition to Mike D'Ambrosio's *Incomplete Control*, Sara Corry's *Journey Home*, and Gordon Ring's arrangement of *My Country 'Tis of Thee*. For a group that has trouble finding repertoire for our limited instrumentation, five charming works that fit well on one program is quite a success.

Before we made the announcement on social media, we emailed the winner and semi-finalists individually to let them know that we had selected their pieces. We collected their biographies and headshots and gathered addresses to mail official certificates. The rest of the composers were notified via bcc email ahead of the official announcement that while their selections were not chosen as winners, we would contact them if we performed their pieces in the future.

Looking Ahead

Two other US premier bands are undertaking similar projects. The President's Own Marine Band announced a string orchestra Call for Scores in the Fall of 2021. The US Navy Band (the larger of America's two premier Navy bands) announced in November the Alton Adams Sr. Emerging Composer Award, which seeks original works for band and is named in honor of the first Black bandmaster in the US Navy. I hope that more orchestras and chamber groups can embrace the Call for Scores process too! It is a great way to support younger composers, allow audiences to hear fresh works, and provide performers with a break from always playing the traditional canon.

The USNAB appreciates all the composers who took the time to submit pieces, and we're looking forward to performing more of these works in the future!



Erika Loke is Leading Petty Officer of the US Naval Academy Band's Brass Ensemble. She holds a DMA from the University of Maryland, MM from Wichita State University, and BM from the University of Southern California. Her primary teachers include Louise MacGillivray, Steven Gross, James Thatcher, Kristy Morrell, Nicholas Smith, Gregory Miller, and Philip Munds.

www.hornsociety.org

Using Arrangements to Increase Musical and Technical Ability

by Andrew Sehmann

This article is a guide to arranging, with examples of newly arranged works for horn. Arrangements can supplement the standard recital repertoire for horn and challenge players' techniques in new and different ways.

Using standard arrangements of art songs and other repertoire is a way for students to supplement their college recital repertoire. In my own teaching, I use arrangements to prepare students for the standard solo repertoire. This gives students access to good music at all skill levels and the option to perform works by composers who did not write for horn and piano. I also use arrangements to challenge my own solo playing, and to experience different repertoire. While often not technically demanding, arrangements allow for hornists to focus on their musicality.

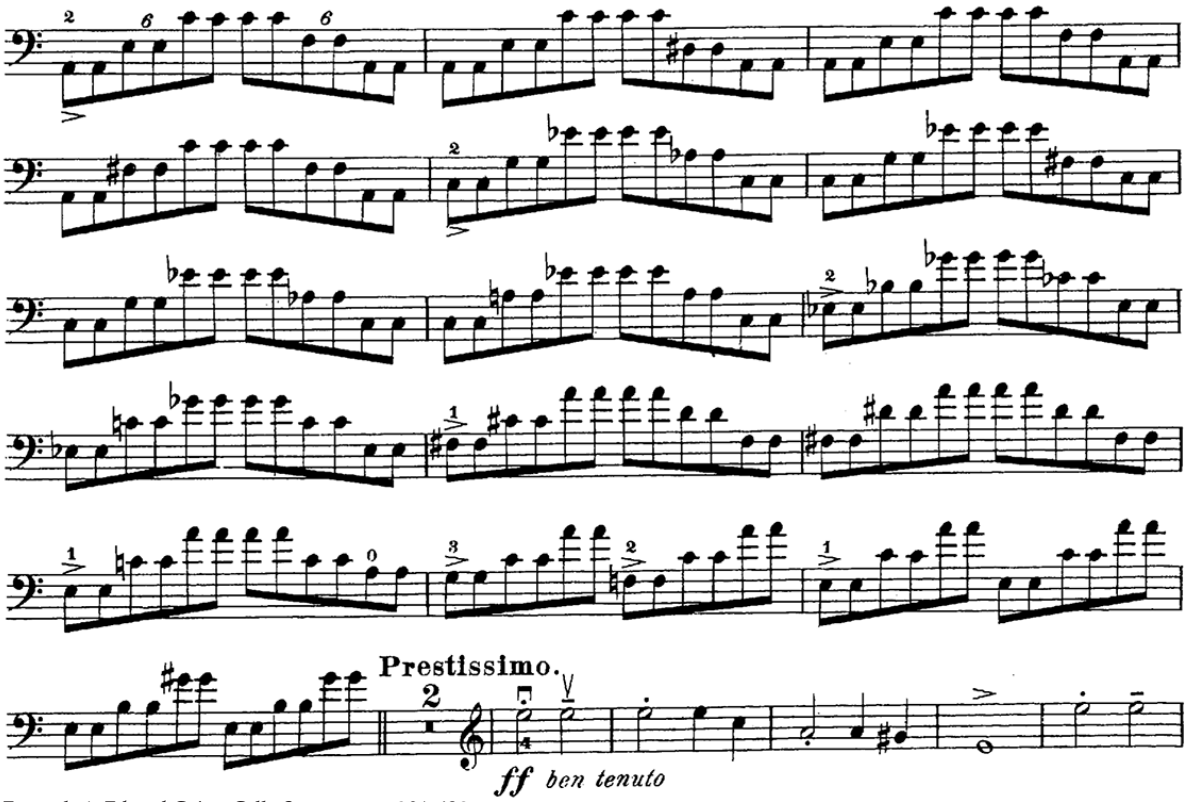
Sources. The first step is to select the music to be arranged. One of the easiest and most available places to find music to arrange is imslp.org. The examples used in this article were found on IMSLP. Another option is to investigate the sheet music at the local university or public library.

Copyright. Once your arrangement subject has been selected, check its copyright. In the United States, works published before January 1, 1927 are considered public domain. Check your local copyright law if you are not located in the United States.

Examples. The next step is to narrow down the choices. Here I use examples from two works I arranged. The works – Edvard Grieg's Cello Sonata and Nikolai Myaskovsky's Cello Sonata No. 1 – are difficult but were chosen to focus on musicality and technique without resorting to yet another etude book.

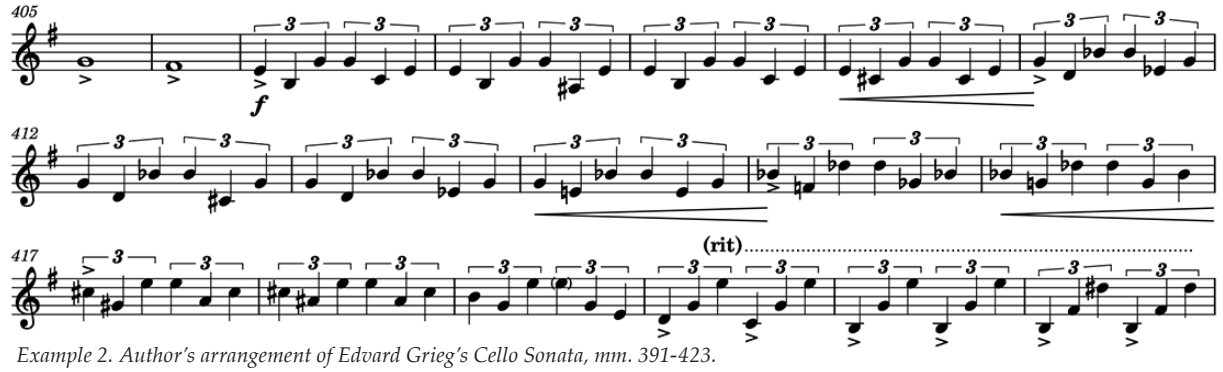
Level of difficulty. Choose music based on your playing ability. For a less technical piece, an art song might be a good choice. If you want something more difficult, pieces originally for woodwinds or string instruments could work.

Playability. Now that repertoire has been selected, we can begin arranging. The most important rule of a horn arrangement is to make sure it is playable! Read through the work and look for any sections that might be unplayable on the horn. However, do not discount a piece just because of range, as that is easy to rewrite. For an example of unplayability, see Example 1.



Example 1. Edvard Grieg, Cello Sonata, mm. 391-423.

With each note being played twice in a row, plus the awkward range once transposed, this section needs to be modified. One approach is to adjust the contour, similar to etudes by Kopprasch or Mueller. After normalizing the range and removing the doubled notes, this section still sounds mostly as intended while now being playable on the horn (Example 2).

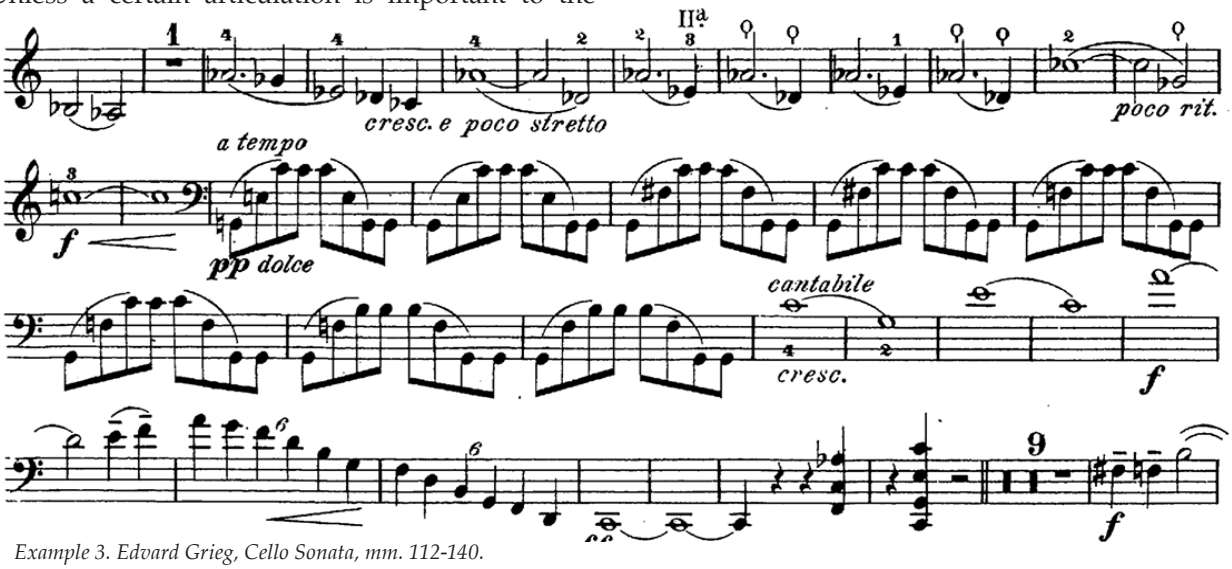


Example 2. Author's arrangement of Edvard Grieg's Cello Sonata, mm. 391-423.

Key. One common technical issue is the key. Depending on the piece and the skill level of the arranger, it often makes sense to change the key. However, before doing so, consider the piano part and its playability (or not) in another key. Also, sometimes it is better to deal with playing in C-sharp major than to spend multiple hours rewriting a piano part so that you can be in D-major.

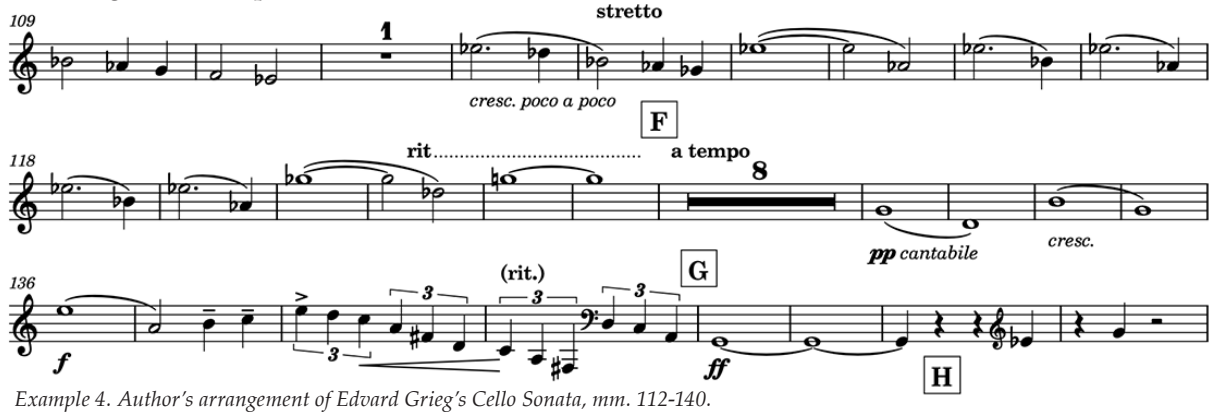
Articulations. One aspect of an arrangement that likely needs modification is articulations. Making articulations hornistic is one way to make an arrangement truly yours. Unless a certain articulation is important to the structure of the piece, it can be changed. If the work is an art song, learn the pronunciation in the original language. There may be articulations inherent in the language that inform the type of articulations used in the original.

Rests. Then ask yourself, "Can I make it through this entire piece?" If the answer is no, determine how to give yourself more rests. If making a cut, the horn notes can be added into the piano part, but only if the pianist will not be overwhelmed. Another option is to remove an unimportant solo line, as in Example 3.



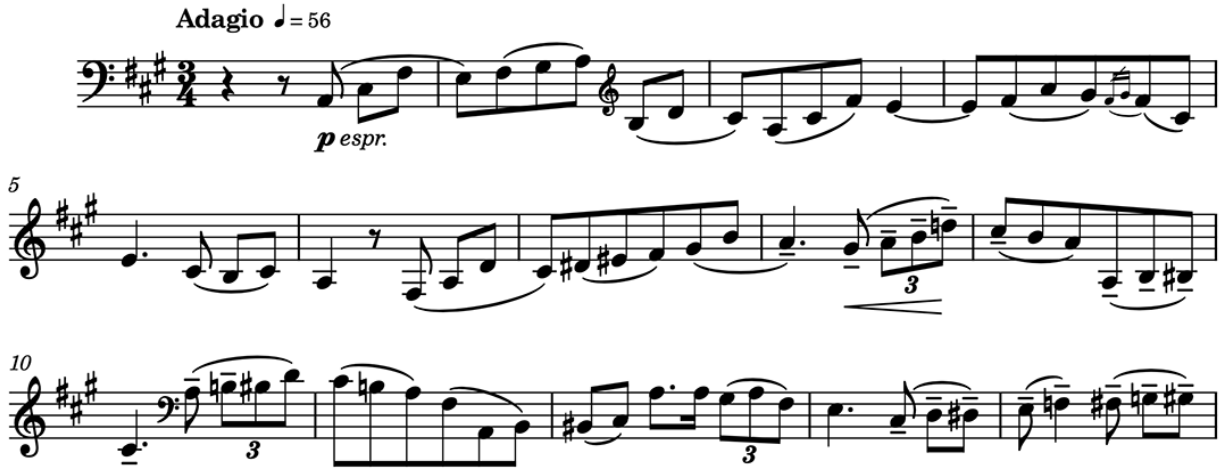
Example 3. Edvard Grieg, Cello Sonata, mm. 112-140.

At this point, there have been nine measures of rest and additional rest is needed. In Example 4, at rehearsal letter F, the first eight measures are removed from the horn part and made into measures of rest. The cello is providing an accompaniment figure to the piano, which has the melody. The piano also outlines the same chords as the cello, so no musical content is lost. In other instances, it might be simpler just to practice more; modifying the music only if no other option makes sense.



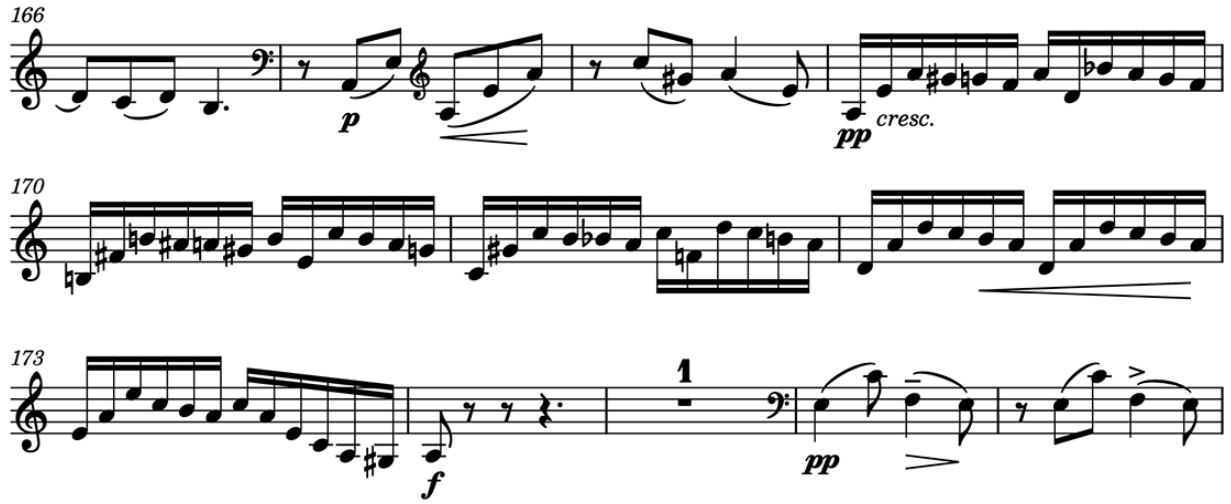
Example 4. Author's arrangement of Edvard Grieg's Cello Sonata, mm. 112-140.

Challenges. Myaskovsky's Cello Sonata No. 1 provides a great example of challenges. The opening (Example 5) is similar to Reinhold Glière's Horn Concerto, Op. 91. While the opening arpeggio in the Myaskovsky is not as wide-ranging, it still has a similar effect as the opening of the Glière. It also allows for much more musical expression and a chance to practice rubato.



Example 5. Author's arrangement of Nikolai Myaskovsky's Cello Sonata No. 1, mm. 1-13.

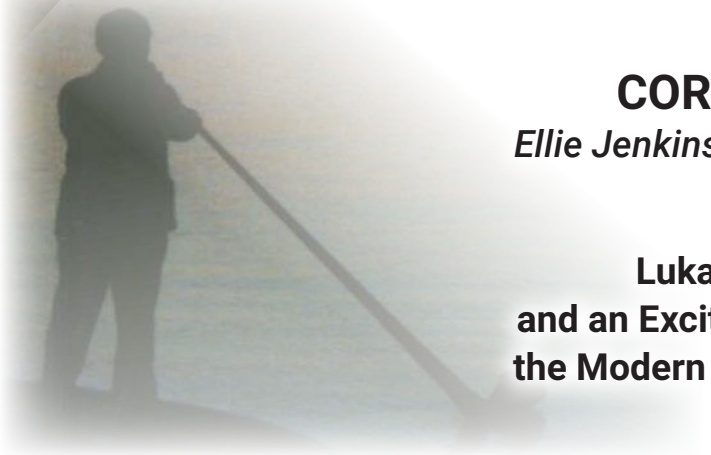
Another technically demanding section can be seen in the second movement (Example 6). While this 16th note run is challenging, the speed is only dotted-quarter=80. Also, many of the notes lie well on horn, which reduces some of the immediate difficulty. Finally, most cellists take additional time reaching the cadence at measure 174.



Example 6. Author's arrangement of Nikolai Myaskovsky's Cello Sonata No. 1, mm. 174-177.

Conclusion. Arranging is both a fun and pedagogically useful exercise for students and professionals. While the examples used here may look difficult, these are what I picked for myself. I would love to hear what arrangements you choose to make. Do not be afraid to challenge yourself!

Andrew Sehmann is based in Athens, Georgia. He teaches at Young Harris College and Georgia College and State University and plays in the Augusta Symphony and South Carolina Philharmonic. sehmann.andrew@gmail.com



COR Values

Ellie Jenkins, Column Editor

Lukas Horns and an Exciting Addition to the Modern Chicago Sound

New Lukas Chicago "C" Model.

"It felt like fate," says Dan Vidican of the way his nascent business, Lukas Horns, began to take off in 2014 after IHS 46 in London. "It started as almost a hobby, an exploration, but it developed into a business very, very quickly." Now, with around 120 horns to his credit, being played in ensembles around the world, Dan is on the cusp of adding another model to his catalog, the C (Chicago) Model, based on a Geyer originally built specifically for the late Dale Clevenger.

Dan was born and grew up in Cluj, Romania, its second largest city. The city is rich in cultural and musical resources, with a university, the national opera, the Transylvania Philharmonic, and numerous other ensembles and institutions.

Ellie Jenkins (EJ): **Would you share a little about your background as a horn player? What brought you to this point?**

Dan Vidican (DV): Most people know that I grew up in Cluj, Romania. I was born and raised there, and went to school there. The system is not like here, there you don't have high school bands, for example. One school, which I attended, focuses on developing young musicians. When I was in tenth grade, I had an experience that was a real turning point for me. I came across a recording of the Chicago Symphony playing the Schumann *Konzertstück*, with Dale Clevenger, Dick Oldberg, Dan Gingrich, and Norman Schweikert. We didn't have many recordings then. There was no internet, obviously, and access to information behind the curtain was limited. My school had only a handful of recordings that featured the horn, maybe three or four. The others were the Dennis Brain Mozart concertos, and one of the Hermann Baumann recordings. So there were limited examples for us to hear what the horn could sound like, just the players around town and these few recordings.

So when I first heard that Chicago recording, I was just blown away. I couldn't believe the horn was supposed to sound that way! It was very different from the style of the players around us, the teachers and orchestral players. It was a completely different concept, a completely different approach. It was so musical and so easy, so different from what we knew! The type of horn sounds I'd heard before had never quite clicked. I was never convinced that was the sound a horn should make. The *Konzertstück* recording just had a unity of the section with the same approach – it became a huge turning point for me. I started listening to that recording every day for about a year – I couldn't get enough of it! I started trying to emulate what I was hearing on that recording, even though I didn't know how. From that point on, I knew, Chicago was the sound I identified with.

EJ: When you came to the US, you came straight to Chicago. How did that happen?

DV: My aunt came to Chicago in the early 1990s, and I came in 1998. At that point I'd finished my degree at the local conservatory and had been playing with the Transylvania State Philharmonic, the second largest orchestra in the country. I'd won that job when I was 19, so I'd been playing as a professional for six years. The job allowed me to travel, and I really enjoyed that. I knew I wanted to go to the US to study, but I was conflicted about leaving that job. In the end, the decision was simple, and I moved to Chicago.

Dan first auditioned at Roosevelt University, but was not accepted, leaving him in a quandary after he'd left his orchestra job and moved across the world. He auditioned for DePaul University, and was accepted into Jonathan Boen's studio. After that, he subbed with numerous orchestras, including Grant Park, Nashville, Milwaukee, and the Illinois Symphony. While playing a series in Nashville in 2006, he received a call to play with the Memphis Symphony, and ultimately moved to Memphis, where he played with the orchestra for years, and still plays there as needed. In 2013, out of curiosity and for his own purposes, he began building his own horns after a brief foray into repair. He attended his first International Horn Symposium as a builder in London in 2014, and took the first two instruments he had built. The horns were well received, and he immediately began getting orders.

DV: There was a lot to be learned because I didn't apprentice with anybody or know anything, really. Through the process of doing things, failing, and repeating again and again, came success. The first order I ever got was from Kerry Turner of the American Horn Quartet, who was impressed with the horns. When I started, the horns lacked some refinement, but he liked them.

EJ: Did it take longer for you to build each horn in the beginning?
DV: Of course. It took a long time because I had no process in place – what to do first, how to bend things, how to design things. I didn't have supply lines in place. I was getting parts from here and there and trying to figure out what to do. The more you do it, the more you understand that it's not so simple and details have to be adjusted in the process of both designing and making the horn. Testing the horn was a huge deal, and still is. I do a lot of testing, and I'm grateful for people like Dave Griffin (Chicago Symphony), Mike Thornton (Colorado Symphony), the entire section of the Nashville Symphony. It's so important to have feedback on the horns from players.

EJ: Your horns have been prominent in the last few *Star Wars* movies, haven't they?
DV: Yes, they've been in the last three movies, the latest series. The first one was back in 2015, when I'd barely started making horns. I did a lot of testing with Andrew Bain, and then when I was in LA in the fall of 2015, we were out for a drink. He had a brief take from the soundtrack that he played for me – it was the big solo. At the time, I was like, "Wow, that sounds great, but I don't care about this. Tell me what you think about the horn, and what can I do better?" With my mindset, it didn't even register that he was using my horn for the soundtrack. I was so focused on being sure that I extracted every piece of information from him to make the horns better. Then I remember going to the movie when it came out, and just enjoying the movie. We'd hear great solos and think, "That's cool. Sounds good," but we were just watching the movie.

Then at the end of the movie, literally the last 30 seconds, there's a big scene where Rey meets Luke Skywalker, and you hear the horn. When we heard that, I immediately knew it was my horn, and it finally hit me. I couldn't move for the next several minutes. I just sat in the chair and processed how big this was, and how influential this could be for people in the future. I grew up along with millions of kids listening to *Star Wars*, listening to the horn solos, not thinking, "Who made that horn?", but you identify with that sound and love that, and it's something that you can dream of – one day either playing that soundtrack or being connected with that soundtrack. Being associated with it is mind-blowing to me. It's surreal. I can't put it into words, how rewarding it is to know that something you made with your hands is used in a soundtrack of that magnitude.

Andrew Bain playing his Lukas on the soundtrack for Star Wars.

EJ: Do you work alone?
DV: I do, it's just me. I'm making about 12 to 14 horns a year, which is a normal number. I've slowed down lately. I can focus better when there's less stress in terms of turning out so many horns. It allows me to focus better and be sure I'm putting better instruments out there. I am not one who can let things slide and say, "It's good enough." I'll start over and completely remake a horn rather than send out a horn I'm not happy with.

Caroline Kinsey, my former wife and principal horn of the Memphis Symphony, has been a tremendous help from the start and throughout this whole process. I do all of the building, but she's the brains of the business. As a manager, as a horn player, and as a partner, she's been incredibly helpful. When we started, I relied on her expertise, having her play the horns while I listened and vice versa. Having two horn players in the house at that point was essential to what we did.

EJ: What are the primary differences (in design, sound, response, etc.) between the different models you've been making?
DV: Models L, G, and K, and now a D Model, a descant. I just finished the prototype. The L and G are both Geyer models. I'm keeping it simple and just offering different configurations. The L Model is the horn I started with. Someone told me recently that the L is a more modern Geyer, with more direction and more brilliance in sound that penetrates and projects in the hall well, and is very responsive.

The G Model is built in the old Geyer style, with all yellow brass and a hand-hammered flare. It produces a slightly darker and rounder tone, not quite as edgy as the L Model. The G Model's full name is the Lukas-Pinc Model, and was a collaboration between Ron Pinc and me. Ron is providing the leadpipes for the G Model, as well as his own brace design. We have two pipes, the G pipe, which is a copy of a Lechniuk pipe, which was a copy of a Geyer. The other pipe is the R pipe, a more direct pipe, with Ron's own tapers.

Ron has been a mentor to me. Whenever I hit a bump in the road, I call him and ask for his opinion. When I first lived in Chicago, he repaired my horns, and whenever I went to his shop, I felt like a kid in a candy store. Watching what he does, the way he does it, you see this person who's so detailed with his hands. It's like watching a timepiece maker. That had a huge influence on me in terms of how to handle the instruments and how precious they are – how big a part of a horn player's life the instrument is. That taught me respect for the instruments and for the customers. I learned so much by watching him, and then in the last few years from working with him on various projects. Having a clear mind like his to offer an objective opinion is extremely beneficial. It can open up a new perspective that can be hard to see yourself.

The K Model is basically a cross between a Conn 8D and my Geyers. The Geyers are smaller horns compared

to the 8Ds, and I wanted to build something that would feel similar to an 8D, but blow closer in sound to the Geyer horns that I make, and I think I've balanced the horn in such a way that they do that. The people who have tried it like it a lot. I'll be exhibiting it when I start traveling again.

EJ: You have a new project that's interesting and exciting, a special Geyer copy? Can you give us details about that?
DV: Yes! The horn world has experienced a lot of loss lately, of both Lowell Greer and Dale Clevenger. For me especially, losing Dale Clevenger hit hard. He was a big influence, even though I never took weekly lessons with him. We had sectional coachings with him when I was in the Civic Orchestra, and that left me with a rewarding interaction with him as a horn player and teacher. It changed my life.

When he passed away, I came across a horn that was made for him by Carl Geyer. I know he owned a few Geyers, but this one says that it was made for Dale Clevenger by Geyer. A friend of mine, Dan O'Connell, owns this horn, and he showed it to me a few days after Clevenger passed away. I didn't think much about it at first, because I was still in this cloud of shock. Then it dawned on me: this is a piece of history that we have, and what better way to pay tribute to a great artist and a great influence on so many of us than to build a horn like that one. I never intended to copy it, but to create something that would be similar as a way to pay my respects and show my appreciation.

When I decided to build this horn, I had to start by making parts from scratch, because you can't just find these parts. Geyer handmade them in his shop. You can't just order Brace X, Y, or Z from some company. I have the original horn in my shop, so I'm able to do a lot of visual comparisons as I build things. I've taken a lot of measurements. By the time this interview goes to print, the horn will be complete, and I'll be exhibiting it this summer. I hope that through my work, I can continue this tradition of horn building that Geyer established in Chicago. The sound of those horns is so intertwined with the Chicago Symphony sound – they're one and the same. This horn will be the C Model, C for Chicago.

To give you more details about the original horn, it's yellow brass, around 60 years old. I don't have the exact date for when it was built, but my estimate based on what I know about how Geyer built horns puts it between 1960 and 1970. It has a hand-hammered flare, and I'll be using the same type of flare as the original. I'm using the same measurements. It's a typical Geyer, but with the variations that are commonly found among Geyers. For me, this one is so special and so different in the way it's braced. I noticed that the bell is attached with braces as opposed to long solder joints, which is something a little unusual for Geyer, judging by most of the horns I've seen. They're so perfectly imperfect. I'm trying to duplicate those imperfections as much as possible. I'm trying to ignore my personal preference and instead recreate the imperfections that were built in by Geyer.

It's difficult to pinpoint exactly what makes a horn special. Sometimes just a slight deviation from the norm could make a great horn without you even knowing. Geyer horns are all a little different from one another, because Geyer was always making small changes or sourcing parts from different places. I'm a big believer in the process that Geyer used where you assess each horn by hand, and by trial and error, and then go from there and build the next one. If it means that you have to adjust something, then you do that. It takes a lot of courage to make those adjustments sometimes, and to believe in that, rather than worrying that you might destroy something in the process. Accumulating information as a maker is the same as accumulating information as a horn player. You keep repeating some things, but you have to be willing to assess your weaknesses and improve upon those.

Engraving from original Geyer made for Dale Clevenger.


Engraving from new Lukas Chicago Geyer (C Model).

EJ: How do you customize for individual players? What's the process?
DV: I like to have a discussion with the customer first, to find out what they're playing, and what they want, or what they feel is deficient in their instrument. Based on that, I devise a plan and build a horn tailored to them, emphasizing some of those qualities and areas of concern. I present a blueprint of how I prefer to build horns to retain the qualities I think are valuable and representative of what I do, but then I take into consideration what the customer wants. Sometimes I have to tell a customer we can't go any farther in a certain direction, because the horn will lose the qualities that I think are important. It's a balancing act.

EJ: What inspired your move back to Chicago? You were set up and building horns in Memphis already.
DV: I have a long history with this town, obviously. It always felt like this was my home, and while Memphis became a second home, I always felt a draw to come back to Chicago. My parents are here, my aunt, my brother – I have a large family here. Secondly, I've been thinking about the business, and how important it is for horn players to have access to the maker and be in proximity. Given that the Chicago sound is what I'm trying to create with my horns, it made sense for me to come back and reestab-

lish the business here. I have a history with this town and I know everybody here. Geographically and in terms of accessibility, it made sense because players from all over the world can fly directly into Chicago.

EJ: How has the pandemic affected your business? What changes did you have to make to stay operational?
DV: I moved in November 2019. As soon as I got here, I did a handful of *Nutcrackers*, and then everything stopped because of the pandemic. It was scary, but the only thing to do is get up every morning and keep moving forward. The pandemic put a halt on everything, because no one knew exactly what was going to happen. Luckily, I still had orders to fill, and I slowed down on purpose. Given the uncertainty of the times I thought it would be better if I slowed down and made sure that the business could survive into the future. Now people are getting more work, and I'm getting orders, which is fantastic. The whole industry getting back to somewhat of a normal state will encourage people to look for a new horn, try equipment, but that comes with the certainty of having work.

EJ: Are you still playing a lot? I'm sure the pandemic has impacted that.
DV: Not as much as I would like. I'm hoping to do more soon, because I do feel it's a part of me that's missing. It's quite interesting. You think you're ready to move on to other things, but then you realize that it's a huge part of you that still needs to happen in your life to keep defining you as an individual.

Getting back into shape is a necessity for me, because I want to maintain that special link between the horn player and the horn builder. When I started building horns, I was – and I still am – a horn player at heart. I didn't start from the other end of the spectrum with the technical and mechanical aspects as a lot of people do. I always tell people that the one thing I had when I started building horns was a clearly defined concept of sound, and the levels of response that I wanted from the horn. Those are two elements that you cannot quantify in numbers or put on paper; you must have them in your head. I wanted the sound to match my ear and concept, and I wanted the horn to have the efficiency and the response that I like for me, which is a quick response, very light, yet full sound, and to be able to push it into loud dynamics without the sound breaking, and with a lot of projection in the hall. I've strived for, and I believe I've created, a horn that's well balanced to serve as an audition instrument, a chamber instrument, a solo instrument, and an orchestral instrument. Having a lot of efficiency built into the horn is absolutely necessary to achieve all of those qualities.

EJ: The business, Lukas Horns, is named after your son. What does he think about your horns being named after him?
DV: He keeps saying, "Dad, I don't want to be famous." I tell him, "It's okay. You're not famous."

Dan will be taking Lukas Horns to as many conferences as possible going forward, including IHS54 this summer at Texas A&M University-Kingsville. See http://www.lukashorns.com, and the following resources.

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Teacher Talk

Michelle Stebleton, Column Editor

Benefits of the Bordogni Vocalises for Horn Study

by Matthew C. Haislip

Hornists today are fortunate to have hundreds of print resources that address the various challenges of playing in diverse styles of expression. When selecting repertoire for lessons, teachers have numerous options from which to choose. Which selections have the greatest value, given a limited budget and the overwhelming variety? This is a question each teacher will have to tackle for themselves, and I am always fascinated to learn more about what resources are chosen and why. Professor Martin Hackleman shares an adage that is helpful to keep in mind when considering this question: "What you play is not as important as how you play it."

The horn student who practices the vocalise repertoire undertakes a storied endeavor that trained many of the virtuoso hornists of the Romantic era.

Michael Morrow, professor at Texas A&M University-Commerce, works with his horn students primarily out of Kopprasch's Etudes and Joannès Rochut's edition of Marco Bordogni's vocalises. The vocalises are played as written in bass clef, an octave higher, and, if possible, an octave lower. This plan provides the student with the technical foundation of Kopprasch and the lyrical training of Bordogni. There is much wisdom in this approach. Both books are also in the public domain, which is helpful for students on tight budgets. I return to them regularly. The Bordogni always leaves me in a better place with my playing than where I began. With numerous ways to adapt them to our needs, Bordogni's vocalises are a worthwhile resource for the horn teacher.

History and Availability

Marco Bordogni (1789-1856) was a Parisian opera teacher and tenor who, like many others of his generation, wrote wordless melodic studies for voice and piano for the musical and technical development of his vocal students. These and other "vocalises" have been widely used by voice teachers across the world. Brass players, too, have found them to be a welcome addition to our literature, as the range and musical material suit our instrument well. Bordogni's books are thoughtfully written to develop vocal phrasing and beautiful, informed musicianship in a 19th-century style, a skill hornists must master.

Portrait of Marco Bordogni by Henri Grevedon

Brass players regularly use the adaptation of Bordogni's vocalises with Rochut's celebrated books published in 1928. Interestingly, Joseph-Émile Meifred, professor at the Paris Conservatory, assigned this material to his horn students during Bordogni's years on the faculty, long before the publication of the books. As Jeffrey Snedeker notes in his recent text, *Horn Teaching at the Paris Conservatoire, 1792 to 1903*, Meifred, in his 1840 *Méthode pour le cor chromatique ou à pistons*, "deems these vocalises appropriate for performance as salon pieces, as examples for study, and as opportunities for artistic performance in the manner of singers. He points out that it is through the understanding of artistic singing, and its application to instrumental performance, that one can communicate best the meaning of music."[1] Meifred even included ten vocalises with piano accompaniment by Bordogni and Auguste Panseron at the end of his horn method book. The horn student who practices the vocalise repertoire undertakes a storied endeavor that trained many of the virtuoso hornists of the Romantic era.

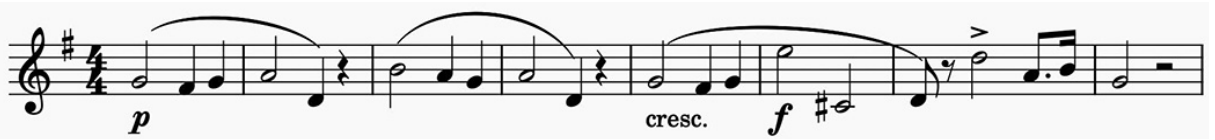
Today, several versions of these vocalises are on the market for hornists in addition to the Rochut volumes of *Melodious Etudes for Trombone*, published by Carl Fischer. The International Music Score Library Project (IMSLP) has public domain downloadable PDFs of original Bordogni vocalises, including his *24 Vocalises faciles et progressives*, *12 Nouvelle Vocalises pour Mezzo-Soprano*, *12 Nuovi vocalizzi per baritone*, and *Vocalizzi secondo il gusto moderno*, all of which are scored in an idiomatic, but extensive, range similar to that of the horn. Carl Fischer publishes *Melodious Etudes for Horn: Selected from the Vocalises of Marco Bordogni*, edited by Larry Clark and Sean O'Loughlin, with 54 selections from Bordogni.

John Ericson, professor at Arizona State University, has published six collections of Ferdinand Gumpert's edition of the 24 Bordgoni vocalises that are on IMSLP. Available on Kindle or in print at www.amazon.com and Kindle Direct Publishing, these collections feature 21 vocalises in six ranges: standard treble clef, low treble clef, standard bass clef, low bass clef, extra-low bass clef, and ultra-low bass clef. I have found the low treble clef version of this publication to be an exceptional resource. The public domain and Carl Fischer editions are placed a bit high for younger hornists, but the low treble clef version is in the middle range where it is most helpful for developing tone production and phrasing. I find myself practicing most often from this low treble clef edition – it is one of my favorite books! As Ericson notes on his website, if one wishes to perform these vocalises with piano accompaniment without transposing from the original, he has placed his low treble clef and low bass clef versions in the sounding key of the corresponding vocalises from Gumpert's edition on IMSLP.[2]

Benefits of Study

Bordogni's vocalises can be helpful in teaching the necessary elements of good musical taste and phrasing. The melodic material is well-suited for demonstrating the role of dynamics in the rise and fall of a phrase and can also serve to discuss how to approach decisions concerning tempo, rubato, articulation, tone color, ornamentation, and intonation in a lyrical passage. Because much of our solo, orchestral, and chamber music literature is written in a similar aesthetic, these vocalises can help to develop essential skills of musical intuition.

Student hornists often have a tendency to play in a rigid and vertical manner, with gaps in their slurring and a harsh tongue-centered articulation. If students focus only on technical skills, they can miss out on developing musical sensitivity. Bordogni's vocalises are perfect etudes for students to gain a feel for playing smoothly with a lighter articulation. A good starting place for this would be to remove the dynamics and articulation and simply slur with a beautiful sound. This enables finding and correcting places where slurs break the musical line. Once an unbroken slur has been developed, other musical elements can be explored. This introductory study in vocalises prepares students to sound their best for the more demanding etudes, orchestral solos, and lyrical compositions for horn and piano.



Vocalise No. 3, mm. 1-8, by Marco Borgdoni.

Hornists must have solid aural proficiency. These vocalises serve as ear training exercises, as the melodies are not always stepwise. The larger leaps and harmonic shifts are valuable interval studies in themselves. Additionally, singing the study or any troublesome passage (with or with-out solfège, before or in alternation with playing) is helpful. This also connects the player to the original purpose of the vocalise and supports the development of a strong sense of melodic intonation.

Vocalises are helpful in the development of breath support. The subconscious awareness of how to pace oneself in a phrase comes from the experience of attempting longer phrases in practice. The vocalise is a good testing ground for learning how far one can play with a supported sound, gaining experience in playing efficiently instead of using the air too quickly, which causes the lips to have to work harder by the end of the phrase.

Additionally, an aspect of sound production mastery can be demonstrated or tested by having to sustain the sound through a phrase, whether in a simple slurred arpeggio or an actual melody. This aspect of brass playing is the root of all that we attempt to do on the instrument. We must first produce a beautiful mid-register sound and then take that sound higher, lower, louder, softer, faster, and slower. This key skill can be difficult to master. Maintaining a beautiful sound across all ranges of the horn is often what separates the greatest hornists from the rest. Those who display this mastery possess a "vocal" quality to their playing. They "sing" through the horn with no gaps in the sound as they play a phrase. The control of this most basic skill can be acquired with careful practice of Bordogni's vocalises. While a flow study or an overtone series slur teaches this, too, and is a part of virtually every successful hornist's routine practice, a vocalise gives the hornist a means of expressing musical material while refining sound production. This process trains the unconscious mind to connect the physical components of playing to the song in the mind by focusing on mentally singing the phrase as a connection to the air speed through the horn.

Adaptation of Vocalises

To get the most out of these vocalises, we must adapt the material to our students' needs. In addition to reading a vocalise in different octaves, I often have students play only the "B" or middle section of a vocalise down an octave to work on smoothness and facility in the low register and to give the assignment variety. Another useful approach is to transpose them. Having students read a vocalise in a progressively higher transposition is a helpful scaffold for mastery of the upper register. Conversely, downward transpositions help to develop the lower register.

Practicing with tuning drones on tonic or other related notes develops awareness of harmonic, or just, intonation. It is beneficial to have the teacher alternate playing notes, measures, or phrases with students for them to model and match the sound, phrasing, and intonation.

These pieces also serve well in studio classes to discover if what the player is intending in musical expression is coming across, which can lead to fruitful discussions about appropriate style, dynamics, articulation, and phrasing. Another way they may be adapted is to have students improvise contrasting melodies based upon the thematic material. The resulting discussions about harmonic implications and contrasts in patterns, rhythm, contour, character, key, mode, and more will help inform their imagination for this exercise.

Finally, performing vocalises as concert pieces with piano accompaniment enhances their utility.

Further Resources

In addition to Bordogni's works, vocalises by other composers are also deserving of study. For example, editions of studies by Giuseppe Concone are in wide use among hornists. Robert Benton has arranged vocalises by Rossini for tuba or euphonium and piano that are quite interesting. He has also published *The Modern Repertory of Vocalise-Etudes* for B-flat treble clef, trombone/euphonium, or tuba/bass trombone and piano. These pieces are by more recent composers, such as Ravel and Dukas. Although transposition would be involved to perform these with piano, Benton's books, published by Potenza Music, are refreshing options.

Hornists have technique and etude books in our repertoire that serve students in similar ways. Among them are Nancy Sullivan's *Flow Studies for Horn: A Daily Phrasing and Technique Regimen*, published by Mountain Peak Music; Howard Hilliard's *Intermediate Studies for Developing Artists on the French Horn*, published by Meredith Music Resource; John R. Shoemaker's *Legato Etudes for French Horn*, published by Alfred Music; and Rose French's *Range Songs* and *The Horn Player's Songbook*, published by Mountain Peak Music. There are also well-written lyrical etudes in the works of Kopprasch, Jacques-François Gallay, Ward Fearn, Oscar Franz, Martin Hackleman, Henri Kling, Georges Barboteu, Josef Schantl, Verne Reynolds, Daniel Grabois, and many others. Although originally for the cornet, Jean-Baptiste Arban's *The Art of Phrasing: 150 Classic and Popular Melodies* are likewise useful for horn study.

I suggest a progressive plan of study for students, starting with less challenging studies and working toward successfully reaching the heights of lyrical demands. It looks something like this: begin with Hilliard for younger students, then have them move on to Ericson's low treble clef Bordogni and, later, Gumpert's edition of Bordogni. Next, work through Gallay's *Non-Measured Preludes* from Op. 27 and Shoemaker. Finally, the student should be ready for the lyrical studies in Verne Reynolds's *48 Etudes for French Horn* to demonstrate mastery of expressive playing.

There are many equally valid routes. We have no shortage of helpful resources, but the Bordogni vocalises are a terrific option to help guide our students to make music with a beautiful sound and an instinctive sense of phrasing.

If students focus only on technical skills, they can miss out on developing musical sensitivity.

Matthew C. Haislip, DMA is Assistant Professor of Horn at Mississippi State University and a founding member of Quintasonic Brass. He Is the IHS Mississippi Area Representative and Media Reviews Editor for The Horn Call. *See www.matthaislip.com.*

[1]Jeffrey L. Snedeker, *Horn Teaching at the Paris Conservatoire, 1792 to 1903: the Transition from Natural Horn to Valved Horn* (New York, NY: Routledge, 2021), pp. 123-124.

[2]John Ericson, "Bordogni-Gumbert-Ericson Is Back, in a Second Edition for All Brass," Horn Matters | A French Horn and Brass Site and Resource | John Ericson and Bruce Hembd, October 6, 2019, https://www.hornmatters.com/2019/09/bordogni-gumbert-ericson-is-back-in-a-second-edition-for-all-brass/.

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.

***Borderlands Ensemble – the space in which to see*. Johanna Lundy, horn;** Ellen Chamberlain, Joseph Rousos-Hammond, and Freya Creech, violins; Ann Weaver and Sarah Toy, violas, Robert Chamberlain, cello; José Luis Puerta, guitar. New Focus Recordings 2021, FCR 299.

Anne Leilehua Lanzilotti, *the space in which to see*; Jay Vosk, *Passing Ships*; Vivian Fine, *Songs and Arias*; Charles Daniels, *Dream Machine*; Alejandro Vera, *Ometéotl*; Traditional, arr. Bill Tyers/Johanna Lundy, *La llorona*; Alfredo Gil/José de Jesús Navarro, arr. Johanna Lundy, *Sin un amor*; Juventino Rosas, arr. Johanna Lundy, *Sobre las olas*

With so much to unpack here – inclusion, diversity, chamber music, contemporary and traditional sounds, and art – it is hard to remember that this recording is also an important addition to the horn world, rich with imaginative compositions and arrangements, and a lode of exquisite playing from Johanna Lundy and the Borderlands Ensemble.

the space in which to see (2019) for horn, violin, viola, and cello, by Anne Leilehua Lanzilotti, is inspired by the poem "WHEREAS" by Layli Long Soldier of the Oglala Sioux Nation. The first movement, "This is how you see me the space in which to place me," is angular and thorny, perhaps as a rejection of pigeonholing too often applied to Indigenous peoples. While the strings lay a foundation of insistent discomfort, the horn plays a contrast of quiet longing for community but adds an angry sting at the end. The second movement, "To see this space see how you place me in you," begins with a "hollow moaning" from the cello, continues with the insistent chirruping of cicadas in the violin and viola over which the horn adds a nostalgic prayer, and ends with an increasingly anxiety-ridden hyperventilation and then a quiet resignation. The third movement, "This is how to place you in the space in which to see," begins again with the cello lowing. This bovine drone supports layers of sound for what the composer calls a "harmonic cloud" in the viola, tonal scratching in the violin, and an audible, steady breathing from the hornist that ends in a gasp of surprise. The final movement, "The space in me you see is this place," commences with a gentle shuffling and stacking of sonorities until, finally, we hear stillness in the last quiet breaths through the horn. This is an effective and evocative work that has the compositional power to encourage many hearings.

Passing Ships (2019) for horn and string quartet by Jay Vosk begins with a gentle lament in the horn that floats atop a cushion of open, Copland-esque harmonies. The juxtaposition of these two elements, according to Vosk, is inspired by "the migrant facing the forces of nature, of social upheaval and of political oppression." One can easily be excused for not ascribing that much meaning to this work while still being impressed with its melodic and harmonic beauty. The middle section of this short but satisfying work challenges the hornist with flexible leaps and popping staccatos before it returns to echo the lament of the opening. There is some particularly beautiful viola playing in this performance by Ann Weaver, and impressive stillness and serenity in Lundy's forlorn horn lines.

Vivian Fine's *Songs and Arias* (1990) for horn, violin, and cello, opens with a soaring horn melody in "Love-Song," which gets a lyrical reply from the violin and cello. After the horn and cello trade four-bar phrases, the composition stumbles into an intentionally clumsy waltz that quickly finds its feet, then rather elegantly returns to music reminiscent of the opening. "Elizabethan Song" shows off Lundy's clear articulations and clarion upper register to full advantage; her sound is equally rich and powerful in the lower register in "Rupert's Aria" from the opera *Unfulfilled*. The fourth movement, "Arioso," is cold and insistent with a floating violin and cello cantabile. "Duet" (homage to Claude Debussy) for violin and cello, is sensitively rendered by violinist Ellen Chamberlain and cellist Robert Chamberlain. "Aria" from the cantata *Leben, O süsses schreckliches Leben* puts Lundy's low register to the test. Her clear articulations and warm, vibrant sound imbue this tricky movement with the effortless virtuosity it requires. Finally, "Canto Hondo (Deep Song)" wraps up these seven exquisite miniatures with the trio gracefully dove-tailing the melodic figure, one voice melding into the next, then sandwiching into a wry, three-legged tango before forcefully repeating the opening figure to finish the work. This is a very fine Fine, and Lundy's sure-footed performance has the sort of artistry that inspires the listener to wade into these challenging gems with confidence.

Charles Daniels's *Dream Machine* (2019) employs a slightly larger ensemble of two violins, two violas, cello, and horn, and Daniels gives us 222 bars of compositional intensity. For this work, he describes his attempt "…to use dream logic as a means of composition: musical ideas are linked together freely, there is no recognizable main theme…" while, like many dreams, "…we are left with a sense of completeness because, in some obscure way, everything we experienced while dreaming made perfect sense." This theory sounds much more threatening to the listener than it is in practice. Although there is a ran-

domness to Daniels's work, *Dream Machine* has an orderly structure that is vigorously expressed by the ensemble.

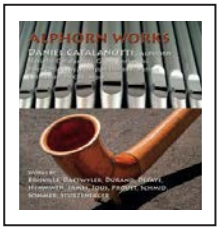
Alejandro Vera's *Ometéotl* (2019) for horn, violin, viola, and cello begins with glistening shards of sound that grow thornier and more biting. These musical darts, which feel randomly thrown but are precisely what Vera has written, create an avalanche of angular sounds that travel around the ensemble and attack the listener with auditory assaults. Amid the chaos, Lundy has an extended cadenza that demands all her technical and musical prowess, and this she delivers skillfully. The Borderlands Ensemble is saturated with talent. Every member pulls their musical weight, and they deliver every bar with virtuosity and complete commitment to the music.

The first part of this disc is a collection of challenging compositions for horn that should be go-to works for the hornist who especially enjoys collaborating with a small string ensemble. These are all destined to be valued contributions to the horn repertoire, and Johanna Lundy must be congratulated for being the conduit for these gifts to the canon. She has also arranged three Mexican pieces for the ensemble: the traditional *La Llorona*, the Alfredo Gil/José de Jesús Navarro *Sin un amor* (1948), and the Juventino Rosas *Sobre las olas* (1888). For these works, the ensemble adds the elegant guitar playing of José Luis Puerta. All three arrangements fall on the ear like old friends, blanketing the listener with familiar songs that are more likely to be heard on a Southwest diner jukebox than on a disc of 21st-century art music. Lundy and the Borderlands Ensemble ought to be proud of this project. It is beautifully performed by all the collaborators; Lundy's horn playing is first rate. She has a golden sound, articulates clearly, is technically sure, and has complete command of all the registers. Add to that that she and her ensemble have a tremendous vision for the power of music to integrate cultures and to break down social walls and you get a compelling project that ticks all the boxes.

The booklet/cover art for this collection of songs and arias is also quite beautiful. Visual artist Jessica Gonzales created four large-scale paintings to accompany the four original compositions that are poignant, inspiring, colorful, and welcoming – perfect for the message of inclusion through community integration and barrier-free interaction.

The overarching effect of this project is that music, art, and history, when presented as a direct line for understanding people and incorporating cultures, are a force for good. Hats off to all involved.

– William Barnewitz, principal horn, Milwaukee Symphony Orchestra (retired)



***Alphorn Works*. Daniel Catalanotti, alphorn; Marielle Catalanotti, alphorn; G. Bertocchi, Y. Delannoy, P. Durand, horn and alphorn**; Emmanuel Hocdé, organ; Yun Chin Chou Gastebois, percussion. Marcal Classics, MA210201.

Pertti Hynninen, *Paimenpolka Liperista;* Olivier Brisville, *Medieval;* Jean Daetwyler, *Andante;* Jean Daetwyler, *Humoresque;* Lukas Schmid, *Patron de Baugy;* Philippe Durand, *Alphorn tandem;* Pascal Proust, *Le Blues des cimes;* Alexandre Jous, *Catalanotrille;* Hans Jûrg Sommer, *Moos Ruef;* Kurt Sturzenegger, *Cassation;* Philippe Durand, *Accords des Alpes;* Hans Jûrg Sommer, *Im Tempel der Berge;* Pascal Proust, *Cnossos;* Jean-Michel Defaye, *Alphorner Suite;* Ifor James, *Alphorn Memory;* Philippe Durand, *Vercingetorix*.

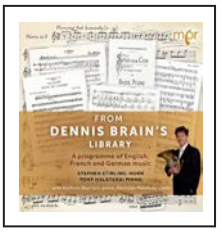
True to its straight-forward title, *Alphorn Works* contributes a stylistic smörgåsbord of music to the recorded repertoire for alphorn. Daniel Catalonotti and his colleagues have produced over an hour of contemporary music, including solo, duo, and quartet music, as well as music for alphorn and organ, and alphorn with modern horns and percussion. Aside from a few moments of questionable intonation (perhaps the rule rather than the exception on this gorgeous instrument), the album is beautifully performed.

Because there are 16 pieces and 19 tracks, I will focus on a few tracks that stood out. *Humoresque* begins as a simple-meter dance with alphorn melody and organ accompaniment. After the main theme, the organ leaps to attention with variations on the original theme that get stranger and stranger. The piece ends with an unexpected virtuosic outburst from the alphorn à la Beethoven's more challenging second horn parts. The limitations of the instrument are purposefully at play in *Cnossos*, a spontaneous-sounding piece that takes the instrument to registral and dynamic extremes. Marielle Catalanotti is featured on *Patron de Baugy*, which reminds me of the opening to Britten's Serenade, and she brings gorgeous phrasing to her performance.

A full quartet is featured on *Accords des Alpes* and *Alphorn Suite*. In the former, composer and performer Philippe Durand negotiates the limitations of the harmonic series by obscuring a single clear tonic. This obfuscation holds a tension that makes the piece exciting. *Alphorner Suite*, by French composer and arranger Jean-Michel Defaye, is the only multi-movement work on the album. He expertly moves from one movement to the next by subtle changes in texture created through extended techniques and by adding and subtracting performers.

There are several other notable tracks, including *Le Blues des cimes, Alphorn Memory,* and *Vercingetorix*. A few pieces not mentioned rely on a slow introduction followed by a compound-meter dance, which became repetitious. The album was also recorded in multiple venues, and the resultant changes in atmosphere compromise the continuity of the album. Despite these minor criticisms, *Alphorn Works* is a significant and successful celebration of the instrument.

– Justin Stanley, Eugene, Oregon



***From Dennis Brain's Library: A Programme of English, French and German Music*. Stephan Stirling, horn;** Tony Halstead, Katheron Sturrock, piano; Christian Halstead, violin. Mike Purton Recordings MPR 112. Available at mikepurtonrecording.com/shop/mpr112-from-dennis-brains-library.

Alexander Ecklebe, Sonata for Horn and Piano; Alan Bush, *Autumn Poem,* Op. 45; *Trent's Broad Reaches,* Op. 36; Arnold Cooke, Rondo in B-flat; Arioso and Scherzo for Horn, Violin and Piano, D63; Peter Racine Fricker, Sonata for Horn and Piano, Op. 24; Henri Büsser, *Cantecor* for Horn and Piano, Op. 77; Paul Vidal, *Pièce de Concert*; Charles Tournemire, Fantasie for Horn and Piano; Raoul Pugno, *Solo pour Cor;* Jean-Baptiste Senaillé, Allegro Spiritoso; Camille Saint-Saëns, *Le Cygne (the Swan)*.

Dennis Brain had a large music library which was kept as a collection after his untimely death and sold as a complete library in 1998. Mark Andrews, lawyer and horn aficionado, has kept the collection complete and still holds it today. The collection includes many works known widely by hornists and audiences alike, as these pieces were recorded by Brain and were often the mainstays of his recital repertoire. There are many lesser-known works in the library as well, and these are explored in this recording project. According to the extensive liner notes, written by John Humphries, Brain's collection contains the only known copy of German composer Alexander Ecklebe's Sonata for Horn and Piano.

Ecklebe was born in northern Germany in 1904, the son of a soldier who was then stationed in Breslau (today, Wrocław), Poland. He studied music at the Breslau Conservatory and then moved to Berlin to study composition with Franz Shreker. After being a prisoner of war, he eventually returned to post-war West Berlin first as a chamber music consultant and then as the head of classical music for the RAIS radio station. According to the liner notes, it is likely that Ecklebe's Sonata was connected to Dennis Brain's visit to West Berlin in 1950 where he recorded a live radio broadcast. The three-movement work begins with an energetic fanfare rife with mid-century bi-tonality and structure. The melodic and tonal ideas transform logically throughout the work, taking the listener on an architecturally expansive, yet somehow familiar journey.

British composer Alan Bush (1900-1995) was also a pianist, conductor, teacher, and political activist. A member of the communist party, he struggled to gain recognition as a composer from the British musical establishment. *Autumn Poem* was written (along with Benjamin Britten's *Canticle III Still falls the rain)* for a concert organized in memory of Australian pianist, Noel Mewton-Wood, who had committed suicide in 1953. Dennis Brain, performing at this memorial, also premiered *Trent's Broad Reaches*, which had been composed in 1951. These two lovely works are notable for their emotional directness and clarity.

Arnold Cooke's (1906-2005) Rondo in B-flat, written in 1952, and Arioso and Scherzo, premiered in 1955 in a version for horn, violin, two violas and cello, were both well-liked by Brain. In 1957, Brain asked Cooke to make a new version of the Arioso and Scherzo for violin, horn and piano, presumably to use as a companion piece in performances with the Brahms Trio. This piece might have become more well-known had he not tragically passed in 1957.

Peter Racine Fricker (1920-1990) was a composer known to Brain, as they had been at St. Paul's Boys' School together. The Sonata for Horn and Piano was written in 1955 and was first performed by Brain that year at London's Conway Hall. Fricker's Sonata has a complicated tonality and structure more reminiscent of the expressionist composers.

The four French pieces by composers Büsser, Vidal, Tournemire, and Pugno were all commissioned as competition pieces for the Paris Conservatoire's *Concurs,* the annual competition meant to identify the best players of each instrument at the school. The final two works are transcriptions which Brain performed on BBC broadcasts. According to the liner notes, it is likely that Brain performed these from existing arrangements because, according to his widow, Yvonne, "he enjoyed doing things like that when he had a spare moment."

This disc is a beautiful exploration of a great artist's library, and a journey into what repertoire Brain may have brought to audiences had he lived longer. Producer Mike Purton, himself a horn player, is lauded by the musicians on the album for his encouragement, exactitude, and empathy, as the producer is often the unsung hero of any recording project. Hornist Stephen Stirling, principal horn of the Academy of St. Martin in the Fields and a hornist of worldwide renown, performs beautifully on this album of mid-century music. His precision, exquisite sound, and fluid, vocal style bring the music to life, as do his collaborative musicians, pianists Tony Halstead and Katheron Sturrock and violinist, Christian Halstead. And of course, gratitude must be expressed to Mark Andrews, for preserving this important library and making this music available for this recording project. We can only hope that future discs are in the works, exploring further the library of Dennis Brain.

– LVD

It's About Time! Bruce Bonnell and Andrew Pelletier, horn; Peter Green, piano. Centaur CRC 3934.

David R. Gillingham, *Timepiece*; Samuel Adler, Cantilena for Solo Horn; Alan Civil, Suite for Two Horns; Christopher Dietz, Caccia; Jay C. Batzner, *Danger Tree* for Horn and Fixed Media; Richard Bissill, *Time and Space*.

Bruce Bonnell and Andrew Pelletier are two horn players who are not afraid to go for it. In a nice variety of music, they show that they can play high, low, fast, slow, joyfully, gently, energetically, but especially with power and gusto. They have chosen a variety of repertoire for horn duo, horn duo with piano, and unaccompanied horn, in which the style varies widely but high drama prevails.

Most of this repertoire will be unfamiliar to listeners. Alan Civil's Suite for Two Horns is probably the most old-fashioned of the works. Civil was a great British orchestral horn player and soloist. His Suite features gentle playing, call and response, multiphonics, stopped horn, lip trills, and even note bending.

This piece is one of two duos, the other being Christopher Dietz's *Caccia*. My favorite moment in that piece comes toward the beginning of the third movement. The horns take turns playing a rapid ostinato while the other player punctuates with quick 16th note interjections, generating a whirlwind of energy. The players at times share a quiet moment, in gentle imitation, and then find each other and dance a twirling step around each other.

The only unaccompanied solo piece on the disc is Samuel Adler's *Cantilena*. This piece, performed by Andrew Pelletier, shows off his sizzling sound, incredible agility, energy, and drive. He plays fiendishly quick runs without breaking a sweat.

Bruce Bonnell's solo turn comes in Jay C. Batzner's piece *Danger Tree*. Bonnell commissioned this piece, which portrays the story of Bonnell's Uncle Teddy, who fought in World War I. The horn is accompanied by fixed media (which used to be called "Tape" in the analog era). We first hear *The Ode to Newfoundland* on the tape, played by a horn but sounding as though it had been recorded 100 years ago, with pop and crackle. The live horn begins a dialogue with the tape, which begins to feature sounds of battle, the gunshots sometimes lining up with staccato notes in the horn. Together, horn and tape create a nightmare landscape of war, which suddenly gives way to sounds of calmness. Uncle Teddy has awakened next to the Danger Tree, an apple tree on the battlefield, and thinks that he has died of his injuries and gone to heaven. Bonnell plays the horn part with passion, and the work has a tremendous emotional impact.

The other two works feature the trio of two horns and piano, and both refer to time (hence the title of the disc, *It's About Time!*). David R. Gillingham's *Timepiece* features bright sounds, mixed meter propulsion, and rich harmonies. An intertwining dialogue between the two horn parts persists throughout the piece, and the players match each other like twins. They excel especially in the heroic style, sinking their teeth into an almost cinematically explosive style of high energy performance.

Richard Bissill's *Time and Space* opens with the two horns in unison, and this is the first time we have heard such a sound on the disc. With two so well-matched players, the unison sound is riveting to hear. Later, we hear the horns in octaves, with some bending jazz inflection. Indeed, there are frequent references to the language of jazz harmony. At high points, the hornists rejoin their unison, at times sounding like two Broadway stars belting out the high notes together, then separating dramatically into two parallel lines.

There aren't many horn duo discs out there, and these players match each other so impeccably that their musical personalities truly fuse into one voice. They clearly had rambunctious fun recording these pieces, and the disc contains all the fireworks you could ever hope to hear in an hour of recorded music.

– Daniel Grabois, University of Wisconsin-Madison

Book and Music Reviews

Heidi Lucas, Editor

Review copies of books and sheet music should be sent to Dr. Heidi Lucas, Book and Music Reviews Editor, 135 Crestwood Road, Landenberg PA 19350-9133 USA. The Horn Call *does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff.*

Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated.

Generally, review copies and recordings will not be returned, though special arrangements may be made by contacting the Book and Music Reviews Editor. Also, copies of the texts of individual reviews may be requested by writing the Editor at the address above or via email at heidiluhorn@gmail.com, but no reviews will be available in advance of journal publication.

Solo Horn

***Overtone Dream*, op. 86, for horn solo by Ricardo Matosinhos**.
Ava Music Editions, Rua Nova do Loureiro, no. 14/16, 1200-295 Lisbon, Portugal;
www.editions-ava.com. ava202153, 2020, €9. ISMN: 979-0-55053-058-4.

Over the last 10 years, Ricardo Matosinhos has compiled an impressive collection of compositions for horn, ranging from etudes to award-winning solos and ensembles. I have been using his jazz and low horn etudes for years, and have always been impressed with the sense of freshness he brings to each new composition. *Overtone Dream* is yet another surprising product of his fertile imagination, emphasizing extended techniques and new applications of non-traditional equipment, namely a wah-wah (aka Harmon) mute on the horn.

In his notes, Matosinhos states that the piece was inspired by overtone singing technique heard in a variety of cultures (do an internet search for "overtone singing"… really!). Players are invited to try the technique in the optional opening phrase, singing a low note and manipulating vowel shapes in the mouth to produce the sympathetic overtones. If players are not comfortable with this, they can begin with the next phrase on the horn with the wah-wah mute in (it stays in for the whole piece). The right hand is manipulated over the opening of the mute, approximating the change in vowel shapes in the voice and producing a type of multiphonic effect and a contemplative mood. I had no idea this was possible, so I bought a horn wah-wah mute in order to try it myself – what a cool effect! Props to anyone who already knew about this; I can foresee more works including this wonderful effect.

After the contemplative opening section, things begin to pick up with a quasi-pentatonic melody that includes a few "out-of-tune" harmonics, occasionally adding right hand shading effects on the mute. After a short phrase of sung multiphonics, a final faster section adds a bit of dance to the piece. As this section proceeds, there are pauses in the flow to revisit the wah-wah overtone effect, and as it builds to the ending, Matosinhos raises the technical complexity by adding occasional mouthpiece kisses into the mix – to me adding the kisses is perhaps the most challenging technical aspect of this piece.

This piece is dedicated to Kostas Siskos of GrBrass mutes, who requested a piece that uses wah-wah mutes, which the company produces. I find this piece interesting and musically satisfying. It made more sense after listening to the composer's performance on YouTube (highly recommended). At almost six minutes, the piece is worthy of consideration for recitals needing something with new sounds and interesting non-traditional timbres. I look forward to performing it myself. A recording of the composer performing the work can be accessed at:
youtube.com/watch?v=ls9pEUd6oZg.

– Jeffrey Snedeker, Central Washington University

Horn and Piano

***Selected Schubert Songs for Horn and Piano*, by Franz Schubert, selected and transcribed by Bob Ashworth.**
Edition db, 7 Clarence Grove, Horsforth, Leeds, LS18 4LA, United Kingdom;
www.editiondb.com. edb 0702012, 2021, £15.

Franz Schubert's art songs have long been described as the pinnacle of vocal expression, a focused combination of melody and text that exemplify the intimate side of musical expression in the 19th century. Schubert's knack for melodic line has also been appreciated by instrumentalists in his symphonic and chamber works as well as transcriptions of many of his 600+ songs. Some of these transcriptions have found their way into the horn repertoire in a variety of editions, from single tunes included in such popular collections as Mason Jones's *First Solos for the Horn Player* and Thomas Bacon's *Selected Songs* (and remember the old *Ditson Album of French Horn Solos*, ca. 1940) to collections previously reviewed in *The Horn Call*; e.g., Kazimierz Machala's *Franz Schubert: Twenty-One Lieder for Horn and Piano* (reviewed in October 2007). These songs have been used as far back as Jacques-François Gallay, who published a collection of six songs transcribed for natural horn and piano (op. 51), recently re-issued in a modern edition by Billaudot. Whether intended for performance, practice, or enjoyment, these songs offer wonderful opportunities for lyrical playing.

continued on page 97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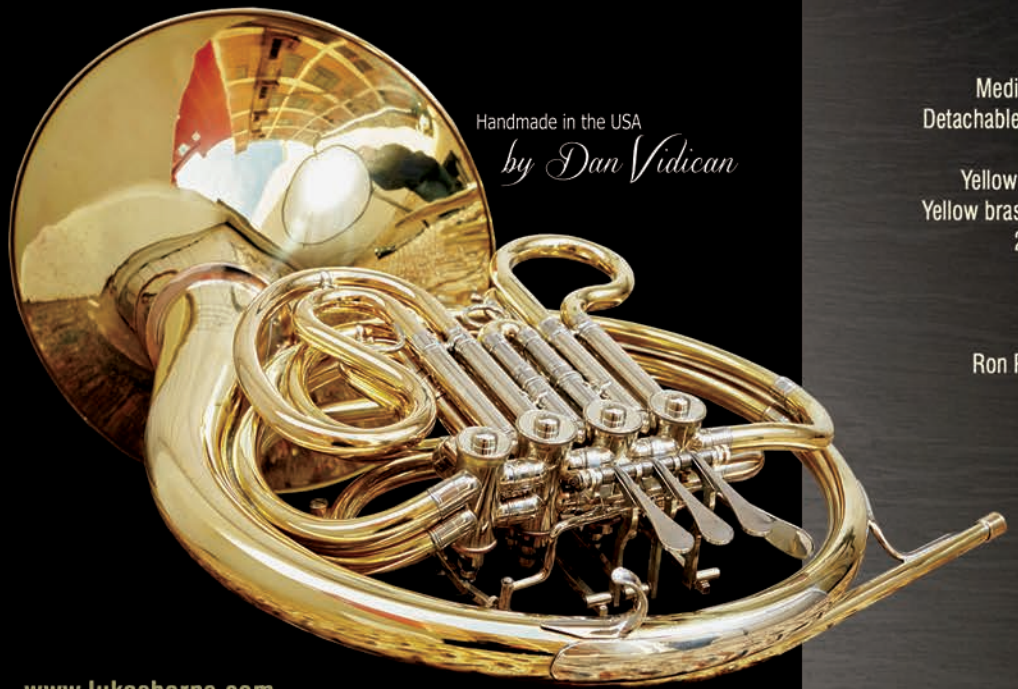

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All of this is presented here not to undercut Bob Ashworth's new edition of selected songs – quite the opposite; it is offered to reinforce the value of this new edition. The six songs he has chosen – *An die Musik* (To Music), *Meeres Stille* (Calm Sea), *Lachen und Weinen* (Laughter and Tears), *Mein*! (Mine!), *Du bist die Ruh'* (You are Repose), and *Nacht und Träume* (Night and Dreams) – are all familiar tunes, which adds to their value as transcriptions. In his performance notes, Ashworth reminds us that these songs can be used to work on tone, breathing, phrasing, intonation, legato style, and good taste. The songs have been tastefully transposed by a minor third, perfect fourth, and/or a perfect fifth, placing the key and octave for the melody depending on the range most beneficial to the horn. Since these songs are often transposed for different ranges, including octave displacements, the choices have been made appropriately and in good taste.

Several added features to this edition make it more interesting. First is Ashworth's inclusion of two versions of the piano accompaniment – a transposed original and a second "easier reduced version for those with perhaps less pianistic ability." For the most part, the reduced version involves simplified rhythms so they are easier to navigate, which will be much appreciated by younger and/or less experienced pianists. A second feature is the inclusion of horn parts in additional transpositions for some of the songs. These are intended for transposition practice as well as opportunities to play the respective songs using a natural horn. Parts in F are given for all except *Nacht und Träume*. Crooks for E-flat, E, F, G, A, and even a less practical option of a D-flat crook for *Du bist die Ruh'* can be used, and they do provide an interesting added value.

Ashworth has included the texts for all songs, which will assist the performers in making tasteful decisions in style and phrasing. He has also included some additional pictures and information on Schubert, two hornists who had contact with Schubert and his music during his life, E.C. Lewy and J.R. Lewy, and short descriptions of French and German two-valved horns. These last are of somewhat questionable relevance to the songs, but the context they provide is welcome. The transcriptions are direct from the originals, with no added ornamentation or elaboration. Performers of these works are encouraged to consult the original works to consider original articulations and phrase markings, if desired, as well as to resolve the occasional misprint. As is normally the case in Ashworth's editions, the horn and piano parts are clean and easy to read. The reduced piano part receives an enthusiastic thumbs-up.

This edition is worthwhile for its expressed purpose, and the tunes stand well on their own as instrumental pieces.

– Jeffrey Snedeker and Marilyn Wilbanks, Ellensburg, Washington.

Horn Quartet

***Cavok* for Horn Quartet by João Gaspar.**

Ava Music Editions, Rua Nova do Loureiro, no. 14/16, 1200-295 Lisbon, Portugal; www.editions-ava.com. Ava212258, 2021, €18. ISMN: 979-0-55053-170-3.

João Gaspar appears to be drawing from multiple areas of his life in his new horn quartet *Cavok*. In addition to his performances with a number of different ensembles and his teaching responsibilities at the Conservatório Regional de Artes do Montijo, Gaspar is also a member of the Portuguese Air Force Band, which may be an impetus for the title of this work. The word "cavok" is an expression that literally means, "Cloud and Visibility OK," an aeronautical term that indicates agreeable weather conditions. The work was commissioned by the Intemporal Horn Quartet.

The piece opens with a stately fanfare-esque introduction that gradually increases in intensity as the inner voices become more active with embellishments of the motive. At the conclusion of the first 16 bars, the second horn begins a muted motor rhythm of 16th notes which propels the piece forward as the outer voices outline the main chorale theme that will appear later in the work in a more traditional four-part setting. This is followed by a joyous and dance-like section which sees each of the parts become more rhythmically active. The aforementioned chorale section follows this, perhaps providing a moment to catch one's breath from the previous section, before returning to the dance-like character to finish out the piece. The chorale is clearly phrased and a bold contrast to the more active sections that provide its bookends.

Attention to detail is evident throughout the piece as phrasing, dynamic, and articulation markings are clearly denoted in each part. This is especially helpful since they are sometimes deliberately contrasting from part to part. The range encompassed by the four parts is G – b'', though each part features typical writing for each voice; i.e., the fourth horn part is in bass clef and spans a range of G – e', while the first horn part spans a range of b' – g''. The second and third parts fall between these, with the exception of the lone b'', which actually appears as part of a glissando in the third horn part towards the end of the work.

Aside from a few rhythmic intricacies and figures in certain parts, the work is generally accessible and readable by an early collegiate ensemble. I appreciate that João Gaspar has recently released a number of works that are more accessible to a broader cross-section of horn players who are at different points in their playing careers.

Cavok is fun to play; it sounds like an ebullient plane ride on a zippy aircraft. That's not to say that the piece is without pedagogical possibilities; it features plenty of musical points that could be discussed, including rhythms, balance, characters, contrasts, and more. *– HL*

Mixed Chamber Ensembles

***Quintet for Horn and Strings* by Eric Sawyer.**

Lydian Press; ericsawyer.net, 2021, $15. Available from the composer at ewsawyer@amherst.edu.

Premiered on February 18, 2022 in Buckley Recital Hall at Amherst College in Massachusetts, Eric Sawyer's new Quintet for Horn and Strings is an engaging and fun addition to the mixed chamber ensemble repertoire featuring horn. Sawyer is the Andrew W. Mellon Professor of Music at Amherst College, where he serves on the composition faculty. The premiere performance featured the work's dedicatee, Jean Jeffries, on horn. She was joined by the Wistaria Quartet (Sarah Briggs and Kaila Graef, violins, Greogry Diehl, viola, and Wayne Smith, cello).

In the composer's words:

> When Jean Jeffries asked me to write a piece for horn and string quartet, I thought hard about how to deploy the riches contained in this combination, written for surprisingly infrequently. Perhaps Mozart's choice of a second viola in his horn quintet was made toward spotlighting the horn. Having a second violin does make for a crowded treble register, but then the tenor range of the horn is no less glorious. I conceived the quintet with the horn's center of gravity right in the middle of the quartet ensemble, and springing from a short-long repeated note idea around which faster motion evolves. The groupings of these impulses in five beats gives an urgency of forward motion and a sense of an elided eighth note each bar, with quintuple meter baked into the expression of the piece. The instruments are equal partners, each with a unique role. The quintet is in a single movement punctuated by contrasting tempos and moods, with the suspense of the opening providing a through line gradually responded to across the work's fifteen minutes.

Sawyer's writing is compelling and interesting, intermixing a variety of melodic and harmonic flavors with his skillful utilization of the instruments. He writes in such a way as to show each instrument to its own idiomatic advantage. With a range spanning C - a♭'', the bulk of the writing for the horn is in an accessible range. That said, the work is driven by a rhythmic intensity through metric fluctuations, and these elements provide the greatest challenge of the work. The strings often take on the role of the perpetual motor in the work, though the horn occasionally interjects and takes on that responsibility. At times the passages are conversational in nature, while at other moments the horn line floats easily through the strings, or soars overhead in triumph due to Sawyer's skillful setting of the voices.

Sawyer's writing promotes the timbre of the horn in different ranges, and it shines in juxtaposition with the string voices. The work moves seamlessly through a variety of characters or moods, implying sections, though continuously flowing.

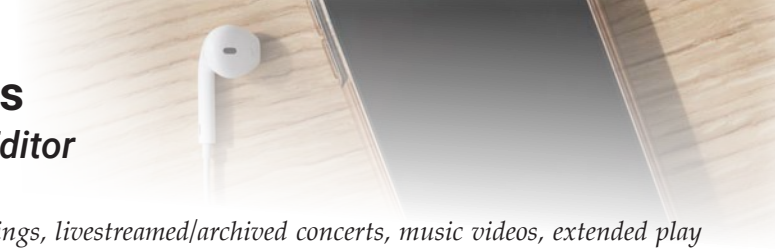
This work is perhaps best suited for a recital or chamber music performance, but will definitely appeal to a broad audience. It is refreshingly unencumbered by many of the qualities that often fail to connect with audiences and frequently lead to stereotypes of "contemporary music." Players with less confidence in approaching works with shifting meters and intricate rhythms may feel more challenged by this work. However, that should not dissuade them, as it is bursting with moments of triumph and joy, both in the music itself, and undoubtedly in the process of preparing it for performance and sharing it with an audience.

Sawyer's Quintet is a fresh and new foray into horn and string chamber writing. I am excited to program this piece!

– HL

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.

Digital Recording: *Concerto for Horn and Strings by Billy Childs*; July 2021. Paul Stevens, horn, Paul Popiel, conductor.

dropbox.com/s/kc9zq42affopvc6/Concerto%20for%20Horn%20and%20Strings%20mix01.wav?dl=0

Paul Stevens is Professor of Horn at the University of Kansas. In addition to his teaching career, he is a highly accomplished performer, having played with orchestras and chamber musicians across the country. Additionally, he has appeared on numerous film and television soundtracks in Hollywood as a studio musician. His most recent project is a commission and recording of a new horn concerto written by Billy Childs, a five-time GRAMMY winner, famed jazz pianist, arranger, and composer known for his fusion of jazz, popular, and classical styles.

In 2016, the University of Kansas started a fund to support new compositions, and Childs's Horn Concerto was the first commission to come out of that initiative. The piece was recorded in Swarthout Recital Hall on the KU campus in Lawrence, Kansas, featuring Stevens on horn and local professional string players. Stevens worked with Childs on the possibilities of the horn, which come to life in the piece.

Thoughtful strings draw the listener into a shimmery sound world as the piece begins. Stevens enters with a gentle horn melody that is explored before jumping into a bouncy allegro reminiscent of the Gordon Jacob Concerto with moments of light-hearted Bartók gestures from the ensemble. After a ruminating middle section featuring the strings and a lonely horn melody, the action returns with an athletic conclusion.

This lively performance is an excellent addition to the solo repertoire. Sound engineers Brock Babcock, Tom Devorean, and P.J. Kelly created a well-balanced sound for the ensemble with excellent clarity and depth in the string section. The piece is owned by the University of Kansas and may be available to other performers upon request. The string forces required are 3-2-3-2-1.

– Johanna Lundy, The University of Arizona

Podcast: *Anthony Plog on Music*; hosted by Anthony Plog.

Available at anthonyplog.com/podcasts, Apple Podcasts, Spotify Podcasts, Amazon Music, Stitcher, or Google Podcasts.

Celebrated composer, trumpet soloist, conductor, and teacher Anthony Plog is well-known in the horn world. His compositions, including *Nocturne* for horn and string orchestra, *3 Sketches* for oboe, horn and piano, *Trio for Brass*, and *Four Sketches* for brass quintet (my favorite brass quintet composition), among others, are regularly heard on horn recitals. In 2020, drawing from his relationships with numerous diverse figures in music and his multifaceted career, Plog created the *Anthony Plog on Music* podcast. Eddie Ludema, trumpet professor at Idaho State University, is podcast producer. This podcast has quickly become my most anticipated podcast each month.

Hornists would be interested to hear the episodes with Gail Williams, David Krehbiel, Abbie Conant, Allen Vizzutti, Wiff Rudd, Håkan Hardenberger, Chris Martin, and Joe Alessi, among others, but there are also other fabulous guests to discover. Film composer and conductor David Newman, who worked with Steven Spielberg on *West Side Story*, shares fascinating insights into music in Hollywood. Author Jan Swafford delves into the process of writing mammoth biographies of Mozart, Beethoven, Brahms, and Ives. Grammy Award-winning country music songwriter Marcus Hummon describes the process of writing chart-topping hits. Kevin Day, who has written an exciting new horn concerto, tells of his journey and compositional process.

With these and other guests, Plog explores a much wider range of topics than other brass-related podcasts do. After each interview with a guest from a seemingly unrelated field, I find myself glad to have listened and enriched by the discussion. Thank you for sharing these discussions with us, Professor Plog!

– MCH

Horn Tunes

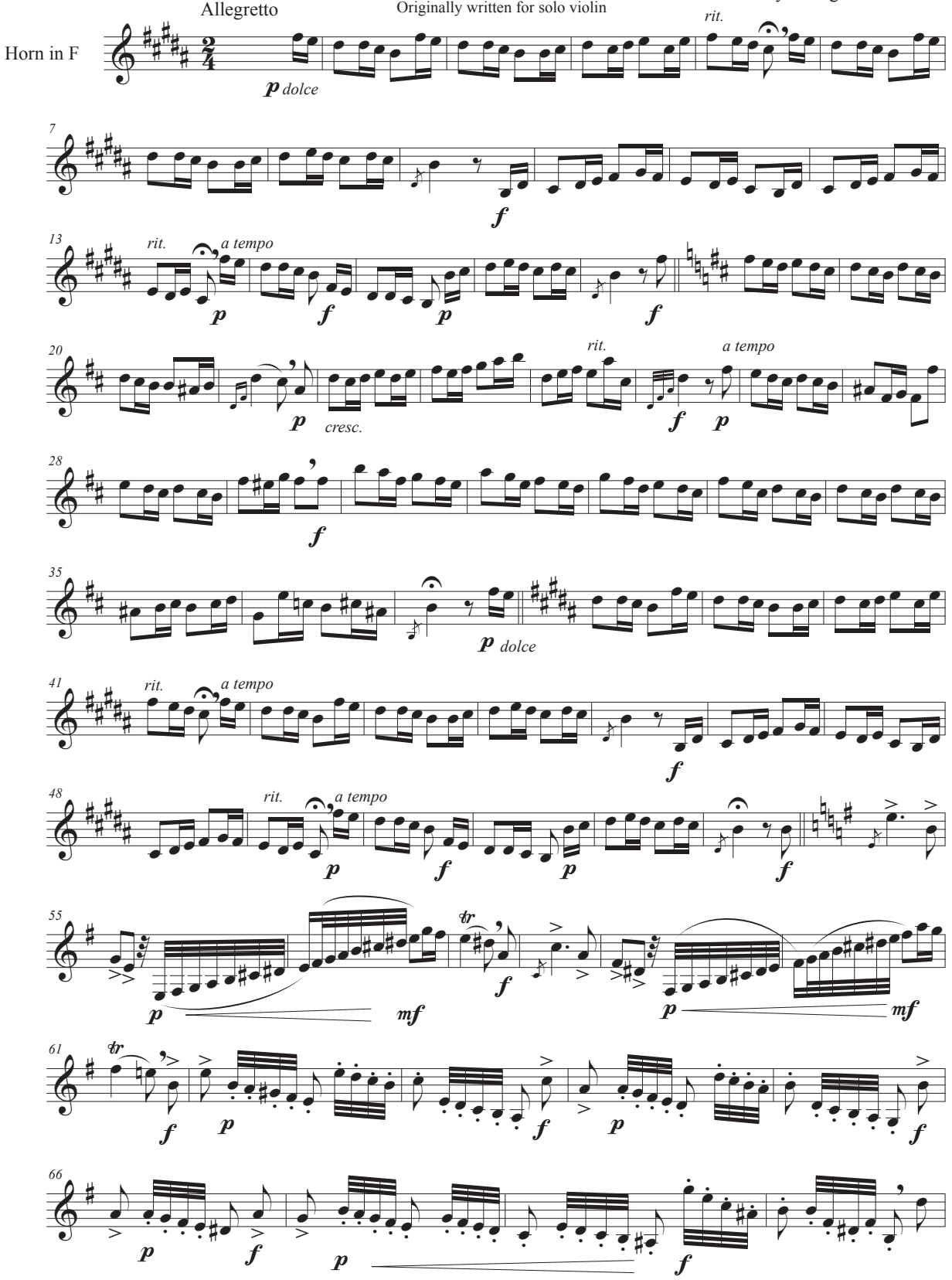
Drew Phillips, Editor

Free Music for IHS Members: hornsociety.org/publications/horntunes

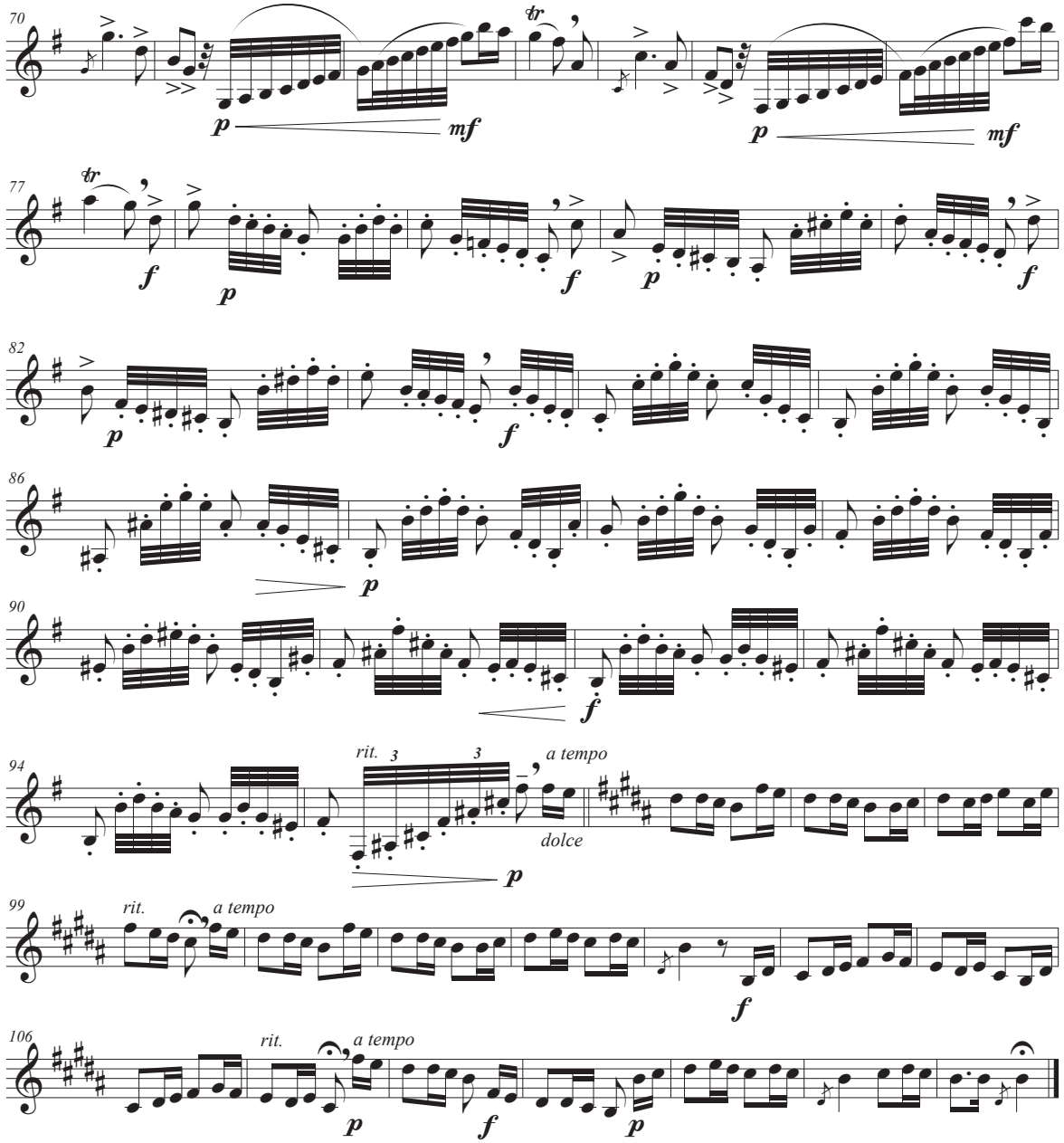
Caprice IX

Originally written for solo violin

Niccolò Paganini (1782-1840)
Transcribed by Radegundis Tavares



Caprice IX



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International Horn Society's Mission Statement

Refreshed and Enhanced!

The International Horn Society's Advisory Council recently approved refreshing and enhancing our organization's mission statement as well as adding statements on vision and values.

Mission Statement:

Is one sentence describing the reason an organization or program exists – what we do and who or what we do it for.

To connect artists of all ages and backgrounds across the world, and to promote horn playing, education, and fellowship through events, publications, awards, and new compositions.

Vision Statement:

Is one sentence describing the desired end-state, the clear and inspirational long-term desired change resulting from an organization or program's work.

A connected and vibrant community of hornists worldwide.

Values Statement:

Lists the core principles that guide and direct the organization and its culture, creating a moral compass for the organization, guiding decision-making, and establishing a standard against which actions can be assessed.

Community | Respect | Diversity | Inclusion | Equity | Collaboration

---

We have kept intact the original goals established when the IHS was founded, providing continuity to our beginnings and pillars to facilitate the work we do:

1. Hold and encourage workshops, lectures, and seminars open to the public (i.e., members and non-members) for instruction in the art, science, and techniques of horn playing and teaching.
2. Publish a Journal consisting of materials appropriate to the horn as well as periodic newsletters and membership lists.
3. Encourage the awarding of grants and scholarships to competition winners and other worthy applicants, members, and non-members being eligible for such awards.
4. Encourage composers and arrangers to write and make available to or for the benefit of the public at large music featuring the horn.
5. Foster competitions for and the commissioning of new repertoire featuring the horn which may be made available to or for the benefit of the public at large.
6. Establish and foster an Archives/Research Facility open to the public for the purpose of providing an extensive collection of materials pertaining to the horn and horn playing.
7. Establish close working relationships with music teachers for the purpose of assisting the identification and instruction of musicians as horn players.
8. Present honors and recognition for distinctive service relating to the horn.

These three elements – **Mission, Vision, Values** – provide our North Star when making decisions about our programs, how we serve our membership, and how we serve our community. They guide strategic planning and decisions, and focus and motivate our Advisory Council, volunteers, and anyone working on behalf of the IHS.

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DIVISIONS

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- Solo horn (alone/unaccompanied)
- Solo horn with vocal ensemble
- Horn ensemble (two or more players, all horns)
- Horn with chamber ensemble of three or more performers (one horn part only). The chamber ensemble may include any combination of electronic instruments (live or pre-recorded), acoustic instruments (may include Wagner tuba), and/or voices.
- Solo horn featured with large ensemble. The large ensemble may include any group of electronic instruments (live or pre-recorded), acoustic instruments (may include Wagner tuba), and/or voices.

For more information, application rules, and electronic submission procedure, see Programs/Composition Projects/Composition Contest at the IHS website: www.hornsociety.org/about-the-ihs/composition-projects/composition-contest.

DEADLINE

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