

The Horn Call



MAY 2023



Journal of the
國際圓号協会
l'Association internationale du cor
Internationale Horngesellschaft
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The Horn Call

Journal of the International Horn Society

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

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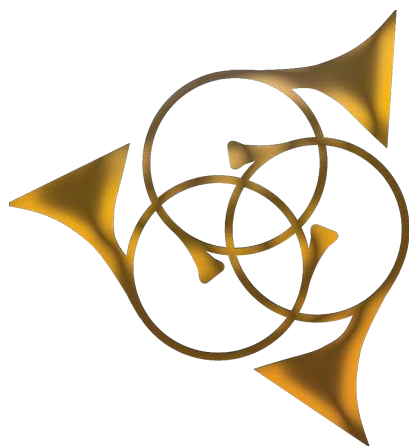
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International Horn Society

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From the Editor

James Boldin

Greetings,

It's hard to believe that I've been your Publications Editor for three years! I'm not exaggerating when I say that this time has flown by. My work for the IHS and *The Horn Call* is informative and stimulating, but most importantly, it allows me to connect with so many amazing members of the horn community. While preparing each issue of *The Horn Call*, the Editorial Staff and I learn so much about horn players past and present, pedagogy, equipment, and the latest news, publications, and technology. Although we didn't plan it this way, the May 2023 issue has several featured articles covering various aspects of horn history: from Baroque horn tutors to expressive stopped notes to "Mr. Accuracy" Max Hess, and a brief history of improvisation on the horn by IHS55 Featured Artist Victor Prado. Balancing out these historical articles, we have wonderful contributions on myriad other topics: integrating theory into horn playing, trying horns, staying positive, and the unique job of playing principal horn.

Each year around this time I prepare an annual report for the Advisory Council giving an overview of our activity in the publications area. I am so proud of all the work of our Assistant Editor (Marilyn Bone Kloss) News Editor (Brenda Luchsinger), Column Editors, E-newsletter Editor (Mike Harcrow) and contributors, webmaster (Dan Phillips), and our Proofreaders (Allison DeMeulle, Joseph Johnson, Danielle Kramer). Their activities are too numerous to list here but suffice it to say that they are always working to make our publications relevant, interesting, and representative of the IHS. I also want to extend a special welcome to our new Social Media Coordinator, Jefferson Montiel Mora. I can't wait to see what Jefferson's creative energy brings to this important position.

Looking forward to seeing as many of you as possible in Montreal!

James



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The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate 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.

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President's Message

Radegundis Tavares

IHS People

Dear Horn Community,

I hope you are doing well wherever you are in the world! The longer I've worked for and been involved with the International Horn Society, the more aware I've become of the wonderful things people have done for the horn world through the IHS. I am impressed and inspired every time I meet with our great staff and membership, and that's why I decided to dedicate this President's Message to *all of you*.

An organization like ours is only possible because of the dedication of many people who do what they do because they love our instrument. Even with all the positions we have as part of the IHS structure, it is common to see people investing extra time to help make things happen.

Every time I access our website, I am impressed by the sheer amount of content available. It is so easy to access every issue of *The Horn Call*, for example, as they are all available in PDF! And the content is indexed from the first issue to the most recent. All this content is only possible because of the work of many people.

Our 50th anniversary book, *The First 50 Years*, shows the scope of various individuals' involvement with the IHS



Photo by Luana Tayze

since its foundation more than five decades ago. Thousands of members throughout the years have been part of this family that wants to do more for our instrument. Regardless of having an official position or not, these people have made a difference in our horn world.

Thanks to our Executive Director, Executive Committee, Advisory Council, and Student Advisory Council, to all the coordinators and website team, to our editors and all *The Horn Call* and *Horn and More* teams, to all continent/country/region/state representatives, to all the hosts of symposia and regional events, to all the performers, professors, and researchers who have provided concerts, recitals, classes, articles, books, videos, recordings, reviews, and

other contributions to our membership – without you, the International Horn Society would not exist. Congratulations on all the great things you do for the horn world!

I'm looking forward to seeing and talking to as many of you as possible in Montreal, at IHS55, from July 24 to 29.

All the best,

Radegundis Tavares

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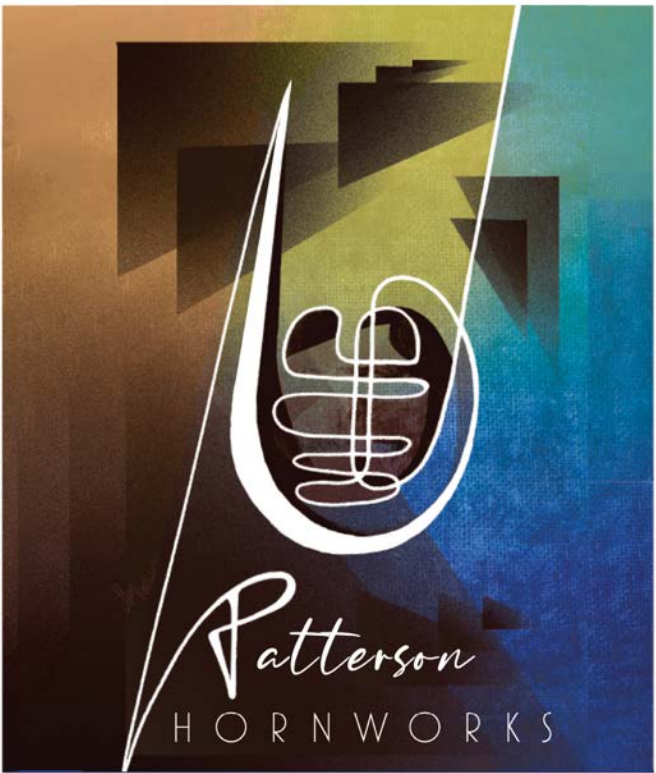
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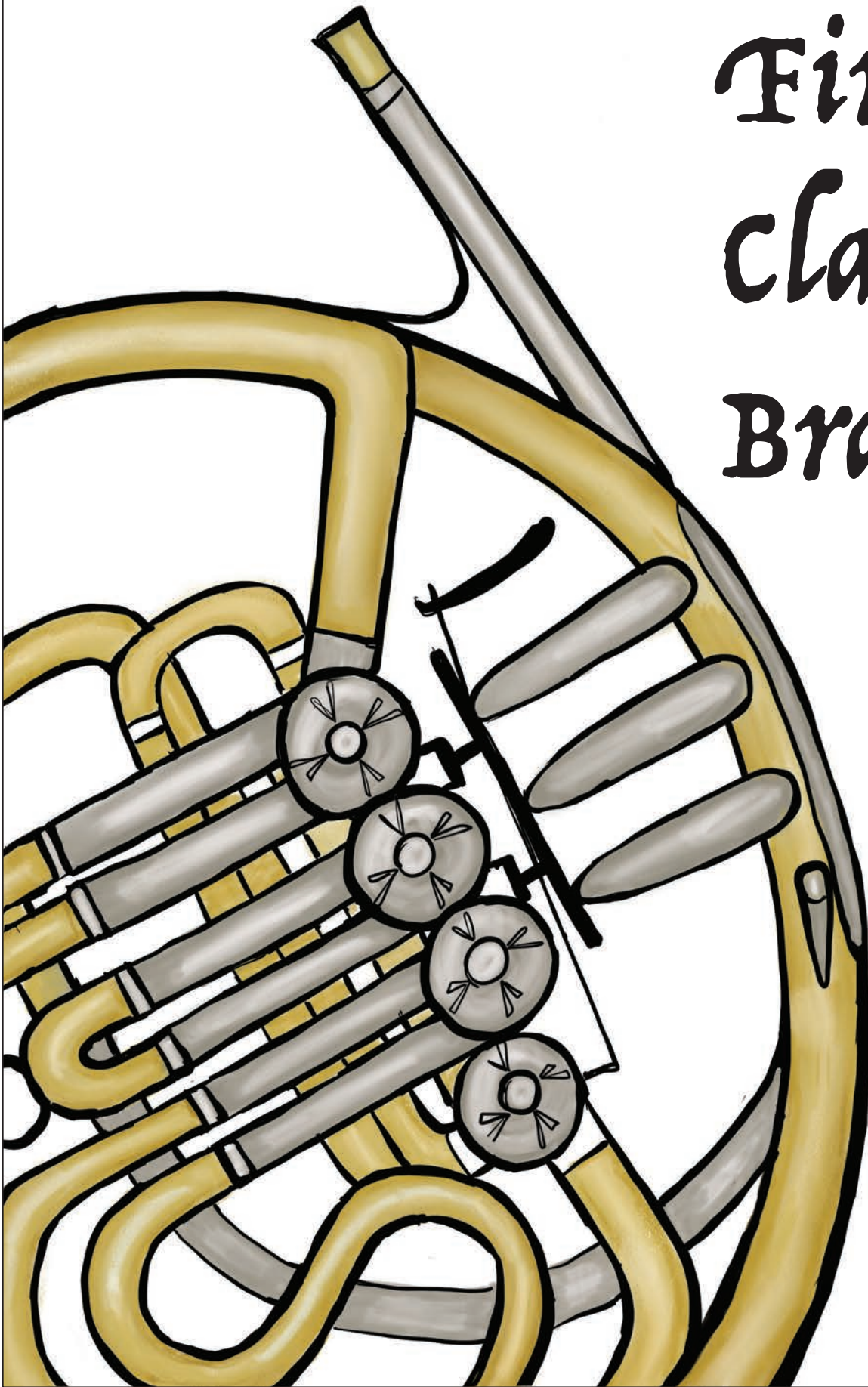


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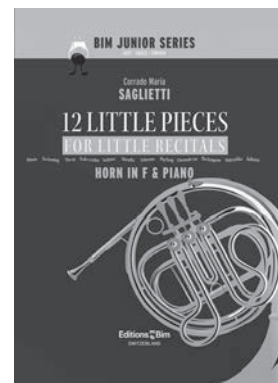
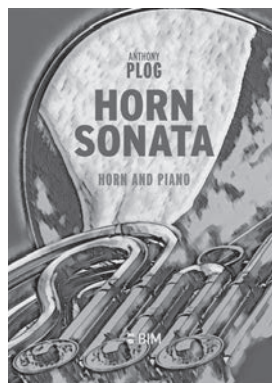
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IHS News and Reports

Brenda Luchsinger, Editor

From the Office

Rendez-vous à Montréal July 24-29, 2023! See IHS55. Org for updates and information. At the symposium, stop by the IHS table and 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. IHS members may propose new business to the AC, so if you have anything you'd like discussed at our meeting, submit it in writing to me at exec-director@hornsociety.org by **June 15, 2023**. Thank you!

Your opinion matters! We are grateful for the survey

responses we have received for the Barbara Chinworth Project – thank you if you have already participated. If you haven't yet, please do so! Details can be found in the February 2023 issue on page 27. The IHS has been gifted a generous donation to fund support of amateur and enthusiast hornists and we value your opinion as we develop this program.



To access the survey, use your cell phone camera with this QR code, or visit bit.ly/chinworth-survey.

– *Julia Burtscher, Executive Director*

Unique Volunteer Opportunity: Paper Archivist

The IHS is looking for our next Paper Archivist! Our archives are housed at the Eastman School of Music, but you don't need to be geographically located near there to hold this position. We are grateful to Peggy Moran for her years of service in this role, and her gracious offer to help with the transition to answer questions and guide our new archivist through the process.

The official description of this role states:

- a. Responsible for maintenance level processing of all archival materials and for administering the Records Management Policy.
- b. Appointed by the Advisory Council (AC) according to IHS Hiring Policies, to solicit, receive, weed, process, and transport materials according to the current IHS Records Management Policy. The Archivist may also at his or her discretion recommend changes to this Policy, which must be approved by the IHS AC, and which, after approval, will be communicated to the Archive location Head of Special Collections. The Archivist will report annually to the IHS AC, with a copy of same to the Head of Special Collections.
- c. Once materials have been weeded and transported to the Archive location, the Head of Special Collections (or designee) will assume full responsibility for oversight of the IHS Archive, including any additional maintenance-level processing of all archival materials, administering the IHS Records Management Policy, and ensuring compliance with all provisions of the current agreement as enacted, together with any revisions that may be effected at any time.

If you have any questions, please ask! Interested? Send inquiries and/or a resume and cover letter to exec-director@hornsociety.org by **July 1, 2023**.

– *Julia Burtscher, Executive Director*

News Deadline

The next deadline for news submissions is **August 1, 2023**. 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. 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.

IHS Website

The IHS is delighted to offer our members a great new benefit! Log onto your account at hornsociety.org and on the MARKET menu select SPECIAL MEMBERS ONLY DISCOUNTS. Here, you will find special offers and discounts from our supporting vendors with information on how to take advantage of these. Additionally, if you represent a horn-related business and would like to make special offers to IHS members, contact Radegundis Tavares at president@hornsociety.org.

– *Dan Phillips, Webmaster*

Job Information Site

Hornists with information about professional jobs should send the information to James Boldin at editor@hornsociety.org. 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.

Membership

Membership Account Update: IHS is going a little greener! We are no longer automatically sending out physical membership cards, because you can now print your own if you would like. Log into your account at hornsociety.org and click on MY PROFILE in the gray menu bar at the top of the screen, then scroll down and click on the IHS INFORMATION tab. You should see a blue button, "Click this button to receive an email with a link to a downloadable pdf membership card." Or, if you would like us to send you a physical card, contact me at membership-coor@hornsociety.org. – *Elaine Braun, Membership Coordinator*

Actualización de su cuenta de membresía: ¡IHS se está volviendo un poco más ecológico! Ya no enviamos automáticamente tarjetas de membresía físicas, porque ahora puede imprimir la suya si lo desea. Inicie sesión en su cuenta en hornsociety.org y haga clic en MI PERFIL en la barra de menú gris en la parte superior de la pantalla, luego desplácese hacia abajo y haga clic en la pestaña INFORMACIÓN DE IHS. Debería ver un botón azul, "Haga clic en este botón para recibir un correo electrónico con un enlace para descargar su tarjeta de membresía en pdf". O, si desea que le enviemos una tarjeta física, contáctame en membership-coor@hornsociety.org.

– *Elaine Braun, Coordinadora de Membresías*

Atualização da Conta de Membro: A IHS está a tornar-se um pouco mais ecológica! Já não enviamos automaticamente cartões de membros físicos, porque agora pode imprimi-los se quiser. Faça login na sua conta em hornsociety.org e clique em MEU PERFIL na barra de menu cinza no topo do ecrã, depois deslize para baixo e clique na aba INFORMAÇÕES DA IHS. Deverá ver um botão azul que diz "Clique neste botão para receber um e-mail com

um link para um cartão de membro em formato pdf que pode ser descarregado". Ou, se preferir que lhe enviemos um cartão físico, contacte-me em membership-coor@hornsociety.org. – *Elaine Braun, Coordenadora de Membros*

Update für das Mitgliedskonto: Die IHS wird ein bisschen grüner! Wir senden ab jetzt nicht mehr automatisch Mitgliedsausweise in Kartenform, sondern du kannst sie nun selbst ausdrucken, wenn du möchtest. Logg dich in deinem Profil auf hornsociety.org ein, klicke im grauen Menü am oberen Bildschirmrand auf MY PROFILE, scrolle weiter nach unten und klicke auf IHS INFORMATION. Du solltest einen blauen Button sehen mit: „Click this button to receive an email with a link to a downloadable pdf membership card.“ Alternativ können wir dir aber auch einen Mitgliedsausweis in Kartenform schicken. Schreib einfach an: membership-coor@hornsociety.org.

– *Elaine Braun, Mitgliedschafts koordinator*

Mise à jour des comptes de membres : IHS devient plus écologique! Désormais, nous n'envoyons plus de cartes de membres physiques automatiquement puisqu'il est possible d'imprimer celles-ci directement en ligne. Connectez-vous à votre compte sur hornsociety.org et cliquez sur MON PROFIL dans le menu gris en haut de la page, puis défilez vers le bas et cliquez sur l'onglet INFORMATIONS IHS. Vous devriez voir un bouton bleu - « Cliquez sur ce bouton pour recevoir un e-mail avec un lien vers une carte de membre pdf téléchargeable ». Si vous préférez, vous pouvez aussi nous contacter pour demander qu'une carte de membre physique vous soit envoyée à membership-coor@hornsociety.org.

– *Elaine Braun, Coordinateur des Adhésions*

Area Representatives

Katie Johnson-Webb is the new Area Representative for Tennessee (Southeast Team). Welcome and much success in your work, Katie!

If you are interested in becoming a Country Representative, check the vacant positions and apply at hornsociety.org/ihs-people/area-reps-other.

– **Bernardo Silva**, Coordinator

IHS Major Commission Initiative

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

IHS Composition Commissioning Opportunities

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

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

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

The application portal is open from November 1st to March 15th. [Note that the dates have changed.] See hornsociety.org/about-the-ihs/composition-projects/commissions or contact **Randall E. Faust** at RE-Faust@wiu.edu.

Coming Events

Sydney MicroFest5 will be held in Sydney, Australia on June 11, 2023 at the Kogarah School of Arts; **Michael Hugh Dixon** is co-curator. MicroFest celebrates microtonal music of any genre. Works with horn include a new duet by Dixon, which he will perform with **Annalisa Soninas**. Other horn works include a song, *Our Days* for soprano, bassoon, and three horns featuring Dixon, Soninas, and **Graham Nichols**, a duet with recorder by Peter Bowman, and trios for horn, trombone, and tuba with Terumi Narushima and Michael A. Bakrnčev.

Suzuki Brass Unit 1 Teacher Training is offered from June 15-24, 2023 at the Intermountain Suzuki String Institute in Draper, Utah. The course will be taught by Ann-Marie Sundberg. If you are interested in becoming a certified Suzuki Horn teacher, the first step is to complete the audition requirements outlined by the Suzuki Association of the Americas found at suzukiassociation.org. The course can be taken in-person or virtually, but spaces are limited. Visit issisuzuki.org or contact **Kyra Sovronsky** at kyrasovronsky@gmail.com or **Brenda Luchsinger** at bluchsinger@alasu.edu.

Member News

Sarah Willis (Berlin) has published the sheet music to *Cuban Dances*. See the Book and Music Reviews in this issue. Contact info@sarah-willis.com.

Christophe Sturzenegger, the mountaineer musician, continues to climb peaks with his alphorn! After the famous Matterhorn, the Jungfrau, and the Mönch, Christophe added three new peaks of more than 4,000 meters (13,000 feet) last summer with Mont-Rose, Dent Blanche, and Breithorn. He also demonstrated that it is possible to ski while playing the alphorn! It is a pleasure to be able to play the alphorn in its environment, the mountains. Numerous press articles hailed the feat. See youtube.com/watch?v=smxvQ2Nt9sQ.



Christophe Sturzenegger

James Rhem had a serious fall in September that left him with a spinal cord injury. Recovering his ability to play his horn has been, and continues to be, a great challenge, especially with breathing. Any advice on recovering from such an injury would be much appreciated! Contact jim.rhem@gmail.com.

The American Horn Quartet (**Kristina Mascher-Turner**, **Denise Tryon**, **Geoffrey Winter** and **Kerry Turner**) were on the road in Central Europe in October 2022, at the Holy Trinity Church in Brussels, the Sauerländer Horntage in Bad Fredeburg, the Karlsruhe Musikhochschule in Germany, and the Conservatoire de Musique in Mulhouse, France. A US tour in March included an appearance with the Eclipse Chamber Orchestra in Washington DC, at Duquesne University in Pittsburgh, The Curtis Institute in Philadelphia, Rowan University in Glassboro, New Jersey,

and concluded with a performance for and including the Capital Horns in the Washington DC area. **Tod Bowermaster** replaced Geoffrey Winter for this tour. A tour in May to Northern Germany included The Folkwang Hochschule in Essen, the Lübecker Horntage in Schloss Dreilützow and at the Musikhochschule in Rostock. Upcoming engagements include the New England Music Camp in Maine (July 12-15) and the IHS 55 Symposium in Montréal.

The hosts and organizers of the AHQ tours include Mathias Pfläging, Will Sanders, Virginie Maillard, Abel Pereira, Mark Houghton, Jennifer Montone, Lyndsie Wilson, Amy Horn, Premysl Vojta, Johannes Borck, Bodo Werner, Chris Brigham, and Louis-Philippe Marsolais.



The American Horn Quartet after a performance at the Holy Trinity Cathedral in Brussels, Belgium. L-R: Denise Tryon, Kristina Mascher-Turner, Geoffrey Winter, and Kerry Turner.

Bernhard Scully gave performances in January and February at Florida State University; as faculty at the Isla Verde Bronces Festival in Cordoba, Argentina; Gyorgy Ligeti's *Hamburg Concerto* with the University of Illinois Modern Ensemble (with **Katy Ambrose**, UI alumna **Sadie Glass**, and UI students **Seth Hall** and **Joseph Goldstein** on natural horns); and Dana Wilson's *Concerto for Horn and Band* with the UI Wind Symphony in May. He is featured as a soloist on an album of new works by composer, Andrew Lewinter, alongside his UI colleagues, John Dee, Casey Robards, and the Jupiter String Quartet. He will be on faculty at the Kendall Betts Horn Camp in June and performing in the North Country Chamber Players.



Bernhard Scully

Bernhard is a member of the UI Global Academy, where he and his UI Engineering colleague Ann-Perry Witmer and their mutual student, **Jessica Mingee**, are working on a project dealing with the value that Indigeneity provides to both western classical music and technology. This cross disciplinary project has taken them to Bolivia to learn music from Aymaran Communities in the Andean Altiplano and to Sierra Leone, where they learned from and collaborated with Mende and other musicians from around the country before a final presentation at Njala University. The project will culminate in a book of essays that will detail their research findings.

Costa Rica, se está trabajando en la creación del Ensemble Nacional de Cornos, donde se está trabajando en coordinación del maestro **Luis Murillo**, corno principal de la Orquesta Sinfónica Nacional de Costa Rica, corno principal objetivo se espera reunir a cornistas tanto profesionales como estudiantes de las principales escuelas formadoras de nuestro país, esto en busca de unir a la comunidad cornística, donde podamos exponer el talent, la música y la cultura de Costa Rica.

Para Junio-Julio se está trabajando en realizar una semana de trabajo intenso de extractos de música orquestal, donde los participantes podrán recibir clases de preparación de extractos, así como preparación para una audición, la semana terminará con un simulacro de audición, donde se espera contar con la participación del principal de la OSNCR Luis Murillo, el maestro **Juan**



National Horn Ensemble of Costa Rica

Manuel Arana profesor de la Universidad de Costa Rica, así como la participación del maestro **Hugo Valverdi**, corno de la MET Opera. Con esto esperamos también promover la IHS y que los participantes como estudiantes puedan inscribirse a nuestra International Horn Society, y formar parte de la comunidad.

Taylor Castillo reports on the creation of the National Horn Ensemble in Costa Rica, in collaboration with **Luis Murillo**, principal horn of the National Symphony Orchestra of Costa Rica (OSNCR). Their main objective is to bring together both professional and student horn players from across the country. During the months of June and July, they will host an intensive orchestral excerpt workshop, where participants can work on excerpt preparation for auditions. The workshop will conclude with a mock audition, adjudicated by **Luis Murillo**, **Juan Manuel Arana**, Professor at the University of Costa Rica, and **Hugo Valverdi**, a member of the Metropolitan Opera Orchestra. Membership in the IHS and participation in the global horn community will also be promoted.

Nolan Henckel, a junior at Xavier High School in Appleton, WI, won first place in the Lakeshore Wind Ensemble's Young Artist Competition. The competition has been held annually from 1989 and is currently held at the University of Wisconsin-Green Bay campus in Manitowoc, Wisconsin. Nolan performed the Saint-Saëns *Morceau de Concert* with the Lakeshore Wind Ensemble at their March concert at the Capitol Civic Center. He is a former student of **Donald Krause** and a current student of **Bruce Atwell**.



Nolan Henckel

Andrew Pelletier, IHS past president, with collaborative pianist Yevgeny Yontov, presented a recital in January of 20th and 21st-century works for horn and piano by David Gwilt, **Cory Brodack**, Jean-Michel Defaye, **Randall Faust**, and Henri Busser at the Bowling Green State University College of Musical Arts. The recital included two Covid-postponed premieres: *Nigun for Horn and Piano* (2022) by Cory Brodack (for Kingsville, Texas) and the *Songs of Liberty for Horn and Piano* (2020) by Randall Faust (for Eugene, Oregon).



Andrew Pelletier and Yevgeny Yontov

Event Report

Louisiana Horn Day by James Boldin

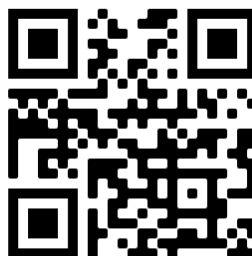
James Boldin and the University of Louisiana Monroe Horn Studio hosted the first annual Louisiana Horn Day in January. Guest Artist **Brett Hodge**, Principal Horn of the Omaha Symphony and Third Horn of the Grant Park Music Festival, performed a solo recital and gave a masterclass, and several contributing artists performed as well. **Houghton Horns** provided exhibits and a free mouthpiece fitting session for attendees. The event concluded with a mass horn ensemble reading session. Plans are already underway for the next Louisiana Horn Day!



Louisiana Horn Day Masterclass Participants (L-R):

Dario Lisperguer Soto, Nathaniel Smith, Katherine Phillips, Brett Hodge, Adreanna Thrift, Carley Johnson, Jelsson Flores Reyes, Douglas Flores Reyes

Scan and Follow the IHS on Social Media:
<https://linktr.ee/hornsociety>



Correspondence

I read, with interest, the correspondence in the current issue of *The Horn Call*, about the Edith Borroff Horn Sonata, which followed on from the article in *The Horn Call*, Feb. 2022 by Isaac Duquette.

The “hand-written amendments” to which Isaac alluded to in his article are no such thing – they are simple cues for the pianist to enable page turns – they confused me for a while!

I wrote to the American Composers Alliance, who keep a digital copy of the original publication by Robert King Music, to ask if I could republish it at edition db. They gave me a green light but they still don’t have any record of who owns the copyright.

So, it’s now available through edition db – see following link. editiondb.com/edb%20home.htm#chamber-musicseries

– Bob Ashworth

Dear Editor,

Thank you for your contributions to the IHS and to *The Horn Call*. I enjoy being part of this organization, and I appreciate receiving the journal, even when I don’t have time to read it cover to cover!

I want to touch base about your wording in your “From the editor” contribution in the most recent issue (February 2023), “We want to hear from *all* horn players — amateurs/enthusiasts, students, professionals, and educators.” I’d like to contribute the following suggestion, which, I hope, more clearly reflects your intended message, “...amateurs/enthusiasts, students, **performers** and educators.” As we know, there is considerable overlap between the groups you mention, and using the word “professional” interchangeably with performer, indicates a hierarchy that shouldn’t exist in a respectful, inclusive community.

I hope you will consider my suggestion a polite nudge rather than a reprimand. We’re all doing our best on any given day, and all that I intend is to help to provide accountability within a community of which I am proud to be a part.

– Julie Gerhardt

IHS



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Integrating Theory into Fundamentals of Horn Playing

by Maddy Tarantelli

Music Theory is a class in virtually every core curriculum of undergraduate music degrees; theory allows students to discover the inner workings of music and the aspects they interact with. By integrating theory into fundamentals of horn playing, students are more apt to make connections between their repertoire and academic studies. The purpose of this resource is to integrate music theory concepts into the teaching and practicing of horn skills and fundamentals.

The preface of Jane Piper Clendinning and Elizabeth West Marvin's text *The Musician's Guide to Theory and Analysis* eloquently points out:

Have you ever tried to explain something without having the right words to capture exactly what you mean? It can be a frustrating experience. Part of the process of preparing for a professional career is learning the special language of your chosen field. To those outside the profession, the technical language may seem like a secret code intended to prevent the non-specialist from understanding.... To those who know the technical terms, however, one or two words capture a wealth of associated knowledge – years of experiences

and books' worth of information. Words not only let us name things, they also help us to communicate how separate elements work together and group into categories. Music theory provides useful terms and categories, but it does more than that: it also provides a framework for considering how music is put together, what musical elements are in play, when particular styles were prevalent, and why music sounds the way it does. **Understanding the vocabulary for categorizing and explaining musical events will prepare you to develop your own theories about the music you are playing and studying.**

Music theory, however, is often a negative experience for students. The material presented can begin beyond their current skills, be moved through too quickly, and/or seem unapplicable to their discipline. A thorough introduction and mastery of fundamentals of music theory can be the remedy for such experiences; if introduced this way, these negative associations can even be avoided.

Most importantly, students need to *apply* these concepts on their instruments rather than only studying and being assessed on them in a written format. When new concepts are only looked at or listened to, it can appear that the new



Figure 1: Scalar Exercise: Major Scales with Unresolved Tonic²

information is not applicable to a student's musical experience; therefore, if we have students *play* these concepts, they will be able to better take ownership of learning the content.

Students can pay attention to their music and identify what is happening, but it may be more helpful to have them do it in an isolated setting. By playing through exercises that deal with specific theoretical concepts, horn players, or any musician, can develop fluency and application of these building blocks. They will learn music faster, aptly hear these patterns, and sight read more successfully in appropriate settings.

Throughout my musical development, practice sessions were often an experiment with these music theory concepts. Once notated, I had a set of exercises that deal with fundamentals of music theory in scalar, intervallic, and harmonic patterns. Some of the exercises address how harmony and metric accents affect one another as well. Every one of the patterns was born from improvisation and "thoughtful" noodling. They are intended to be internalized with the helpful start of notation. However, many students are halted in a routine when only a few keys are written out. The final version results in each

exercise being written out in every key to aid the players needing that guidance. Many of the exercises are also written in a limited range to facilitate players needing a smaller range. Most importantly, these exercises are intended to incite creativity; players should change articulations, rhythms, direction, notes, etc. after the patterns have been internalized.

The scalar exercise in Figure 1 is built of major scales. The upper Do/i is missing, which is why the pattern ends up in 7/8 time. This is a clear example of how the most common scale horn players interact with can be thought of differently. The beaming can provide a point of discussion regarding subdivision and changing the feel from 2+2+3 to 2+3+2 or 3+2+2. Not only does this pattern reinforce major scales and asymmetrical meters, but it also provides a challenge to the fingers.

Method books such as Josef Schantl's *Grand Theoretical and Practical Method for the Valve Horn* are intended to "acquaint the student with all major and minor keys ... for each interval of the scale...."³ Books like these do have more of a theory slant; however, they do not necessarily give the impression this is the *prime* objective of the book. They mainly serve to develop horn technique.

Figure 2 displays six musical staves, each representing an intervallic exercise. The tempo is marked as $\text{♩} = 72+$. The exercises are:

- Octaves Up:** Ascending and descending scale runs.
- Octaves Down:** Ascending and descending scale runs.
- Fifths Up:** Ascending and descending scale runs.
- Fifths Down:** Ascending and descending scale runs.
- Fourths Up:** Ascending and descending scale runs.
- Fourths Down:** Ascending and descending scale runs.

Figure 2: Intervallic Exercise: Acrobatic Perfect Intervals⁴



Figure 3: Harmonic Exercise: Resolving Arpeggios-Pivoting V7- I⁵

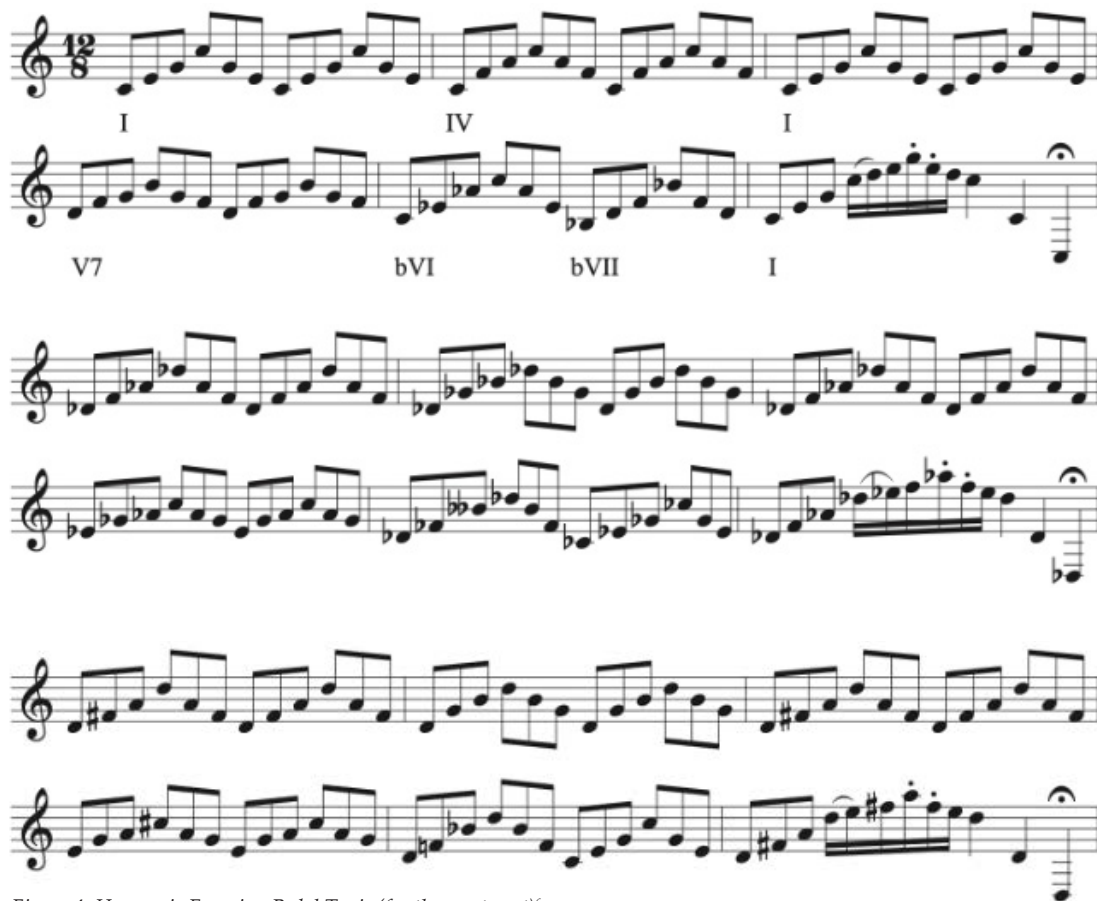


Figure 4: Harmonic Exercise: Pedal Tonic (for the most part)⁶

The interval exercise in Figure 2 is not intended to replace other resources; it serves the purpose of providing the hornist with the opportunity to play specifically with intervals in mind. This exercise specifically deals with chromatic intervals in the perfect interval group; i.e., octaves, fifths, and fourths (unisons would be included but left out of this exercise for obvious reasons). Both the Schantl and Verne Reynolds *48 Etudes for French Horn* provide polarized experiences of intervals. The Schantl is diatonic (in a key) and the Reynolds generally focuses on one interval quality but in highly dexterous, challenging etudes. An exercise like the one below bridges the gap of difficulty. It maintains the same pattern but also the exact same interval quality. Each of these patterns begins with the interval ascending; players are encouraged to start in a different octave and play the intervals descending as well.

The harmonic exercise in Figure 3 arpeggiates a major triad on the way up, then pivots function by adding a lowered seventh, implying a dominant function on the way down. That implied dominant can resolve up a fourth or down a fifth to the next tonic/Do. The last note of each line becomes the first note of the next line. Play different octaves as necessary or to work on a specific range. Experiment with different articulations and dynamics. This is the most basic function of tonal harmony that performers encounter in the Common Practice period (1650-1900), jazz, and other popular styles of music. This basic function can also introduce pivot chords commonly taught in a second semester tonal theory course. Lastly, each line navigates the circle of fifths progressing through the flat keys first.

Another example of a harmonic exercise but with more of a challenge is the pedal tonic exercise in Figure 4. In most of the bars, large beats 1 and 3 land on the tonic of the key while arpeggiating different chords. This teaches the con-

cept of both common tones, tonic in this case, as well as inverted chords. The figured bass is left out on purpose because it would be explained in the preface of the exercise and include a review of figured bass for those needing it. The intent is to foster focus on where the root of the harmony is while maintaining the static common tone. It also reinforces how the classic Flat VI-FlatVII-I cadence sounds in many pop and rock songs.

As thornier keys arise, obnoxious accidentals present themselves as seen in the D-flat Major example. They must occur because of how specific scale degrees are altered versus reading something friendlier to a specific instrument's key; this displays the function of a rare but necessary type of accidental. Additionally, because this exercise mostly occurs within one octave, players with limited ranges could play this where appropriate.

This resource aids in the integration of theory into one's practicing of horn fundamentals via application to the instrument. Whether the fundamental in question is articulation, flexibility, range navigation, etc., by applying these concepts, hornists have more of an opportunity to put theory into practice. These exercises could be part of a simple warm-up, within a routine, or exercises played throughout one's *regular* practice sessions. The result of this work will tie-in excerpts from our repertoire that demonstrate the concept introduced.

If studying is isolated from application, students are less likely to make connections. Without these connections, the opportunity for context is lost. By integrating theory into fundamentals of horn playing, students will have regular opportunities to interact and apply this vital material to their performance, thus expanding their identification, analytical, and musical skills.



Maddy Tarantelli is Assistant Professor of Horn at Utah Valley University and has performed with the Utah Symphony and many other orchestras. She completed a DMA at the University of Missouri-Kansas City, an MM from the University of Miami, and a BA in Music Education from Florida Gulf Coast University. Her principal mentors have included Martin Hackleman, Sam Pilafian, and Kirsten Bendixen-Mahoney. Additional influences include Denise Tryon, Julie Landsman, and Frøydis Ree Wekre.

References

- Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 4th ed. New York: W. W. Norton & Co., 2021.
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¹Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, 4th ed., (New York: W. W. Norton & Co., 2021), xxxii.

²Maddy Tarantelli, "Integrating Theory into Fundamentals of Horn Playing" (unpublished manuscript, July 2022) typescript, figure 1.

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⁴Maddy Tarantelli, "Integrating Theory into Fundamentals of Horn Playing" (unpublished manuscript, July 2022) typescript, figure 2.

⁵Maddy Tarantelli, "Integrating Theory into Fundamentals of Horn Playing" (unpublished manuscript, July 2022) typescript, figure 3.

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The Perils of Being Principal

by Guy Kinney

Much has been written about playing professionally, especially in a symphony orchestra: the necessary preparations of practicing, mastering the instrument, college or conservatory studies, auditioning techniques, and so on. However, one of the most important discussions is often not mentioned; i.e., the unique challenge of holding the principal chair (also referred to as solo horn or first chair). This is a unique experience and one that deserves a closer look.

What kind of a person should hold that chair? What type of personality is required? And this question includes all the social skills one needs to work with the music director. I believe these discussions are essential, especially when considering the busy symphony season in modern America.

I remember when I first auditioned for a professional orchestra. After successfully winning the first chair, my private teacher gave me instructions on keeping myself physically fit. Special emphasis was on food, rest, and exercise. Not discussed were the professional and social skills entailed with the concomitant psychological aspects of conductor, player dynamics, and relations.

My introduction to some of these aspects came from my high school band director. He said that in order to play a musical instrument one needed a strong personality. You had to put your whole self "out there" for all to hear. You could not hide behind your instrument. He said you play like your personality! I was only in tenth grade, but I became a principal horn and played in that position in various orchestras for the next 37 years. In fact, right after he said that, even as young as I was, I approached my playing and my chair differently. I sat up a little straighter, played a little fuller, and began to practice putting myself "out there." I wanted to be a first horn player in a profes-

sional orchestra, and planned on majoring in music. Those words of advice were relevant.

Over a long career in orchestral playing, I have noted significant personalities in the sections in which I played. Many section players have a tendency to hide behind the principal. They would rather not be noticed too much by the conductor, to blend in with the section, not stand out too much. This usually works well for them since most players did not play the solos, which are given to the principal horn. The beautiful solo in the slow movement of Beethoven's Ninth Symphony is written for the fourth horn. I have played this symphony numerous times and each time the conductor asked *me* to play that solo.

This brings me to the title of this article. The position of first in the section comes with all the pressure of playing wonderfully all the time. It is a unique position fraught with hidden perils and requires that unique person-

ality that my band director claimed one needed: to have a strong personality and play like one's personality. Many excel at this, some do it only up to a point, and some get out. Richard King was formerly principal horn of the Cleveland Orchestra. He recently moved down the section; this

was his idea. He said playing first all the time was just too intense. One must be at one's best all the time! There can never be an off day.

Milan Yancich, a professor at the Eastman School of Music and former third horn of the Cleveland Orchestra, related that once the orchestra was to play the *Oberon* Overture by Weber. Philip Farkas was principal horn at the time. The piece opens with a middle range three-note passage. When George Szell gave the down beat, Farkas actually invented a new note. It was that bad! Yancich said with that kind of pressure, he wouldn't want first chair. He was happy staying in the safe middle section of the orchestra!

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**Over a long career in orchestral playing, I have noted significant personalities in the sections in which I played.**  
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The Sun Will Still Shine

We first horn players often face tremendous pressure to get it right and beautiful the first time. To say there is a lot of pressure is an understatement. In an orchestral solo, the first horn always stands out with not much else going on in the orchestra. If you miss, make a mistake, or play less than expected, everyone knows it.

An example of the pressure was related by the horn player Bruno Jaenicke, who was principal in the New York Philharmonic from 1922-1943. After an exemplary perfor-

mance, a lady came up and asked him, "Mr. Jaenicke, when you play those beautiful solos, do you see butterflies or rainbows?" His reply was, "No, madam. It is nothing like that. When I play a solo passage, my thoughts are as follows: Make sure I attack this next note correctly; Don't play out of tune here; Be careful on the slur that it is smooth; Etc."

In other words, he had to make sure he was an exact craftsman and not just a solo player.

continued

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On the Offense

Another aspect of playing principal is always to play on the side of offense, not defense. I soon found out when our orchestra became professional that I should never play defensively or afraid. I learned that if I made a mistake to make it “loud and proud.” Conductors will usually forgive a mistake if the player makes it confidently. This has happened to me several times: I have come in early on the solo at the end of Brahms’s First Symphony; I have transposed wrong in a Grieg piano concerto; I have almost forgotten to start in Mozart’s Horn Concerto No. 3; and I am sure there were other times also. However, if your batting average is good, then it is okay. One cannot play for over 30 years without making some mistakes.

Proof of my professional stance came when I asked the orchestra for a raise. Without fear of this sounding like self-aggrandizement, I was told, “You are just about the most important member of the orchestra” and I became the highest paid player. I thought, “They are paying me a lot of money. I need to play as beautifully as possible and not worry about nerves.”

Gilbert Johnson was principal trumpet of the Philadelphia Orchestra a few years ago. One night the orchestra was going to do an ovation. Ormandy asked him to play Purcell’s Trumpet Voluntary. For whatever reason, he smashed

the piece to smithereens. It was that terrible. What was the result? At the end of the piece, he smiled broadly, took a bow, and walked off the stage.

We often get really upset when we do not play well. We think the world will end; life is over; I will lose my job, etc. Philip Farkas said that often after a great concert, he would drive home on cloud nine. Other times he would crawl out of the janitor’s stairs so no one would see him.

The result of letting nerves get to you never is good. The next morning, after a less than adequate concert, what happens? Nothing. The sun will still shine; the flowers will still bloom; and no one will pay attention to the night before. Other musicians will forget it in a week or two, and you will forget it shortly thereafter.

All that we mortals can do is our best and then happily live with it. I had a colleague once who was always a section player. One afternoon he had to play a solo with piano accompaniment. He was so nervous that back stage he had a small flask of something strong in his suit pocket. By the time he walked out on stage he was under the influence and played even worse than he would have had he remained sober. Bottom line? No professional performance is that important.

Pleasing the Conductor

As the principal player in the section, you always want to make the conductor happy. But there are limits as to how far you go. Philip Farkas warned that you always have to protect yourself before trying to please the conductor. When you feel that you are being asked to play beyond the extreme (e.g., too soft, too short, too full, etc.) there is a point where you have to hold back. It is better to play a little too full than to play so soft that you break up most of the notes. In other words, you need to protect yourself first.

David Krehbiel was at one time solo horn of the Detroit Symphony. A concert was guest conducted by Arthur Fiedler. Fiedler had a string background and he always preferred natural intonation, not “just” intonation that most wind players use. Fiedler was conducting Weber’s *Oberon* Overture. It opens with a three-note passage – concert D,E,F#. At the rehearsal he kept telling the first horn to play the F# higher. Krehbiel said it almost became a G, it was so high. However, at the concert Dave assumed that it would not sound good without using just intonation. When he played the passage Fiedler kept giving him a thumbs up signal. Dave ignored it. Fiedler’s face turned red, but Dave realized that it was more important to protect his playing, and to play on the offensive.

Barbara Hull, principal trumpet in the Albany, New York Symphony and a recording artist, said that during her first year in the orchestra, the conductor called her in and said that he wanted her to be a more prominent first trumpet player. Barbara said after the next concert he asked her, “What is this forceful playing I hear?” She replied, “You

said you wanted me to be more in your face, so here it is!”

Examples of this sort abound. Adolf Herseth, solo trumpet of the Chicago Symphony, related the time they were rehearsing *Also Sprach Zarathustra*. At one point, the trumpet has a solo that jumps up to a very high and exposed note. During a morning rehearsal Fritz Reiner stopped after that point and went back a few bars. Reiner did this several times and finally Herseth said, “Dr. Reiner, was there something wrong with the way I played that?” Reiner replied that he was just wondering when Herseth would miss the note. Herseth looked at his watch and said, “Well Dr. Reiner, I am here until noon, and you won’t hear it today.” Offensive playing!

A perfect example of trying to please the conductor, but protecting yourself was an episode during a rehearsal of the Cleveland Orchestra when Philip Farkas was principal horn. The conductor, George Szell, was rehearsing a piece with a long horn solo in the middle. Szell stopped the orchestra and said to Farkas,

Now Phil, in this passage I want you to envision yourself as a lonely shepherd boy on a mountain top. Across a great valley on another mountain is a beautiful peasant girl. You are longing to see her and you play a long mournful solo indicating that.

Farkas replied, “Does that mean you want me to play it louder or softer?” On the offensive and staying safe all at the same time!

The Rest of the Section

The relationship with the rest of the section is important for a principal player. How does one relate to the second, third, and fourth player? The role of the prima donna does not work well long-term in a section. In fact, concern, respect, and friendliness can do more for establishing rapport and good ensemble than giving out orders.

One evening just before a concert, I gathered everyone together and told them that the conductor really liked our section and was pleased with the way they all sounded. Everyone was so happy that they said that they would try extra hard to play as best as they could.

Of course, there are times that it is important to give instructions on how certain passages should be played. This should always be done professionally, and it never hurts to begin with, "Please play that part a little more this way." This approach works better than simply, "Play that note short!" In other words, be friendly and tactful when you are in the solo chair. When others play something a

little extra special, say so. Encouragement starts with honest compliments and goes a long way toward keeping good relations in the section.

The relationship with the rest of the section is important for a principal player.

One principal trumpet player in one of the very top orchestras in the world always sat so the other players could not really see him clearly (i.e., the type of mouthpiece he used was carefully covered by his hand). On the other hand,

there was a brilliant fourth trumpet player in the Chicago Symphony, who later became one of the most famous and well-respected musicians in the world, Phil Smith. He said that while playing fourth, he would turn his chair just enough so that he would see the principal, Adolf Herseth, and watch everything he did so that he could learn by observation.

It is important, therefore, to remember that as the principal player, others are possibly watching and listening to everything you are doing.

Conclusion

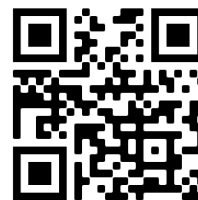
After discussing all the above, one may ask why would anyone wish to become a solo player in a symphony orchestra? The answer is because it is so worth the effort to play those beautiful passages in the orchestra. It is simply gorgeous. And, it is important to just smile from the beauty of it. I have had the privilege of playing duets with every member of the orchestra at one time or another. I have listened to some of the most beautiful playing ever!

The important thing, possibly the most important thing, is to remember this: there are always people who can play with more technique than you; who can play fuller or softer; who can articulate faster and more carefully, etc. However, you are the one who succeeded in getting the position. They hired you, not the other person. Therefore, it is your chair. You are the one to play beautifully, and as accurately as possible, and with artistry. Do it: play the part and enjoy the music.



Guy S. Kinney played professionally for over 37 years as principal horn in the Orchestra of the Southern Finger Lakes, the Elmira Symphony, the Birmingham Alabama Symphony Orchestra, Lake George Opera, the Syracuse Symphony, and the Vermont State Symphony Orchestra. As a soloist he has performed the Mozart and Strauss concertos and other solos. As an administrator, he was Executive Director of the Csehy Summer School of Music for 15 years.

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Expressive Stopped Notes and the True Characteristic Range of the Natural Horn

by J. Drew Stephen

Many demonstrations of hand stopping on the natural horn begin with a C major scale. Dennis Brain used this scale when he prefaced a valve horn performance of the Beethoven Horn Sonata with a brief natural horn demonstration in 1953, David Cooper used this scale before a video performance on natural horn of Camille Saint-Saëns's *Romance* Op. 36 in 2021, and I have used this scale in my own demonstrations.¹ C major seems like a logical choice. On the piano it can be performed using only white keys, in common practice theory it is prioritized by having a key signature uncluttered by any flats or sharps, and it is typically one of the first scales we learn on the valve horn. We even orient ourselves on the piano and in many musical contexts by first locating "middle" C.

While C major is central to many musical contexts, it is not a typical scale in a characteristic range of the natural horn, and it is a poor choice to demonstrate the characteristic features of the instrument. In fact, it contains two notes that are difficult to produce and mostly avoided in the natural horn repertoire: the second note of the scale, a written d, and the fourth note, a written f. To understand why the C major scale is problematic on the valve horn and not a good scale to demonstrate the instru-

ment's features, it helps to understand the basics of hand stopping.

The natural horn, or horn without valves, produces the notes of the harmonic series without any manipulation from the hand in the bell (Figure 1). The result is a set of pitches with gaps in the lower range that get increasingly smaller until consecutive notes are produced in the upper range. This may seem limiting in terms of melodic possibilities, but it did not hinder Bach, Handel, Vivaldi, Haydn, or others who used these notes almost exclusively in their compositions for the horn, nor did it impede the creation of a rich repertoire of hunting horn and alphorn melodies that are similarly constructed from these notes alone.²

Only in the second half of the eighteenth century, when performers discovered they could use the hand in the bell to alter the pitch of the instrument, did notes outside the harmonic series begin to appear. "Should you want to make the Chromatic [*sic*] tones," explains the anonymous author of the *New Instructions for the French Horn* (c. 1780), "you must hold the Horn with your Left or Right hand as near as you can to the Mouth-piece, the Bell to bear against your side, one hand must be within the Edge of the Bell ready to put into the Pavilion or Bell of the Horn as notes may require."³



Figure 1: Harmonic series. Shaded notes are out-of-tune compared to most standard systems of tuning.

The basic premise of hand stopping is simple and can be achieved on any horn. Without any manipulation from the hand or valves, one can play a C7 arpeggio with the notes c', e', b♭', c''. By covering and gently closing the opening of the bell with the hand, one lowers the pitch of the instrument so that the same pitches now sound a half-step

lower. By completely stopping the bell with the hand, the player effectively shortens the instrument to raise the pitch so that the same notes now sound a half-step higher. As can be seen in the figure below, this technique made it possible to obtain nearly all the notes of the chromatic scale starting at c'.



Figure 2: Harmonic series with stopped notes. Open notes of the harmonic series are indicated as whole notes; stopped notes are indicated as shaded notes.⁴

Two things should be noted: first, it is more difficult to raise the pitch than lower the pitch, making d♭, f, and a♭ more difficult than b, e♭, and f♯, and second, d' is more than a half-step away from the adjacent open notes, putting it theoretically out of the range of this technique. It is possi-

ble to produce the d, but it requires a combination of stopping and bending resulting in a fuzzy, unfocused sound that is impractical in most situations. As a result, these notes are avoided in the repertoire or used with caution. Mozart, for example, who expects an advanced facility in

Stopped Notes on the Natural Horn

hand stopping from the performer of his solo and chamber works for the horn, never requires db' or d' , requires f' only a single time in all of his works, and rarely requires ab' .⁵ The avoidance of these notes was even more pervasive in

orchestral writing where composers typically wrote leaps in the lower horn parts to avoid these difficult stopped notes in the lower register (Example 1).



Example 1: Beethoven, *Symphony No. 9*, op. 68, first movement, mm. 139-149, horns 1 and 2 in D.
Beethoven requires the second horn to perform large leaps to avoid stopped notes in the lower register.

So, if the lower C major scale is not a typical or characteristic scale on the hand horn, what is? The upper clarino octave where the notes of the harmonic series are close enough to produce adjacent pitches served this purpose in the Baroque era, but as the range of the instrument shifted downwards through the introduction of hand stopping, this upper range became less common in the horn repertoire. Composers focused instead on the middle range of the horn from g' to g'' . By this, I do not mean the G major scale, but the g' to g'' range in the key of C major with a lowered seventh. Unlike the lower C octave, which has two problematic notes, the G octave is relatively easy to play

since the non-harmonic series pitches can be obtained by lowering the seventh, eighth, and eleventh harmonics and none need to be raised from a lower pitch.

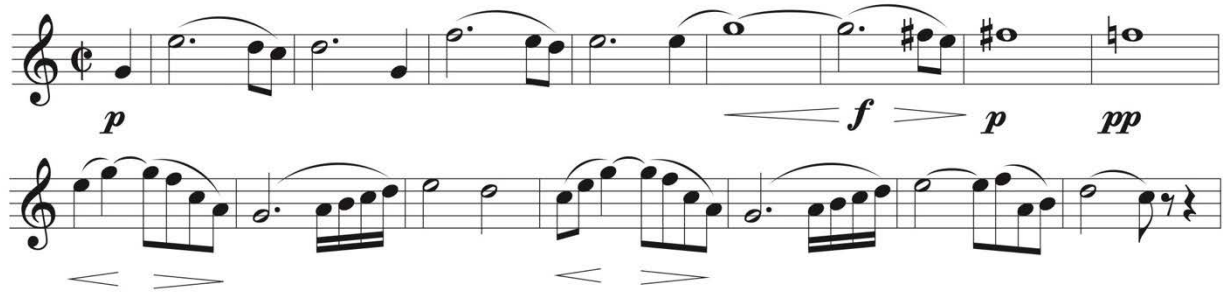
The characteristic role of this central octave becomes apparent when one examines the standard natural horn repertoire. Notice in the representative samples (Examples 2-5) that the melodies occupy the range from g' to g'' and remain in this register with only occasional excursions above and below. If a scale on the natural horn reflects the instrument's characteristic features and demonstrates its capabilities, it is not the C major scale, but a scale that covers the range from g' to g'' .



Example 2: W.A. Mozart, *Horn Concerto KV 495*, first movement, mm. 43-54, horn in E-flat.



Example 3: Beethoven *Sonata for Piano and Horn* op. 17, first movement, mm. 11-20, horn in F.



Example 4: Franz Schubert, *Auf dem Strom*, mm. 3-17, horn in E.



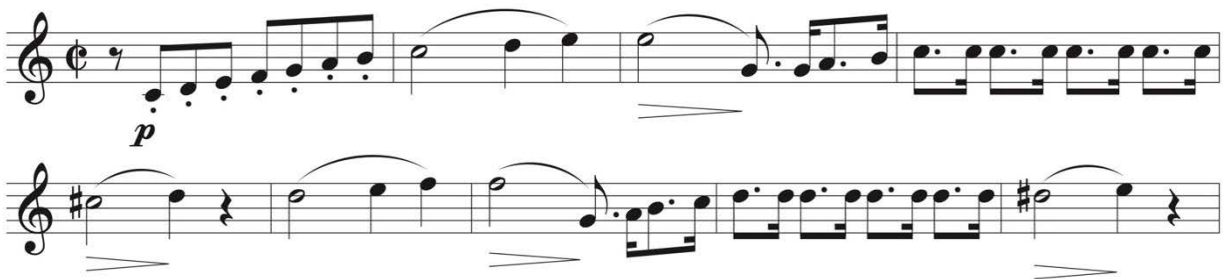
Example 5: Johannes Brahms, *Trio for Piano, Violin, and Horn*, Op. 40, mm 9-16, horn in E-flat.

The lower C octave, of course, was not entirely avoided. A rare d' appears as part of the second subject in the quick main section of the overture to Rossini's *Barber of Seville* (1816). As is typical of Rossini's overtures, this lyrical subject is presented by the winds; in this case, the oboe and clarinet followed by the horn in G and clarinet (Example 6). The two presentations of the theme are connected by an exposed C major scale in the horn.

Whereas the theme itself is typical of Rossini's grace and elegance, the introductory C scale, especially when performed on the shorter G horn on which the stopped

notes in the low range are more difficult, sounds awkward due to the effort required to produce the d and f. Once the scale passage has brought the horn from the lower octave into the basic g' to g'' range of the instrument, the melody remains in this register.

The awkwardness of the C major scale highlights the ease and elegance of the higher register. Even the short scale passages starting on g' and a' are much more fluid and the characteristic stopped notes reveal and emphasize the gracefulness of Rossini's writing. This is clearly the range that best suits the hand horn.



Example 6: Gioachino Rossini, *Overture to The Barber of Seville*, mm. 103-111, horn in G.

After the initial C major scale, the range stays within the characteristic g'-g'' range..

After his demonstration of the C major scale on the natural horn, Dennis Brain observed that "you get one good note and one less good, but that, of course, is a feature of this instrument which is called the hand horn."⁶ Brain's comment reflects pervasive attitudes of the 1950s when the natural horn was considered impractical and obsolete, but it also reveals the problems of using the C major scale as an example of hand stopping on the instrument. The C Major scale demonstrates the alternation of open and stopped notes, but it does not represent the elegance with which they are used in the repertoire. Furthermore, the characterization

...the characterization of open notes as "good" and stopped notes as "less good" would have been contested by nineteenth-century composers...

of open notes as "good" and stopped notes as "less good" would have been contested by nineteenth-century composers, who used them as a means of expression. I clarify this with two examples from the hand horn repertoire by Mozart and Beethoven.

The first example is Mozart's Horn Concerto in E-flat Major K. 495. The first theme is unambiguously in the tonic key and mostly follows the contours of the open notes of the harmonic series. Some non-harmonic series pitches appear, but they generally emphasize dissonant notes that are immediately resolved to an open consonant note. For the second theme, Mozart

modulates to the relative key of C minor which allows for contrast not only by moving from major to minor but also by introducing more non-harmonic series pitches that can only be produced on the natural horn through hand

stopping. The shift from major to minor and the expressive use of the stopped sonority is effective in bringing out the poignancy of this theme.



Example 7: W.A. Mozart, *Horn Concerto KV 495*, first movement, mm. 97-104, horn in E-flat. Stopped notes are indicated with plus signs (+).

The second example is the extraordinary solo passage for the fourth horn in the third movement of Beethoven's *Symphony No. 9 in D Minor*, Op. 125. Although the fourth-horn passage falls easily within the demands of what could be expected of a skilled performer at the time, the advanced use of hand-stopping in this passage is unusual not only for a symphonic work, but even when compared to the horn writing in the rest of the symphony.

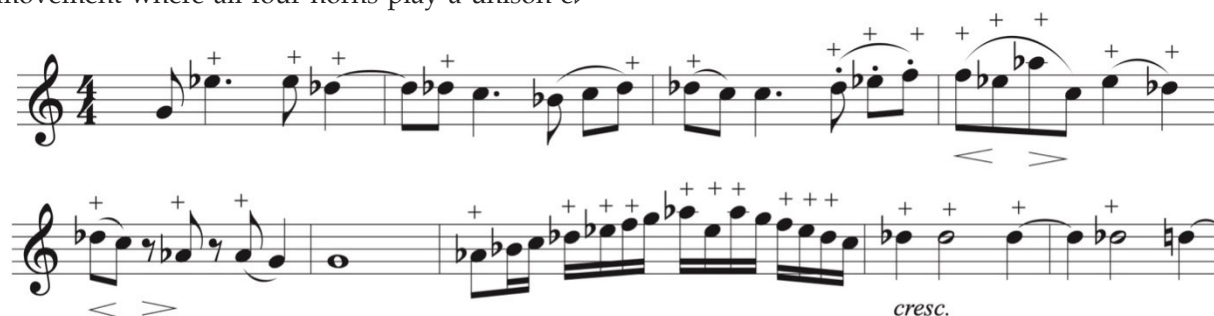
In the sixteen measures of the solo passage from mm. 83-98, the fourth horn produces 28 non-harmonic series tones on 6 different pitches. By comparison, there are no non-harmonic series pitches in this movement in any of the other three horn parts, and non-harmonic tones occur only rarely in the entire symphony: the first horn pair has an occasional $e\flat$ which is relatively easy to obtain with the hand and easily audible due to the register and strident sound, and the second horn has a passage with $f\sharp$ which is easy to obtain since it can be lowered from g or even lipped from the upper open g . Apart from the solo passages in the third movement, the fourth horn has no non-harmonic tones in any other movement until the very end of the last movement where all four horns play a unison $e\flat$

In capable hands, the natural horn is a wonderfully expressive instrument...

(m. 885) and later the fourth horn plays an $e\flat$ supporting the other three horns an octave above (m. 893).

Although the third movement of the ninth symphony is in the key of B-flat major, the fourth horn solo appears in a

section of the movement in the distant key of C-flat major. This places the fourth horn in E-flat in the key of A-flat, a key in which four of the seven notes of the diatonic scale are produced as stopped notes. Beethoven clearly wanted the stopped sonority for this passage and carefully designed it to obtain as many stopped notes as possible. In fact, there are twice as many stopped notes as open notes within the eight measures of the melodic portion of the solo. The passage, which remains within the central g' to g'' range, is defined by the stopped sonority with fully stopped notes used prominently including the upper note of the opening gesture ($e\flat$) and the final note of the melody ($d\flat$), which eventually resolves to $d\sharp$ to effect the modulation from C-flat major to B-flat major for the following section. In other words, the transition from a stopped to an open note marks the modulation from C-flat to B-flat and the transition to the next section of the movement.



Example 8: Beethoven, *Symphony No. 9*, op. 68, third movement, mm. 90-98, fourth horn in E-flat. Stopped notes are indicated with plus signs (+).

There appears to be no practical reason why Beethoven wrote this isolated passage with so many exposed non-harmonic series tones. The most plausible explanation is that Beethoven was aware of the expressive meanings of the stopped notes and used them intentionally to this end. It is difficult to know for certain what Beethoven had in mind or how this passage was received by contemporary listeners, but a review of the second German performance of the

symphony in Aix-la-Chapelle in May 1825 provides a plausible indication. "The Adagio appears to me," observed the critic, "to represent a severance of both instrumental groups, whereby the wind instruments breathe out a heavy sorrow and the horn in particular sounds a deeply melancholy appeal, so that everything appears to combine in uttering a silent-weeping lament."⁷ Overall it is a strong endorsement of the expressive meanings of stopped notes

on the horn, especially in the characteristic range of the instrument.

In the end, even though a C major scale seems appropriate to demonstrate stopped notes on the natural horn, it is much more effective to shift any demonstration into the range of the instrument that was used by composers in the standard and familiar works written for the instrument. This provides a much better indication of the character of the natural horn and the expressive potential of the stopped notes.

By demonstrating stopped notes as they were commonly used by composers and performers during the golden age of the natural horn, we can move beyond suggestions that the natural horn is an instrument on which you get "one good note and one less good." In capable hands, the natural horn is a wonderfully expressive instrument, and

it is largely through the effective application of stopped notes that the full range of expression is achieved.



J. Drew Stephen is an Associate Professor of Musicology at the University of Texas at San Antonio. His research publications cover a wide range of topics, including the cultural significance of the hunt in nineteenth-century opera, the history and performance practices of the horn, music in fantasy film, and Canadian music. Stephen performs with the Austin Baroque Orchestra, Sonido Barroco, Musica Angelica, and Ars Lyrica Houston.

¹Dennis Brain and Denis Matthews, "Beethoven Horn Sonata." Anvil Film and Recording Group, 1953. https://youtu.be/mIKJ9CjSv_U (accessed July 10, 2022); David Cooper, "Romance for Horn and Piano op. 36 ~ Camille Saint-Saëns," August 3, 2021. <https://youtu.be/2b2Pzv-MN-qU> (accessed July 10, 2022); J. Drew Stephen, "A History of the Natural Horn," August 5, 2015. http://music.utsa.edu/index.php/faculty_page/drew-stephen (accessed July 10, 2022). The segment with the C scale in my video demonstration begins at 17:40.

²Although many performers approach Haydn's works using the hand horn, it seems more likely that he was writing for the earlier Baroque horn and did not expect players to manipulate the pitches using the hand in the bell. I have addressed this in detail in J. Drew Stephen, "Haydn: the Horn, the Hunt, and Hand-stopping," *Historic Brass Society Journal* 22 (2010): 55-74.

³*New Instructions for the French Horn* (London: Longman and Broderip, c. 1780), 4.

⁴For a more detailed explanation of this phenomenon, see Gunther Schuller, *Horn Technique*, 2nd ed. (Oxford: Oxford University Press), 61-67.

⁵I am aware of only a single instance of Mozart requiring f' in his horn parts. The note occurs in the third horn in the sixth movement Adagio of his Divertimento K131.

⁶Brain, "Beethoven Horn Sonata."

⁷Johann Friedrich Rochlitz, "Nachrichten," *Allgemeine Musikalische Zeitung* 26 (1825): 446. English translation in W.F.H. Blandford, "Studies on the Horn: III. The Fourth Horn in the 'Choral Symphony,'" *Musical Times* 66 (1925): 129.



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A Baroque Tutor on the Horn

by Lauren Harding

Christopher Winch's *The Compleat Tutor for the French Horn* was written in 1746 and meant as a self-guide for early horn enthusiasts. It briefly addresses pedagogical issues of the natural horn and general knowledge on music fundamentals and provides musical examples in the Baroque style. This article presents a brief history of the publisher and author, the historical context of the publication, and how hornists of the time would have used this booklet for self-guided instruction.

The *Tutor* is an early resource for horn players, published by John Simpson. Author Christopher Winch was frequently employed to perform horn in Handel's oratorios and operas.¹ This was the first educational manuscript written solely for the horn and the earliest book of instruction for horn in English.² Winch was an active participant in the musical scene in London, performing concerti for public consumption as well as performing at multiple venues in the London area. He was also one of the first subscribers to the Royal Society of Musicians.³ Publisher John Simpson has been credited for authorship of the book in some publications, but Simpson compiled and published many other works entitled "The Compleat Tutor."⁴

The genre of tutors for a family of instruments was popular during the 1700s.⁵ Winch describes this *Tutor* as a resource to gain proficiency "with a little application you may attain to without the help of a master in a reasonable time."⁶ Included in his publication are four pages of text describing the horn and pedagogical issues, twenty-four pages of solo and duet examples, and three pages of advertisements for other music publications. However, the solo and duet practice examples provide no explanation as to why the examples are presented in any particular

order. Horns were often composed for in pairs, which makes adding duets to the musical examples part of the standard performance practice of the time.

The genre of tutors for a family of instruments was popular during the 1700s...

The examples pay homage to the horn's origins as a hunting instrument, and the author uses amusing titles such as "The Death of a Stag or any other Game," "The Fault or Call Back," and "The Huntsman's March."⁷ Some examples reflect Winch's time with Handel such as "Water Piece" and "Minuet by Mr. Handel."⁸ The titles of these pieces are a clue to the horn transitioning from an outdoor signaling instrument to one that can also play music written for more civilized occasions.

In the text, Winch addresses basic knowledge on how to obtain an instrument and mouthpiece.⁹ He recommends the size of mouthpiece based on the size of one's lips, but that is the only recommendation he gives on the mouthpiece.⁹ It is worth noting that any individual can play the

horn, regardless of lip size. The instrument Winch recommends is one pitched in D, but he does not address the issues of using and/or applying crooks to the natural horn. Winch also does not address the different types of horns that could come from different European countries during the 1700s. During this time, the term *horn* in English was treated as a synonym for all types of horns including the hunting variety such as *corno*, *corno da caccia*, and *corne de chasse*.¹⁰

On holding the instrument, the text recommends that one hold the horn with the left hand and have the bell suspended in the air: there is no instruction on where to put the right hand. The tradition of the time for hunting would require the horn to be held with the left hand while the rider was holding the reins with the right hand.¹¹ The practice of holding the horn with the left hand continued when hand horn technique would be used to obtain notes that did not exist on the harmonic series. Many individuals preferred using the right hand in the bell to bend the pitch in order to achieve the desired note.¹² This kept the left hand holding the instrument throughout the Baroque and Classical era until the valves were invented. Since players were used to holding the horn with the left hand, the horn remains as the only brass

instrument that is held with the left after the invention of valves.¹³ The picture provided at the beginning of the tutor is an example of how one would have held the instrument during the 1700s and represents how Winch is instructing the individual using his tutor to play the horn.

In the short treatise, the author addresses the harmonic series on the horn and refers to it as the "Scale of the



Figure 1. Hunting Horn depiction in *The Compleat Tutor for French Horn*.¹⁴

Gamut."¹⁵ This is a somewhat redundant name, but a graph is provided that accurately depicts a limited harmonic series on the horn (Figure 2). However, this harmonic series does not show the fundamental pitch nor does it address the intonation of each note and whether it is sharp or flat. Below in Figure 3 is an example of the modern graph of the harmonic series.

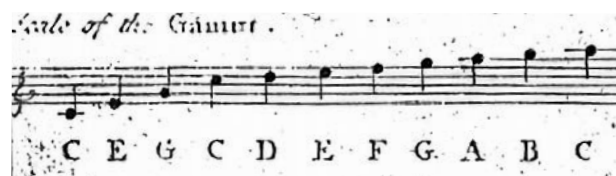
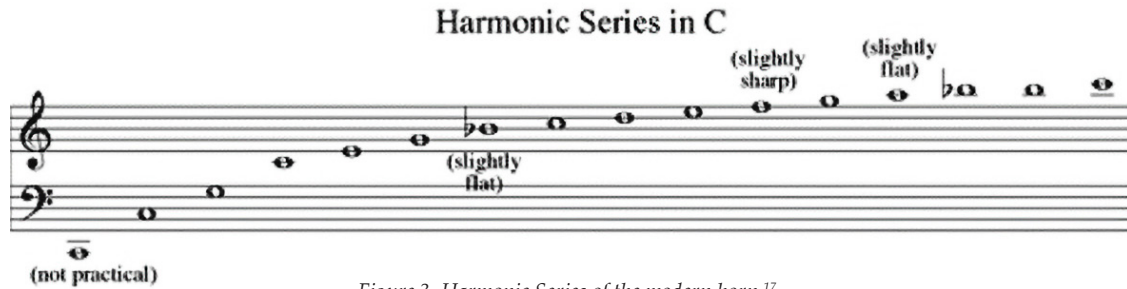


Figure 2. "Scale of the Gamut" in *The Compleat Tutor for the French Horn*.¹⁶

Figure 3. Harmonic Series of the modern horn.¹⁷Figure 4. First Horn part in Handel's Water Music.¹⁸Figure 5. Solo etude in The Compleat Tutor for the French Horn.¹⁹

The musical examples in the tutor accurately match the common range or partial in the harmonic series used during the Baroque era. Since Winch was frequently employed to perform Handel's works, it is practical to use Handel's writing as a comparable example. Figure 4 is an example of the No. 13 Minuet in Handel's *Water Music*. As shown, the first horn part frequents the upper part of the staff and above, which looks similar to the etudes for practice in the *Tutor*, as shown in Figure 5. Each example uses similar parts of the harmonic series.

The musical examples in the short treatise do not have key signatures. Winch writes in the beginning of the text that a horn can be pitched in one of many keys, but he does not address in which key each should be played.

This would have been a nonissue during this time and even today on the natural horn. Each example shows the note in the harmonic series to play and/or the scale degree to play using fixed "do." Many horn players of this time and later studied solfège before learning the instrument. This allowed one to have a well-rounded fundamental of music and pitch relationships before playing the horn. The length of tubing simply transposes the pitches for the player. However, if one were to play the duets on natural horn, horns in the same key should be used. This was the intent of the exercises.

The treatise briefly addresses pedagogical and performance issues on the horn, but there are instructional issues with the treatise itself. The lack of specific instruc-

tions on where to put the right hand on the instrument, embouchure formation, and articulation are just a few deficiencies. It also assumes that the individual can read music. Was this treatise meant for someone who could already read music? This could be so. Performance practice issues concerning the horn of the time are addressed, but indirectly. For example, the musical examples have the second horn pitched lower than the first horn, but the significance of this is not explained.



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In the *Tutor*, Christopher Winch tries to address pedagogical issues of the natural horn and provide a resource of music fundamentals. Even though neither of these attempts fully succeeds, he does provide multiple musical examples reflective of Baroque writing for the horn for the individual to practice. This tutor, being the first of its kind for horn, shows the lack of consistency between modern research and Baroque treatises. Perhaps this is indicative of the pedagogical teaching and standard of the time on the horn.

¹Maurice W. Riley, "A Tentative Bibliography of Early Wind Instrument Tutors," *Journal of Research in Music Education* 6, no. 1 (1958): 17.

²Philip H. Highfill, Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*: W. West to Zwingman (Carbondale and Edwardsville: Southern Illinois University Press, 1993) 182.

³*Ibid.*, 182.

⁴Eric Halfpenny, "An Eighteenth-Century Trade List of Musical Instruments," *The Galpin Society Journal* 17, (1964 Feb.): 99.

⁵*Ibid.*, 99.

⁶Christopher Winch, *The Compleat Tutor for the French Horn* (London: J. Simpson, 1746) 3.

⁷*Ibid.*, 9-12.

⁸*Ibid.*, 11-12.

⁹Winch, 1.

¹⁰Thomas Heibert, "A Case for Horn in D basso in the Early Eighteenth Century and Its Effect on Horn-and-Trumpet Combinations," in *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995*, ed. Stewart Carter (Stuyvesant, New York: Pendragon Press, 1997) 119.

¹¹John Humphries, *The Early Horn: A Practical Guide* (Cambridge, UK: Cambridge University Press, 2000) 52-54.

¹²*Ibid.*, 54.

¹³*Ibid.*, 54.

¹⁴Winch, i.

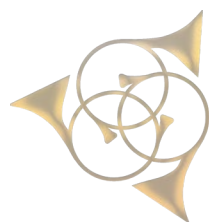
¹⁵Winch, 2.

¹⁶*Ibid.*, 2.

¹⁷Jeffrey L. Snedeker, "The Natural Horn Today," http://www.compositiontoday.com/articles/natural_horn.asp.

¹⁸George Frideric Handel, *Water Music*, ed. Hans Ferdinand (Redlich. Kassel: Deutsche Händelgesellschaft, 1962), first horn, 4.

¹⁹Winch, 12.



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Positive Outlooks on Performances

by Andrew Bernal and Briana Pepilascov-Childers

The best part about being a performing artist is the feeling of excitement and exhilaration after a great performance. The audience's non-stop applause confirms that your performance was outstanding. You know that you put countless hours into practicing the repertoire. Your performance was remarkable!

But then, you remember a cracked note. Moments later, you reminisce about a sloppy run. Next thing you know, your mind is full of doubts about the true success of your performance. When does the flood of overly-critical thoughts begin crossing your mind? And, more impor-

tantly, how do you cope with these intrusive thoughts?

Negative and overly-critical mindset tendencies can not only ruin the perception of your performance, but it can also lead you astray as you begin working towards your next performance. In this article, we discuss positive and negative tendencies in one's self evaluation, methods to combat negative self-evaluations, and how to move forward after an evaluation.

Following the article is a questionnaire for performers to follow to ensure a healthy post-performance self-evaluation.

Preparing for a Performance

The first step to prevent a negative self-evaluation is to be as prepared as possible for the performance: practice! And, while it is evident that one must practice the repertoire, the musician should also continue focusing on fundamentals (for example, breathing exercises, long tones, scales, articulations), especially at the beginning of the recital cycle. A musician should never eliminate foundational work at any point, which allows the performer to continue to grow, all while preparing for a performance.

One month prior to the performance, Professor Jennifer Presar, instructor of horn and music theory at Southern Illinois University Carbondale, instructs her students to perform run-throughs once a day and at different times of day, whether the music is performance-ready or not. This allows making a checklist

of most to least-important areas that need work.

At two weeks before the performance, Professor Presar encourages her students to run the program twice a day, now focusing on endurance. At this point, Professor Presar asks, "Where is endurance failing?" and "Where

The first step to prevent a negative self-evaluation is to be as prepared as possible for the performance...

are nerves present?" She states that all major wood-shedding should be completed by the week of the performance. This is because all focus should shift to the performance at this point. The performer should begin mental run-throughs of the music at least once daily

and should strive to play the repertoire twice, if not three times, a day. This is to maximize the performer's endurance as well as ensure an overarching connection within and throughout each piece.¹

Mental Preparation

One of the biggest challenges in performing is not the performance itself, rather the moments leading up to the performance. It is common for performers to doubt their abilities moments before they walk on stage. When asked the question, "What do you think about before a performance?" most interviewees stated they think about nerves, challenging sections of music, and just making it to the end. However, most had already been working towards practicing better, more positive mental strategies.

Cade Samons, a senior music education major at the University of Kentucky, uses strategies taught to him by his professor, Margaret Tung. He always reassures himself that the audience members are his supporters, regardless

of the outcome of the performance. Additionally, he chooses to practice by mentally running through each piece so that he avoids chopping out the day of the performance.²

Emily Church, a 2022 University of Kentucky Master of Music graduate in wind conducting, takes a different approach in her horn performances. Emily has been taught to focus on feeling comfortable. In the hours leading up to the performance, she listens to music that makes her feel good so that she has a calm mindset. Emily admits that when she gets nervous, her chest closes off, creating breathing difficulties, so she powerposes as much as possible to open her chest.³

What Happens During a Performance

The next mental hurdle most musicians face is the racing, and oftentimes distracting, thoughts occurring during a performance. Margaret Tung, Visiting Professor of Horn at the University of Kentucky, stated in a written interview that she prepares her music so meticulously that she can internally audiate the music loud-

er in her mind than when she plays. She says, "I play in the present, so I don't dwell on missed notes in the past. I'm focusing on what I am playing at the moment."⁴

In a different approach, Professor Presar focuses on what needs to happen for the next note to sound. Her primary focus is on breathing and exhalation of air. Profes-

sor Presar prepares by noting additional breathing areas so that if she “falls off the horse,” she can “take the next exit” (breathing spot). She states, “Air is the only way to com-

bat; shaky tone, use more air.” Another aspect of Professor Presar’s performance techniques is to play musically, regardless of if things fall through or not.⁵

Post-performance Self-talk

Performing in front of others makes any musician vulnerable. During live performances, it is hard to get out of a negative mental state because the perception is that much is at stake. When a performance is successful, the connection between listeners and performer is strong, but when things go poorly, the negative emotions, perceptions, and attitudes of performers can negatively impact the rest of the performance.

How do we, as performers, overcome this hurdle? The response from performers we have most noticed is “I’m glad that’s over,” and “Wow, I can’t believe I messed that part up,” usually followed by a somber sigh. But rather than focusing on the negatives that may have occurred, our goal is to encourage the performer to compartmentalize, not suppress, the perceived negative areas of a performance. Just like breaking any bad habit, having a positive mindset while self-evaluating takes awareness and determination to work through the problem.

Don Greene, author of *Performance Success*, states that the first step in developing an optimal outlook in performing is to improve your self-talk.⁶ Be aware of any keywords or phrases that might trigger negative emotions, consciously or subconsciously, so that those words can be substituted with more positive words. Greene used the terms “difficult” and “challenging” as an example of changing vocabulary.⁷ He explains that perceiving something as “difficult” puts you in the position of a victim, subconsciously redirecting your mind into a negative

Performing in front of others makes any musician vulnerable.

state.⁸ Put into a performer’s perspective, when walking off the stage, the performer should put aside any negative thoughts and relive the positive. Congratulate yourself for leaping over a major milestone: the performance. Focus on reliving the exhilaration of the performance itself.

Another method to increase positive self-evaluations as noted by Carole Nielsen is to combine your input with a professional music coach after watching a video recording of the performance.⁹ This method allows the performer to revisit the performance after the air has settled, while also working with a trusted person who can reaffirm the positives but address the negatives in a manner that will positively encourage the performer to work through the negative aspects. But this method will only be helpful if the performer is ready to listen.

The performer should not listen to the recording within 24 hours of the performance, while the emotions from the live performance are still lingering. Only after all emotional ties to the performance are gone should the performer begin this process. The ideal timeframe to watch the performance is two days to two weeks. This way, the performance is still fresh, and the performer can reconfigure any practice methods to fit their next performance. Any longer than one month, although viewing is still beneficial, the performer’s perception of the original performance versus the recording may be drastically different.

Conclusion

Although Thomas Garcia’s main title is the Associate Professor of Ethnomusicology and Latin American Studies at Miami (Ohio) University, he has had a diverse career from his six years at Juilliard as a tubist to gigging as a freelance guitarist in New York, and now performing many self-commissioned recitals to bridge the gap between ethnomusicology and performance practice. As a well-seasoned performer, with close to 10,000 performances under his belt, Garcia’s insights prove Professor Jennifer Presar’s previous views that the only way to practice is to perform and to practice performing one has to perform more often.

Professor Garcia explained that performing isn’t about being judged, but about sharing a connection with the music. When asked about his pre-performance mindset, he said that he is often anxious to start as he is excited to share what he has to play. “Walking out on stage is no different than walking through any other door.” He described that what he thinks most university students get wrong is that they practice until they get it right, but what separates students from professionals is that professionals practice until they can’t get it wrong. The biggest

difference between amateurs and professionals is the difference between error of thought and error of commission.¹⁰

Errors of Thought and Errors of Commission start in the practice room and manifest outwardly during performance. Errors of Thought arise from the long-term preparations, such as style, phrasing, notes, rhythms, and other necessary foundational groundwork to learning a piece. These are the errors that most amateurs make during performance. These Thought preparations should be done in a practice room, and should be done as if practicing marksmanship. Professor Garcia described marksmanship as “the long game,” and to “practice the marksmanship to perfect the music.” Errors of Commission are short-term errors that arise from the performance itself, but not the preparations or Thought. When Errors of Commission happen, they are minor, like a chipped note or inefficient air, that happens when a performer feels that everything is going well musically and they couldn’t possibly miss. Professor Garcia said that “an amateur obsesses over the mistakes, but a professional moves on. The key is to never have an Error of Thought.”

After-Performance Self-Check

So, you've done it! You have completed your performance! This list is to help create a healthier attitude towards self-evaluation. Being honest and open to your own self-criticism is important, but remember to treat yourself with grace. You have finished the race. Give yourself a pat on the back, and ask yourself these questions.

- Was your performance satisfying?
- During the performance, was there more adrenaline-induced excitement or fear?
- Did you trust yourself?
- Did you get your message across to the audience?
- Do you want to go out and do it all again?
- Did you have an emotional response to your performance?

¹Jennifer Presar (Professor of Horn and Music Theory, Southern Illinois University Carbondale) in discussion with the authors, May 2022.

²Cade Simmons (Senior music education major, University of Kentucky) in discussion with the authors, May 2022.

³Emily Church (Master of Music in wind conducting graduate 2022, University of Kentucky) in discussion with the authors, May 2022.

⁴Margaret Tung (Visiting Professor of Horn, University of Kentucky) in discussion with the authors, May 2022.

⁵Jennifer Presar interview.

⁶Don Greene. *Performance Success: Performing Your Best under Pressure*. New York, NY: Routledge, 2002. 48.

⁷Don Greene. *Performance Success: Performing Your Best under Pressure*. New York, NY: Routledge, 2002. 48.

⁸Don Greene. *Performance Success*. 48.

⁹Nielsen, Carole, Regina K Studer, Horst Hildebrandt, Urs M Nater, Pascal Wild, Brigitta Danuser, and Patrick Gomez. "The Relationship Between Music Performance Anxiety, Subjective Performance Quality and Post-Event Rumination Among Music Students." *Psychology of Music* 46, no. 1 (2018): 136–152.

¹⁰Thomas Garcia (Associate Professor of Ethnomusicology and Latin American Studies at Miami University, Ohio) in discussion with the authors, May 2022.



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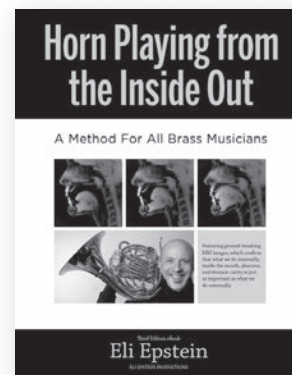
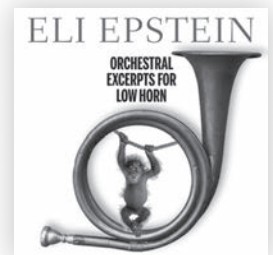
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The “Un-symphonized” Horn in Popular Music

by Victor Prado Cavalcanti Ferreira

This article considers improvisation and the use of the horn in popular music, which goes beyond its standardized and limiting repertoire. It is part of ongoing research, adapted from a paper presented at the XXX Congress of the National Association for Research and Graduate Studies in Music – João Pessoa, 2021. NB: The term “desinfonizada” (Portuguese) or “Un-symphonized” (English) is a term created by the author to refer to the use of the horn outside the traditional symphonic repertoire.

Musical Improvisation as Discourse

Improvisation, at its core, consists of granting partial or total freedom to those who do it. We can hear improvisation in jazz, Indian music, rap, choro, and other forms of music. For artists who wish to express their own voice, improvisation can be an important way to do so. Over time, the use of improvisation has expanded beyond jazz into several other musical genres.

In the academic world, authors such as Berliner (1994), Bailey (1992), Benson (2003), Kratus (1996), and Sloboda (2008), among others, have studied musical improvisation. For this article, we use the term improvisation as it applies in jazz. However, it is noteworthy that other forms of improvisation exist.

Various authors address what musical improvisation actually is. Siddal and Waterman (2016) point out that improvisation is a combination of several aspects. For Benson (2003), there are many levels and/or senses of improvisation; this makes a firmer distinction more difficult. As such, the authors in their book provide several examples of improvisation to varying degrees:

Improvisation is an undisciplined domain. Multilayered and multivocal, improvisation can be a place of conflict and harmony, colonization and revolution, authenticity and contingency. Therefore, musical improvisation can be understood as the negotiation of subjectivities in the immediacy of the intracorporeal encounter. (Siddal and Waterman, 2016, p. 283).

Furthermore, it is important to emphasize that improvisation is not, as a rule, a state of random events, as there can be, even in freer forms of improvisation, certain rules that must be followed.

Gordon (2000) explains the process of attributing musical meaning to sounds that are perceived by the subject through the analogy with language. According to the author, “the learning of music should be processed like the learning of language.” Caspurro (2006), reaffirming the idea, adds:

In a broad sense, what Gordon means is that, just as we appropriate language to communicate – being able to do so in an autonomous, spontaneous, and independent way when we speak – we should also appropriate music in a way that allows us to communicate, without being exclusively conditioned by what is revealed

to us to “say” through the memory or from reading a score. In other words: we should be able to know what to perform when we hear a certain song that is unfamiliar to us (which we heard for the first time and which, therefore, is not part of our known and trained musical repertoire). These situations happen in various circumstances of the artistic and educational activity of musicians. For example: when they improvise on a theme in a particular moment of creative “dialogue” between instrumentalists; when, in a class, they have to accompany a melody which is presented in a manual without any harmonic indication, or which is instead simply created and suggested, unexpectedly, by one. (Caspurro, 2006, p. 53-54).

In this sense, considering that a musical instrument can be seen as an extension of our body, an amplifier of ourselves, of our intentions and ideas, it follows that improvisation can be considered as discourse, an act of communication between people.

The Horn

The horn began to be used regularly in Europe around 1713, mainly by Johann Sebastian Bach. After that period, other composers also started to use the horn in their works, both in symphonies and in pieces for horn and piano, horn and orchestra, horn quartet, duos, and solos.

~~~~~  
**Over time, an invisible barrier was created, and the horn became directly associated with European concert music.**  
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J.S. Bach, the most celebrated of European composers, was the first to use the horn regularly, and in 1713 he included the instrument in his Weimar Cantata *Was mir behagt* (BWV 208). He used it again in the Brandenburg Concerto No.1 (BWV 1046), a composition based on movements that had been composed singly in Weimar, but which were collected in Cöthen, probably intended to be performed by visiting musicians (Alpert, 2010, p. 9).

Over time, an invisible barrier was created, and the horn became directly associated with European concert music. Therefore, when we encounter it in other musical genres, especially when there is improvisation, it is often considered a rarity. However, beginning in the 1940s, there have been (and continue to be) horn players around the world who are active as jazz musicians and especially as improvisers. Research that addresses the issue of the horn within an "unusual" place in music, especially in jazz, is not particularly current. According to Feitosa (2016), research in this aspect started around the 1970s.

The first works were published in the 1970s; however, during the 1980s the insertion of American popular music increased considerably to the current level. The most diverse aspects were studied, mainly the performance. (Feitosa, 2016, p. 43).

Among the various studies that address this topic, some seek to unravel the reasons why the horn is, compared to different wind instruments, little used in musical contexts beyond European classical music. For Lucas (2007), one of the factors is a relationship between the approaches and techniques of improvisation and the technical difficulty in the instrument itself. Lucas's study is aimed at jazz improvisation.

Some horn players may also cite the different styles and articulations of jazz as too difficult to integrate into an already overflowing practice routine. Combining this element with the basic fact that most French horn players find it challenging enough just to get the desired note out of the instrument, it's easy to relate to the hesitation that can exist when these French horn players are faced with the prospect of learning jazz styles and improvisation techniques. (Lucas, 2007, p. 1).

Julius Watkins, John Graas, David Amram, and Willie Ruff – deserve recognition for demonstrating that the horn is capable of jazz improvisation on a high level.

The Un-Symphonized Horn

Even though the horn is primarily associated with European classical music, horn players have developed careers in jazz and popular music. With the advent of cool jazz in the mid-1960s and the Third Stream movement – created by the horn player and composer Gunther Schuller – some jazz composers began to use instruments traditionally associated with symphonic music, including the horn.

Arrangements reverted to a simpler format during the bebop period, placing a renewed emphasis on small groups. Typically, they would feature the voice of a single horn or a pair of horns playing the melody with accompaniment. In the aftermath of the bop period, some groups involved in cool jazz and third-stream movements experimented with combining conventional jazz and orchestral instruments, including flute, oboe, bassoon, horn, and strings. Furthermore, they increased the size of the ensembles and the number of performances compared to their soloists. (Berliner, 1994, p. 356, author's translation).

While Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Max Roach are considered among the greatest bebop artists, four horn players – Julius Watkins, John Graas, David Amram, and Willie Ruff – deserve recognition for demonstrating that the horn is capable of jazz improvisation on a high level. In the following decades, a significant number of improvising horn players such as Mark Taylor, John Clark, Anhee Sharon Freeman, Tom Varner, Arkady Shilkloper, Vincent Chancey, Robert Northern, among others, emerged. In addition to the horn's use in jazz, it is also utilized in other genres such as rock, for example.¹

In Brazil, some composers and arrangers such as José Roberto Branco, Moacir Santos, and Maestro Duda do Recife also introduced the horn in their compositions and arrangements of popular Brazilian music. In addition to the composers, some groups such as Jazzmin's Big Band, Jazz Sinfônica de Diadema, and Zérró Santos Big Band Project also included the horn in their ensembles. Moacir Santos, a Brazilian composer and arranger originally from Pernambuco and based in the United States, is notable for his film scores and his use of Afro-Brazilian rhythms.

Other artists helped promote the horn in popular music. In the 1970s, trumpeter Marcio Montarroyos was one of the main exponents of jazz in Brazil. He became known worldwide for mixing elements of jazz improvisation and Brazilian music, covering everything from samba to congada. With all his creativity and tendency to experiment, Marcio started to use the horn in some of his performances as well. Adalto Soares, one of the first horn players to expand the musical possibilities of the horn, performed an excellent work in the mid-2000s, in which the horn becomes the protagonist in a genre that is much appreciated worldwide, namely choro.

In Adalto's recording, the language and vocabulary of choro performed with dexterity on the horn is notable. Furthermore, it is important to highlight that until that moment, there were no works or works recorded by horn players in Brazil, in which the focus was exclusively on popular music. Today, Brazilian hornist Radegundis

Tavares is active in promoting the instrument across a variety of genres, including the standard repertoire, choro, and frevo music. In addition, Radegundis helped to create the first official university course for horn that includes Brazilian popular music.

Final Considerations

For instruments commonly associated with jazz and other improvisatory genres, it is common to find a series of appropriate and tailor-made studies for the development of improvisation. However, this is rare in horn pedagogy. One possible reason for this is the way in which the instrument is taught in general. Horn pedagogy is often geared towards orchestral practices and European classical music, so that the student is prepared for these specific activities. Feitosa (2016), in his thesis, notes that horn pedagogy in Brazilian universities, especially in the northeast region, is mostly aimed at preparing the horn player to perform a repertoire of European music.

I mention that through interviews carried out for the research, I was able to identify that despite the effort of French horn teachers at federal universities in the Northeast to include Brazilian music in their practices, the main methods used in horn teaching are of European origin and aimed at European music. I repeat that I believe that this reality does not apply only to the French horn, but to instrument teaching in general. My search resulted in only two works found, and it was clear that this theme is still an underexplored field of study (Feitosa, 2016, p. 75).

Improvisation should be a viable option for all musicians, including horn players, who wish to share their own voice. The horn has been present in non-classical genres since the 1940s, and it continues to be utilized in popular music like any other instrument.

Studies on popular music and improvisation have become more numerous in recent years, and those specifically linked to the horn have grown especially in Brazil. For the musical world as a whole, this increased interest in the role of improvisation and popular music parallels the growing demand for ever more versatile musicians. For my part, I hope that this article can serve as an object of academic or non-academic study for musicians and especially horn players who seek to expand their horizons as artists and who recognize that the instrument does not need to be constrained to one genre.

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¹For examples of the horn in popular music, see the article, "The French Horn in Popular Music: A Playlist" <https://albumreviews.blog/2019/03/05/the-french-horn-in-popular-music-a-playlist/>

Victor Prado has been working in the Brazilian popular music and improvisation scene for over ten years. Working with the horn outside the usual classical music realm, he has developed his own language with a focus on jazz, Brazilian music, and improvisation, which places him among one of the horn pioneers in jazz in Brazil. Victor has performed with orchestras and artists such as Rogério Bottermaio, Os Amantícidas, Timeline Trio, Élio Camalle, BrisaFlow, KDC Guild, Prog jazz do Absurdo, Coletivo Imaginário, Orquestra Jovem Tom Jobim, among others. Victor holds a Master of Music degree from the Federal University of Rio Grande do Norte, and is a Featured Artist at IHS55 in Montreal.



Max Hess, America's first Mr. Accuracy

by Nicholas Smith

Max Hess (1878-1975) is pretty much a forgotten figure in American horn playing, which is understandable as his playing career was approximately a century ago. His claim to fame is that he was Mahler's first horn for the premiere of the composer's Fifth Symphony in 1904 and gave its American premiere a year later with the Boston Symphony. At the time, he was playing on a single F horn which also had G and A crooks and is said to have played the Mahler Symphony using the G crook. We will look closer at this rather now unorthodox technique which is said to have been a major reason for his reputation as an extremely accurate player.

Most of us who are "baby-boomers" grew up doing the Philip Farkas first note accuracy exercise in *The Art of French Horn Playing*.¹ After discovering who Hess was and reading stories about his almost infallible accuracy, I wanted to know more about this player, his background, and the important facts of his life and career. Hess was a generation ahead of Farkas and had some good advice regarding playing accurately. It is too bad that he didn't enjoy teaching more as he said of his pupils, "If they're professionals, why do they come to me? They've already made their mistakes."²

Biography

Hess was one of Friedrich Gumpert's prize students, and Gumpert wanted Hess to succeed him as Principal Horn of the Leipzig Gewandhaus Orchestra and as Professor of Horn at that city's famed conservatory. Hess didn't want that and won an open audition for Principal Horn for the orchestra in Cologne. After a year in Cologne, Hess returned to visit Gumpert, who said he wanted Hess to succeed him in the two Leipzig positions. Hess told his teacher he didn't want to do that because he didn't want to have the reputation of having gotten the position "through Protection" (politics). He won every position by going on the open market and won his own jobs. He said, "I was never sorry I did it my way."³

Hess was like many musicians whose parents wanted him to follow on with their successful music manufacturing business. Instead, he went to the Royal Conservatory in Leipzig at age eighteen, graduating three years later with an immediate offer to play in the Rostock Opera. Then in 1901, he won the First Horn position with the Cologne Symphony, where he premiered the Mahler Symphony No. 5 in 1904 under the composer's baton. In 1905 he had his choice of the First Horn position in the Queen's Hall Orchestra in London or the First Horn position with the Boston Symphony. He ended up in Boston, where he played First Horn for eight years.

Most people would wonder why Hess would leave a high-profile position in one of Europe's best orchestras to move to America and play in a good but not yet internationally respected orchestra. He had married at age 22 and the couple soon had a daughter, Lydia. Unfortunately, his young wife died three weeks after giving birth to their daughter, the same night that Hess was playing Wagner's *Tristan und Isolde* with the Cologne Opera. Hess probably felt the need for a complete change of scenery to be able to mentally heal from the loss of his wife. His excellent reputation as a first horn won him the choice of the two orchestras and he chose Boston. He left his infant daughter with his mother and immigrated to America. He eventually

did remarry an American woman, Annie Skinner, and they had a son, who unfortunately died in the Spanish Flu pandemic of 1917. Also, World War I affected the treatment of all Germans in America, who were essentially *personae non gratae* in the US even if they had become US citizens. He was even told to refrain from wearing his favorite Tyrolian hat. He was close to being drafted, but fortunately the war ended before he was officially called to serve.⁴

After playing Principal for eight years, in 1913 he moved to Third Horn because of an accident that caused the breakage of one of his front teeth. As he explains, "A nerve was exposed which caused considerable pain with each drawing of the breath."⁵ He could play the high notes but could not make the transition to the lower notes. "I could get the higher notes, but I couldn't hold on to them. ... That was a blow to me because the lip would go into the hole."⁶

By 1925 he was able to have the tooth repaired and was invited to become the first horn of the Cincinnati Symphony by its then conductor Fritz Reiner.⁷

After discovering who Hess was and reading stories about his almost infallible accuracy, I wanted to know more about this player...

This was a very good move for Hess as he was able to please the ultra-demanding Reiner because of his consistently accurate playing. He stayed in Cincinnati for 13 years and added teaching at CCM to his duties before retiring in 1938. The Cincinnati Symphony had many Germans in the orchestra (as did many other American orchestras) and having a working vocabulary of German was almost always necessary as rehearsal directions were often in that language. Also, the German traditions of enjoying good food, alcohol, and after-dinner cigars were prominent fixtures in orchestra life at that time in both orchestras in which Hess played. He especially enjoyed the after-dinner tradition of drinking brandy along with smoking a good cigar.⁸

After his retirement in 1938, he and Annie moved back to Boston, and he joined a club of German-speaking members – The Schlaraffia, which made him feel more at home since its members were never allowed to use their

professional titles (e.g., Doctor, Counselor, Judge, Director, etc.), instead they were all given nicknames to avoid any pomposity. Hess's nickname was "Niedlich" which means "cute" in German. He was also quite famous for entertaining the horn sections of visiting orchestras to Boston after their concerts. Upon the death of his second wife, Annie, Hess lived for a time at a hotel before being invited to move in with a family in suburban Boston until his death in 1975. His obituary mentions he was

devoted to helping young musicians while also enjoying the Schlaraffia Club and its members.⁹

An overview of Hess's playing techniques and his horns and mouthpieces are documented in a two-part article by Milan Yancich (former Horn Professor at Eastman) in the now defunct publication, *Woodwind World* (Sept./Oct. 1967 and Jan./Feb. 1968). Much of the information which follows is from that article.¹⁰

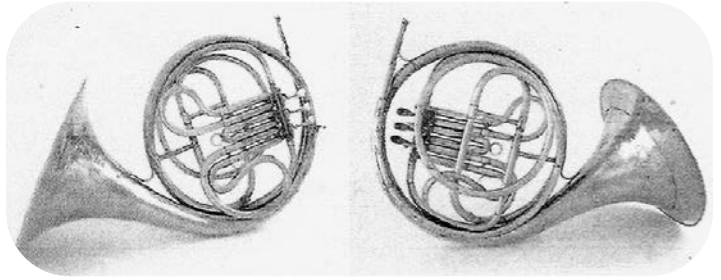
Hess's horns

Hess was probably the most secure player accuracy-wise of his generation. This was especially remarkable because he played on a single F horn that also had main crooks for G and A horns. Not only would this eliminate transposing parts in those keys, but crooking the horn in a different (higher) key could make works in sharp keys easier despite having to mentally transpose the part. The horn pictured below was crafted by August Bopp of Munich and shows Hess as he looked in his early twenties when he used this model of horn to premiere the Mahler 5th Symphony.¹¹

Hess played on the Bopp single F horn until 1913 when he brought the first Alexander horns to the US. He gave one to Bruno Jaenicke, the then first horn of the New York Philharmonic who continued to play Alexander horns throughout his career. Hess played on several other horns throughout his career, including single B-flat horns made by August Bopp and another by C.F. Schmidt at the end of his career.¹²



Hess and his Bopp Single Horn, image courtesy of Dr. Richard Martz.



Bopp single horn showing the horn crooked in F, image courtesy of Dr. Richard Martz.



Photo from the Cincinnati Enquirer, May 5, 1935.

Mouthpiece

Mouthpieces are our direct connection to the horn and are often as individual as the players who play them. In Hess's case, his mouthpiece had a dime-sized opening (17.5 mm) across the inner diameter of the cup. The rim was 3 mm thick and the cup depth Yancich described as being very deep, deeper than his own mouthpieces (Alexander MY 15 and MY 9) and had a so-called double cup which Hess said enabled him to mask the tone quality on the single B-flat horn so that there wasn't as big a difference in tone between the single B-flat horn and the single F horn or F/B-flat horn below the written second line g'.¹³

His treatment of the B-flat horn in relationship to the F horn was interesting, especially since he had made the

complete cycle from hand horn to F horn to double horn and finally to a five-valve B-flat horn. When he played the double horn, he switched from the F side to the B-flat side on the second line g'. However, he never liked the idea of the thumb valve because it jerked the arm, the mouthpiece, and the horn. He claimed his colleagues could tell the difference when he switched from one side of the horn to the other. He was deliberate where he changed from F to B-flat horn and back. Most often, he would play a whole phrase

on one or the other side. His embouchure was a setting on the lips type (*Ansetzen*) rather than the setting in (*Einsetzen*) theory advocated by Oscar Franz at that time (early 20th century).

**Hess was probably
the most secure player
accuracy-wise of his
generation.**

Playing Technique

Hess was considered a very accurate player. His experience working with Friedrich Gumpert was a major factor for this as it was for most of Gumpert's students. Gumpert started students on the hand horn, then moved to valve horn with Kopprasch, Gugel, and Belloli. Hess said he practiced twice a day, in the morning and then in the afternoon, not remembering the length of the sessions. But he did say that if he practiced too much, his playing would suffer.

He was also not a big believer in long warm-ups and told Milan Yancich that he warmed up for just a few minutes. He felt that players who had to warm up for any

He was also not a big believer in long warm-ups...

real length of time usually had lips and teeth not really suited to horn playing, and he definitely felt the *Einsetzen* or setting-in embouchure was not nearly as good as the *Ansetzen* or setting-on type which allowed for better stamina and general strength.¹⁴

Professor Yancich then asked Hess if he played with the horn bell on the leg or off the leg. Hess replied with an interesting comparison. He said, "Once in a while you can lift the horn off the leg but, can you hold it there for two hours? You couldn't hold a piece of paper in that position for two hours!" Hess was obviously an "on the leg" player.¹⁵

Accuracy

Mr. Yancich then asked Hess about players who have accuracy problems (particularly first note accuracy). Hess said that being an accurate player was not necessarily a God-given talent. He contended that it was the way one practiced attacks on the horn. "You attack each note until you get used to it" (where the note is in the pocket and how it feels). The next comment surprised Mr. Yancich. Hess said that he always tongued between his teeth using the syllable "Tu, Tu, Tu." (This was quite a surprise to me, as I first started playing the horn with this tonguing technique but went to the Farkas technique of tonguing closer to the teeth and gum-line after studying with him. However, after playing for a few years, I reverted back to the between the teeth technique.) Hess compared a proper

attack to a bell-tone attack with a definite almost percussive sound as when you would strike your finger against the bell. There is a definite beginning to that first note.¹⁶

Another of Gumpert's famous students echoed a similar philosophy. Anton Horner, who played Principal Horn in Philadelphia from 1902 until he moved to third horn in 1930 and retired in 1946, also espoused the "between the teeth" technique.¹⁷ It is a truth that in orchestral/large ensemble horn playing, most first note entrances must have a definite initiation of the sound to be able for the whole ensemble to play that entrance together.

Sadly, when asked if he enjoyed teaching, Hess was quick to say no, even though he did teach horn at the Cincinnati Conservatory from 1925-1938.

Premiere of Mahler's Symphony No. 5

As mentioned above, Hess did the European and American premieres of the Mahler 5th Symphony playing on his Bopp single F horn, which would seem almost impossible to today's players. However, there is a strong opinion that Hess used the G main crook to play the 5th Symphony as well as a number of other works in sharp keys. When using

the G crook to play the F Horn parts, the player transposes everything down a whole step exactly as when we transpose E-flat horn down a step with our F horns. That would make a passage like this from the first movement look like this.



Gustav Mahler, Symphony No. 5, Movement 1, one measure before rehearsal 3 to six measures before rehearsal 4, Horn in F.

The musical score for the third variation, titled "3 Wie zu Anfang.", is written for a single melodic line in 2/2 time. The key signature has one sharp (F#). The piece begins with a "Solo." instruction and a first ending bracket. The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *ff* (fortissimo), and *sf veloce* (sforzando, fast). The score includes several triplet markings (indicated by a '3' over the notes) and a final double bar line.

Gustav Mahler, Symphony No. 5, Movement 1 one measure before rehearsal 3 to six measures before rehearsal 4, transposed down one whole-step using a G crook.

Then, if we look at the Scherzo, we can take one of the trickier passages down the whole step and it becomes much more possible on the single horn in the new, lower key.

Gustav Mahler, Symphony No. 5, Movement 3, rehearsal 31 to the end, Horn in F.

To test this theory, I purchased an old King Model 618 single F horn and had Chuck Ward excise enough internal tubing to make the horn play in G. The results were surprisingly good considering the physical state of the horn. Then I decided to consult with Richard Seraphinoff at Indiana University, a world authority on historically important horns. My question to him: was it common for players to use different crooks to make works in sharp keys more playable by using a higher pitched crook and then transposing the part down a step as Hess supposedly did for the Mahler 5th? His reply:

It's actually not an unusual idea for the time, since the method books of Kling and Gumbert seem to imply that the single horn could be crooked in other keys, most often E and E-flat. I don't know the configuration of the Bopp single F horn, but some were made so that they stood in F with a coiled tuning crook. This means a regular tuning slide would put it in G. I'm restoring an F horn by Kruspe for someone that is made like that. Another friend used to

Gustav Mahler, *Symphony No. 5, Movement 3, rehearsal 31 to the end, transposed down one whole-step using a G crook.*

have a Conn single horn from around 1900 that had original tuning slide crooks for F, E, E-flat, and D. The idea of single horns in various keys was common, and I tell my students that's the reason why they need to be able to transpose anything into E or E-flat, because composers like Strauss and Rachmaninoff wrote a lot of chromatic horn parts in E. The idea of the ascending third valve in France did the same thing. It gave the player a G horn overtone series that made the single horn much more stable and accurate.¹⁸

For those of us who have played the Mahler 5th Symphony in the past 25 years, we obviously have had the advantage of playing the piece on better equipment than what was available in Hess's time. Even with today's triple and double descant horns, the Mahler 5th Symphony is still a formidable work. While Hess and his colleagues didn't have our better horns and equipment, they and the horn makers of their time showed great creativity and problem solving by using the shorter crooked horns and transposing the parts.

Conclusion

We current hornists owe a debt of gratitude to Milan Yancich (former Professor at Eastman), Harold Meek (former Boston Symphony hornist), Dr. Richard Martz (created an important website with much information on Hess), and the International Horn Society's biographies for the above information. Mr. Yancich's two-part article on Hess in the Sept./Oct. 1967 and Jan./Feb. 1968 issues of *Woodwind World* provided the best information on Hess's playing techniques as well as some interesting opinions.

Towards the end of his interview with Hess, Yancich received a thoughtful reply to the question "Are players today better performers than those of yesteryear?" After a couple of puffs on his cigar, he answered: "Well, I'll tell you . . . I think that they have lost some of their tone. You know why? The orchestras are bigger; they have to play louder; the modern compositions demand more of the high register; but for endurance, Wagner demands

more of a horn player than any other composer."

Yancich followed up with a blunter question. "So, you feel that today's horn player has lost some of the quality of his ancestor?" "Yes," he replied, "and today's conductor doesn't know the difference, and that is the sad part of it." Although he did list some conductors he felt were good (Hans Richter, Dr. Franz Wullner of Cologne, Felix Weingartner, Richard Strauss, Gustav Mahler, and Dr. Carl Muck), his comments about conductors were generally not terribly positive. He felt most conductors "were just out for large salaries – and don't do much for the orchestras."¹⁹

Hess seemed relieved when Yancich turned off the tape recorder to conclude the interview and Hess asked him "Wat kind off trink vud you like to haff?" in his German accent. They ended an enjoyable evening with a fine brandy and cigars. That evening with Hess would be something Mr. Yancich said he would always cherish.

Researching Max Hess

After having had half a dozen lessons with my first teacher, I had a lesson that would change my approach to horn playing for the rest of my life. Mr. Leo Ashcraft (a student of Max Pottag) was my first real horn teacher, and he was a tough person to please. At this particular lesson, I had been missing notes, which Ashcraft would not tolerate. He was blunt and had a scowl on his face as I was playing. He said, "Why are you missing so many notes?" (Pregnant Pause). I told him I didn't know. (Another awkward pause as he collected his thoughts.) His answer was blunt but something I have always remembered. "If you miss, you won't work!" I spent the next two years trying to improve that aspect of my playing. I was fortunate to study with Philip Farkas at the Aspen Music Festival and had a great experience working with him. While I felt I had improved as a player generally over the two years since Mr. Ashcraft's statement, I knew I still had accuracy issues. Farkas was aggressive in his explanation that I had to get every note, saying, "Get that note, get the next note and the next one and concentrate intensely so you don't miss."

I kept trying but still could not crack the problem. The solution for me came by way of a mistake by a music store clerk who sent me the wrong mouthpiece. I had ordered a duplicate of my mouthpiece and what I got was a thinner rimmed variety of that same mouthpiece. A trumpet player told me to give the new mouthpiece a good try and felt a thinner rim could solve my accuracy issues. I tried the new mouthpiece, and he was right – I could actually "feel" the notes. It did take some time to regain stamina after changing to the thinner rim, but the improvement was so much better. While changing to a thinner rim might not work for every player, I have noticed in my own forty-plus years of teaching, that the thinner rim generally improves accuracy.

I discovered Max Hess when I was preparing for a lecture on immigrant horn players who influenced horn playing in the US from the 1880s to 1940. The lecture was given at the 49th and 50th International Horn Symposiums in London and Muncie, Indiana. I wanted to learn more about this player who I now feel deserves more recognition for his insistence on accurate playing. Max Hess was elected an International Horn Society honorary member in 1971.

Request to Readers!

I have a collection of recordings by several famous early players who were recorded on the Edison and Mapleson wax cylinders through players of the 1940s who had their performances recorded on discs which have been transferred to our modern technology. Being able to listen to players like Xavier Reiter and Anton Horner gives us a sound legacy which allows all of us to understand where we have come from sonically.

The one important player I have not yet been able to hear is Max Hess. Supposedly, there are recordings of

Hess playing the Mozart 3rd Concerto with the Cincinnati Conservatory Orchestra and a private recording of him playing the Strauss 1st Concerto. I have been unable to locate these or any other recordings even after checking with specialists at the Conservatory, with the Cincinnati Symphony, and private leads in the Cincinnati area. If anyone in our readership knows the whereabouts of these recordings, I would so appreciate hearing from you. Thanks very much.

Acknowledgements

The following people were instrumental in the preparation of this article: Richard Martz, Cheryl Smith, Marilyn Bone Kloss, Richard Seraphinoff, John Ericson, Denise Root Pierce, Ben Cunningham, Charlie Bell, Chuck Ward, and Adam Unsworth.



Nicholas Smith retired from a 45-year career teaching and playing at the university level in 2016. For 42 years he taught at Wichita State University and was Principal Horn of the Wichita Symphony, a member of WSU's Wichita Brass Quintet and Lieurance Woodwind Quintet. He earned degrees at Pittsburg State University (BM) and the Eastman School of Music (MM, DMA, and Performers Certificate). Principal teachers include Verne Reynolds, Milan Yancich, Philip Farkas, Roland Berger, and Vincent DeRosa.

¹The Art of French Horn Playing, Evanston, IL, Summy-Birchard, 1956.

²Obituary for Max Hess, *Boston Sunday Globe*, January 26, 1925.

³Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, September/October 1967, P. 6.

⁴Gloria Negri, "At 93, he ignores life's sour notes," *Boston Globe*, May 1971.

⁵Ibid

⁶Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, January/February 1968, P. 7.

⁷Obituary for Max Hess, *Boston Sunday Globe*, January 26, 1925.

⁸Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, Sept/Oct 1967, P. 7.

⁹Obituary for Max Hess, *Boston Sunday Globe*, January 26, 1925.

¹⁰Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, September/October 1967, Jan/Feb 1968.

¹¹Ibid.

¹²Ibid.

¹³Ibid.

¹⁴Ibid.

¹⁵Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, September/October 1967, P. 6.

¹⁶John Ericson, "Before Farkas: Anton Horner on Tonguing" *Horn Matters* online August 18, 2009.

¹⁷Ibid.

¹⁸Richard Seraphinoff, email to writer, November 22, 2002.

¹⁹Milan Yancich, "Max Hess – Out of the Past," *Woodwind World*, January/February 1968, P. 7.

How to Try Out Horns

by Kenneth Pope

Trying out horns can be a daunting task, as there are *so* many makes and models within each price range. Here are tips, do's and don'ts, to help you feel more comfortable when entering this terrain.

In-Shop Etiquette

Do

- Get recommendations from your teacher.
- Know your budget beforehand.
- Bring your own horn and mouthpiece.
- Prepare short excerpts
- Know *why* you're horn shopping.

Don't

- Try too many horns
- Shop for a mouthpiece at the same time.
- Be afraid to ask questions.
- Limit makes based on prejudices.
- Buy if no trial period is offered.

Symposium Etiquette (same as above plus these)

Do

- Know where your bell is pointing.
- Ask to play in a private room.
- Empty the water.
- Set the horn back down exactly where it was.

Don't

- Blast just because you can!
- Pick up just any horn!
- Block paths in the exhibit area.

Do's

Get recommendations from your teacher. If you're about to enter college, don't run out to get a new horn without contacting your soon-to-be teacher, who may tell you a specific make and model, or may say, "Whatever you feel comfortable with."

Know your budget beforehand. Don't take out a horn with the hope of determining later how to pay for it. Get financing set up before you walk in the door.

Bring your own horn and mouthpiece. Compare and contrast what you're used to with what you're purchasing. Don't buy something that feels comfortable only to find out that it feels comfortable because it's just like the horn you already own.

Prepare a few excerpts that are short and of different styles. If you play the "Long Call" on every horn, and you will probably try quite a few, you'll be exhausted quickly. Try the opening fanfare to Strauss 1, something lyrical like a few bars of Tchaikovsky 5, some light Mozart, something high and something low. As you narrow the field, you can play longer passages to find the nuances in each of your candidates.

Know *why* you're horn shopping. Are you tired of your horn and want something else? Are you joining an orchestra that requires a certain wrap? Does your horn have insurmountable problems? Knowing why you want a new horn will help you and the vendor choose the right instrument for you.

Don'ts

Don't try every horn just because you can. You will be confused to the point of not being able to make a choice and the vendor will not be happy to have to empty and oil every horn you've tried.

Don't shop for a mouthpiece while also shopping for a horn – too many variables for you to know if the reason you like (or don't like) a horn is because you're also playing a new mouthpiece.

Don't be afraid to ask questions or ask for help. Your questions help the vendor know how much to help or not.

Don't limit yourself to certain makes because you once played one and didn't like it, or a friend told you the horn maker was bad. A reputable horn shop will help you find the horn that is right for you. The interaction between you, the vendor, and your teacher will make the process of exploration enjoyable.

Don't buy a horn if there is no trial period! A horn might sound great in a shop, but not work for you in the hall, for example. If the vendor doesn't offer a trial period, go somewhere else!

continued

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<https://linktr.ee/hornsociety>

Exhibit Etiquette (all the above plus these)

- Don't just pick up a horn – it's best to ask first.
- Be aware where your bell is pointing; make certain you're not aiming at someone.
- Don't block paths of travel in the exhibit area.
- Don't blast for fun just to make noise in an already noisy room.
- Shows are noisy; don't be afraid to ask to take a horn to a private room to try.
- Empty the horn after you play – extremely important these days.
- Set the horn down exactly as you found it. Many instruments have been damaged over the years due to inattention to this!

These are just a few guidelines, but they should help ease tensions for the customer, the other attendees, and the vendor.



Kenneth Pope is a freelancer in the Boston area, proprietor of Pope Horns, and a member of the IHS Advisory Council, and he has exhibited at horn workshops and symposiums for many years.

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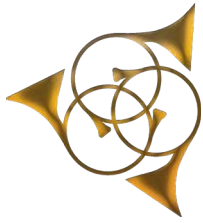


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The "Student Corner" column features content by and for horn students. Students of all levels are invited to submit material to Column Editor Lauren Antoniolli at lr-antoniolli@wiu.edu.

Performance Anxiety and the Horn by Mika Judge

Franz Strauss never publicly played the concerto his son wrote for him due to the risk of a poor performance, but I've given multiple poor performances in public of Richard Strauss's Horn Concerto No. 1, which means I have Franz Strauss beat at least in that regard.

I used Strauss 1 to audition for colleges, but by the time I was planning my junior recital this year, I sympathized with Franz Strauss. I worried about delivering a poor performance of the flashy piece, in my case due to stage fright and the associated physical symptoms, which had worsened in college.

Performance anxiety in horn players takes a special form. The horn's notorious inaccuracy rings out over the entire orchestra, both literally and figuratively. Everyone knows the horn is likely to miss notes, and everyone is likely to hear it happen. I think the horn is the closest instrument to singing, because the musician's physical self is so directly connected to the produced sound. We embody the note we're playing with our embouchure, oral cavity, and airstream more than an instrument with strings, keys, or more distant partials does. For some students, the unpredictability of the horn is exaggerated in the mind and becomes a barrier to confident music-making. And even if one disagrees with the word "unpredictability" or the singer-horn connection, it's fair to say that the nature of the horn either attracts or creates a specific neuroticism.

As someone familiar with this horn-specific complex, in preparation for my recital I read Dr. Don Greene's book *Performance Success: Performing Your Best Under Pressure*

and followed the 21-day performance preparation inside. I had been given two copies of the book the previous Christmas, which perhaps indicates the level of performance *un*-success I'd been struggling with. It's an excellent and interactive book that deserves a full read and careful re-reads. This is what I learned from my preparation process, in hopes that another student might be able to relate.

- **Mock Performing.** Dr. Greene's book recommends four specific mock performances for a small audience. I decided to do far more than that. My family, studio mates, and friends heard me perform more in the month before my recital than they had in the previous couple years. The looming prospect of my recital convinced me to take these risks of minor humiliation to ensure a larger success later, a view I wish I'd understood years ago. After a few performances for my friends, I started to enjoy their enjoyment of my repertoire. After enough tries in front of other horn players, I stopped false-starting my pieces. I had to keep trying to eventually have positive experiences, and I clung to these, reliving them in moments of doubt, as proof that I could perform; in fact, I *liked* performing.
- **Indiana Jones.** This brings me to a poignant point of Dr. Greene's philosophy, which is that sneaking in tentatively *does not* work in music

performance. One has to commit from the very start. My favorite exercise of the book, and a crucial one for horn players, is entering a room and playing the first phrase of my piece and rating how much I “went for it” out of 100, and repeating the exercise until I was “at least up to the level of Indiana Jones,” 90 and up. Indiana Jones would not shuffle towards a hanging vine, or toe the cliff edge nervously, or apologize for his leap. This entirely changed how I walked onstage, how I lifted the horn to my face, and how I played the first note of a piece.

- **“Bad Musician” Fallacy.** Very few of the things we dislike about ourselves or our musicianship are as bad as we think. To make a generalization, horn players are likely to take self-examination to an extreme, due to a typical perfectionism and the aforementioned self/sound conflation. A conversation or exercise that reasserts one’s value as a musician can prevent a lot of performance anxiety from ever occurring. This might mean playing/recording in a resonant space, asking a friendly audience how they were moved by your performance, or a conversation with a mentor about the inherent strengths of your playing. If you know you can play something worth hearing, you’re less likely to hesitate in fear of disappointing the audience.
- **Centering.** Dr. Greene’s approach appropriately revolves around Centering, a “focusing strategy that helps performers channel energy productively under extreme circumstances.” I’ve been told many, many times to learn how to Center. I always agreed it would be a great tool to have and generally forgot about it. Now that I know how to Center – to set an intention, find a focus point, breathe out tension, find my center (a point “two inches below your navel and two inches into your body”), repeat my Process Cues (“simple, supportive directions” like “keep the air flowing” or “support”), and direct my energy out to my focus point – I always do it before I play, even if it is alone in a practice room. I found that with practice I could calm down quickly, and even during the stress of my recital, I was able to achieve at least partial mental quiet and focus, which is invaluable.

- **Interpreting Events.** Something uncanny about Dr. Greene’s book was how he predicted that in the days before my recital, trivial events bothered me. The concert office forgot to print my programs. My lips felt funny. “You need to interpret [such events] correctly,” reads the section in the book addressing this. “Let me help. Whatever it means, it means you are going to perform well.” I loved this air of certainty, which rang throughout the entire book and influenced my approach to all kinds of situations.
- **Enjoying Your Audience.** A few friends asked me, “Have you considered that the audience *wants* you to do well?” I was so worried about my stage fright I had forgotten the nature of my audience and of any audience; a group of people hoping to experience something good with the performer. “Lighten up,” Dr. Greene says helpfully towards the end of his book. “This is not life and death.” More people came to my recital than I expected. As with all things, I interpreted it to mean I was going to perform well. I Centered again, thought, in capital letters, my Process Cue “GO FOR IT,” a phrase I’d say to myself probably 40 times that night, and went for it.

It would make for a satisfying narrative if I played Strauss 1 as the opening piece on my recital. But I played Mozart 4, which I now understand requires an Indiana Jones-sized leap to begin, which I made and landed safely.

I believe that performance anxiety can’t be discussed enough, especially early while horn players are still students. While my work on my stage fright is not over, I learned several lessons through my own experiments and from the advice of *Performance Success*. In a way that I haven’t in years, I look forward to playing for people. And I look forward to taking up Strauss 1 again.

Mika Judge is a junior at The Peabody Institute of The Johns Hopkins University, where he studies horn performance and music education. He enjoys reading, writing, and rehearsing late at night with his horn quartet.



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Creative Technique

Horn Games: Horn Olympics & Pedagogy Password

by James Naigus

For those who teach, especially those who teach in higher education, and *especially* those who teach in higher education during a long stretch of classes without a break (such as when I'm writing this article), you know how important it is to add levity to the general

Horn Olympics

(Cue non-copyright John Williams fanfare facsimile.) Welcome to the Horn Olympics! Before you is a set of challenges where only one will emerge victorious (though many consolation prizes may be awarded). The group is divided into four teams. Each team nominates a representative for each event. (Aside: You can tell the groups what the event is before nomination, or save it for after for a surprise!).

The events will be scored as follows:

Gold=3 points | Silver=2 points | Bronze=1 point

Last=no points | DQ=disqualified.

The events:

- **Lip Trill Sprint.** fastest lip trill (must be two seconds sustained or longer)
- **Quietest Dim.** diminuendo on a second-line G to as quietly as possible
- **Rapid Fire Tonguing.** fastest multiple tongue
- **Awoooo.** best wolf impression
- **Agility Battle.** at MM=60, start on middle C and go chromatically up, slurred, always returning to C, as high as possible without chipping/missing
- **Birdie.** Best/loudest whistle
- **Finger Twister.** fastest B to C trill using valves – must sustain for at least three seconds at speed
- **Au Natural.** best/most in tune and timbrally even C major scale without valves
- **Stop it!** Brassiest third-space C stopped note (read: not necessarily loudest)
- **Reaching Down.** lowest note possible played on instrument
- **Busy/Buzzy Bee.** longest note held buzzing on the mouthpiece
- **Salacious Slur.** most beautiful/clean F-F (à la Strauss Concerto No. 1) slur
- **Chrome.** fastest C to C one octave slurred chromatic scale up and down – missed notes warrant a DQ
- **Vibrato.** widest vibrato on a sustained pitch (shakes warrant a DQ)
- **Clicky.** noisiest valves
- **Flips and Stuff.** fastest F-Horn Overtone Series 5-6 slurred partial tremolo

As you can see, while most of the games are technique related, many exist simply to be fun and funny! Music can be serious business, but laughing is a necessity. At the end, all the points are tabulated and one team is crowned the Horn Olympics winner!

environment. I love to devise games to play with the greater studio (these could be done with any age or size group), especially games that incorporate or highlight elements of technique. In this article I will share two of these games.

Pedagogy Password

Pedagogy Password, aka “What is wrong with this person” is a fun game where students are paired up with one another, one as the student and one as the teacher, being sure that everyone gets to try both roles at some point during the game. Every student will play the same music – this could be Kopprasch 1, the solo from Shostakovich 5, or any selection of your choice. The student will then draw a malady/issue from a hat, perform the excerpt with this issue, and the teacher will have to figure out, in real time, what the problem is. The fun part is being creative with the types of issues. Here are some examples I've used in the past:

- Playing too loudly
- Playing too softly
- Quick small breaths
- Wrong articulations
- Hand too far in the bell
- Hand position too covered
- Lazy posture
- Barely using air
- Inconsistent sense of time
- Transposed in E-flat
- Pinched sound/vowel
- Vowel/oral cavity too open
- Strange way of holding the horn
- Too much movement while playing
- Air attacks only
- Super swells (wah-wah)
- Notes too short
- Forgets to breathe
- Hums into horn instead of playing
- Speed demon (too fast)
- Adds random accidentals

You can either let everyone else in the room onto the issue (teacher covers their eyes/ears) à la the game show *Password*, or you can keep it a secret and watch as people have their light-bulb “aha” moment!

I guarantee these games will add some fun and levity to your studio class or group practice. Let me know of other Olympic games or playing issues that you come up with!

James Naigus is the Lecturer of Horn at the University of Georgia. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast “The Complete Musician.” His favorite mode is Lydian and his current favorite cereal is Lucky Charms. jamesnaiguscomposer@gmail.com.

MILITARY MATTERS

Career Opportunities in US Military Bands

Erika Loke, Column Editor

This article covers military band opportunities for US citizens and residents. If you are a member of a non-US military band and would like to share details about opportunities in your country, email ihsilitarymatters@gmail.com and we would be honored to feature them in this column.

Air Force Band Ceremonial Brass Horns (L-R): MSgt Mike Hampf, MSgt Tara Islas, SMSgt Emily Justiniano, MSgt Kate Fitzpatrick, TSgt Chris Brown



The US Military is the single largest employer of musicians in the entire world. The military lifestyle is not for everyone, but for hornists who can meet the entry requirements and don't mind wearing a uniform other than concert black, it can be an incredibly rewarding career.

Duties and Eligibility Requirements

All US military hornists do three things in their bands, with the ratio of them dependent on the specific band and their individual career goals: (1) perform as part of military ceremonies, (2) play concerts, and (3) office work or other military duties. For example, my band, The US Naval Academy Band, plays about 10 concerts a year, but during our busy weeks, we might perform at 10 ceremonies in a week. A band that is primarily a concert band, such as The US Army Field Band, might be closer to the opposite. Some hornists may find the idea of ceremonial music – e.g., Sousa marches – less exciting than Mahler symphonies, but military ceremonies have the lifestyle advantage of mostly occurring during the daytime hours. This schedule frees up time for civilian freelance/teaching opportunities or evening/weekend time with family or friends who are on a “normal” school or work schedule – a major challenge for most orchestral jobs!

For all US bands, another significant difference from a civilian orchestral position is that bands are mostly self-run and all members are expected to take on a duty besides playing the horn. I spend 10 hours in an average week on my office duties (in my case, planning for the Brass Ensemble concerts, instrument and Information Technology management, and work related to Navy pregnancy and parenting policies). The biggest upside I see to this is a sense of

agency that doesn't generally exist in orchestras. Compared to most orchestral musicians, military musicians also get more say in the repertoire that is performed, which includes more performance opportunities for arrangements or original compositions.

The US military offers two categories of band careers: (1) full-time active duty and (2) reserve/National Guard (part time). Within the full-time bands, the two initial career paths are premier bands and regional bands. All US military instrumentalists are enlisted service members. Generally, only band directors/conductors are officers. Some requirements for enlistment vary by band/branch (such as age and training commitment), but some requirements are the same for all military service:

- complying with height/weight standards
- no disqualifying medical conditions
- no legal issues
- willingness to comply with randomized drug testing
- 3-4-year initial enlistment commitment
- legal US citizen or resident.

All requirements are subject to change. A recruiter from a branch that interests you is a source for discussing eligibility.

Benefits

Benefits for all full-time bands include:

- Starting salary of \$22-75k USD per year, with significant tax advantages
- 30 days paid vacation per year
- Medical insurance for self and dependents
- Post 9/11 GI bill (pays for college expenses, worth up to approximately \$112k USD, and can even be transferred to a dependent after 10 years of service)
- Thrift Savings Plan matching (retirement plan like a 401k), as well as pension eligibility after 20 years of service
- Some branches also offer student loan repayment

In addition, benefits that all full-time and-part time military musicians are eligible for include:

- Access to VA home loans (competitive rates and other guarantees)
- College tuition assistance (for those who have not yet completed a master's degree)
- Public student loan forgiveness program
- Access to military recreational facilities and shopping facilities
- Access to high-quality, affordable childcare
- Many types of private businesses offer military discounts

Premier Bands

All the premier bands come with active duty E6 starting pay (currently \$62-75k USD, depending on location, branch, and number of family members) and permanent assignment to that band. Highly competitive auditions are held only when these bands have vacancies, and auditions are announced on the bands' websites and through major publications, such as the *International Musician*. Some pre-

mier bands require that applicants meet with a military recruiter to confirm eligibility before auditioning, but this is *not* a commitment to military service. Current service members (including regional band members, reservists / National Guard, and members of other premier bands) are generally allowed to take premier band auditions with the approval of their chain of command.

US Army Field Band. Fort Meade, MD, travels approximately 100 days of concert touring a year as the premier touring musical representatives of the US Army. Requirements: age 17-34, attend 10 weeks Army basic training upon selection

US Army Band "Pershing's Own." Washington DC, Concert Band and Ceremonial Band provide musical support and concerts for US leadership in Arlington National Cemetery, White House, Pentagon, and DC region. Requirements: age 17-34, attend 10 weeks Army Basic Training upon selection.

West Point Academy Band. West Point NY, provides musical support for the US Corps of Cadets, including ceremonies and concerts in the region. Requirements: age 17-34, attend 10 weeks Army basic training upon selection.

US Marine Band "President's Own." Washington DC, provides musical support for the President of the United States and the Commandant of the Marine Corps, including ceremonies, concerts, and an annual tour. Requirements: age 17-28, with possible waivers up to 34, need secret level security clearance upon selection, no basic training requirement.

US Navy Band. Washington DC, Concert Band and Ceremonial Band provide musical support to the President

of the United States, Department of the Navy, and other senior leadership, including ceremonies, concerts, and touring. Requirements: age 18-41, attend 10 weeks Navy basic training upon selection.

US Naval Academy Band. Annapolis MD, provides musical support for the US Naval Academy, including ceremonies and local concerts. Requirements: age 18-41, attend 10 weeks Navy basic training upon selection.

US Air Force Band. Washington DC, Concert Band and Ceremonial Brass perform regional concerts and tour, as well as provide musical support for high-level ceremonies around DC. Requirements: age 18-39, attend 8 weeks Air Force basic training upon selection.

US Air Force Academy Band. Colorado Springs CO, provides ceremonial support to the US Air Force Academy and performs concerts in nearby states. Requirements: age 17-39, attend 8 weeks Air Force basic training upon selection.

US Coast Guard Band. New London CT, only band of the US Coast Guard; performs high profile ceremonies and concerts around the country, including two annual tours. Requirements: age 18-42, need secret level security clearance upon selection, no basic training requirement.

Regional Active-Duty Bands

Starting pay is \$22-50k USD per year, depending on the branch, location, educational level, and number of family members. Audition procedures, assignment process, and other requirements vary according to the branch.

Army. The US Army has 20 Regional bands throughout the world, and musicians rotate between them. Interested hornists should contact an Army recruiter for more information on auditions. Musicians are hired monthly. Requirements: age 17-34, attend 10 weeks Army basic training, followed by 10 weeks assigned to the Army School of Music for Advanced Individual Training.

Marine Corps. The US Marine Corps has a Musician Enlistment Option Program for interested hornists. There are 10 full time Marine Field Bands throughout the world, and musicians have a secondary mission as Auxiliary Security Marines. Contact a Marine Corps recruiter for more information about auditions. Requirements: age 17-28, attend 13 weeks of Marine Corps recruit training, followed by 21 weeks assigned to the Navy School of Music.

Navy. The Navy has 9 Fleet Bands throughout the world, and musicians rotate throughout these bands every few years. Multi-round live auditions are held periodically at a specific site. These are announced on Navy Music's website. Requirements: age 18-41, attend 10 weeks Navy basic training upon selection, followed by 21 weeks assigned to the Navy School of Music.

Air Force. The Air Force has 9 Regional Bands throughout the world. Vacancies are announced for specific bands on Air Force Music's website like the premier bands and live auditions are held on-site. Musicians may be moved between bands, as needs dictate. Requirements: age 17-39, attend 8 weeks Air Force Basic training upon selection.

continued

Part-Time Bands

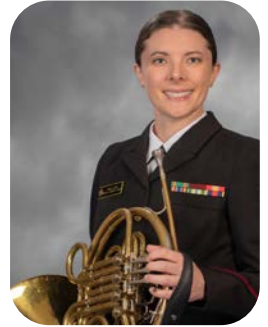
Part-time bands involve a commitment of one weekend a month and two weeks of drilling every year, as well as the possibility of activation to active duty. Reserve and National Guard musicians are typically only assigned to one band during their careers, which can be helpful for cultivating a freelance music career, attending school, or holding another day job.

Army. The US Army has 16 reserve bands and 51 National Guard bands in the US. Contact an Army recruiter, Army Music, or reach out to a specific band for more information on auditions. Requirements: age 17-34, attend 10 weeks Army basic training, followed by 10 weeks assigned to the Army School of Music for Advanced Individual Training.

Air Force. There are five Air National Guard Bands in the continental US. Contact the bands directly for more information on auditions (listing on Air Force Bands' website). Requirements: age 17-39, attend 8 weeks Air Force Basic training upon selection.

Thank you to Louise MacGillivray for suggesting the topic of this article!

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



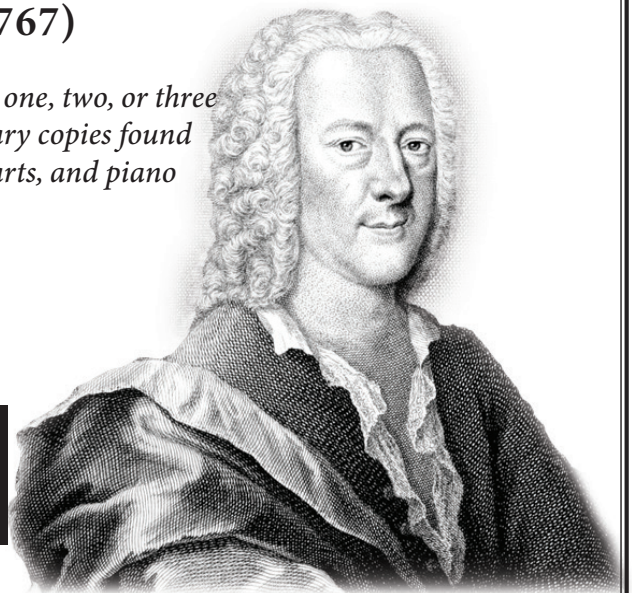
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Ellie Jenkins, Column Editor

Richard Seraphinoff: Historic Horns

After roughly forty years as one of the world's preeminent horn makers, Richard Seraphinoff needs little introduction here. His name comes up immediately in every discussion of natural horns and historic performance practice. By his own estimate, he has built over 600 horns, all while constantly researching to improve his designs, teaching his studio at Indiana University, and most recently publishing a novel starring a horn player! Additional material for this article is taken from Horn and More: The IHS Digital Newsletter, Volume 2 Issue 9, September 2016.



Ellie Jenkins: How did you start out as a horn player? Did you choose horn, or did horn choose you?

Richard Seraphinoff: Unlike a lot of our IU horn students, I started rather late on the horn. I played trumpet from elementary school through my junior year of high school, and in my senior year I picked up the horn, immediately fell in love with it, and haven't set it down yet. The voice of the horn, the music written for it, the personality of the horn as the "soul of the orchestra" as Robert Schumann called it, fit my personality. Yeah, I could say it chose me.

EJ: Who were your teachers/ where did you study?

RS: My first teacher, the one who taught me the basics, how to finger middle G, and everything else for just a few months, was Tom Bacon, who in the early 1970s was assistant principal horn in Detroit; when he left that position, Lowell Greer was his replacement, and I studied with him through my last year in high school. Lowell taught me not only valve horn, but also natural horn, and got me started in making natural horns. My undergrad teacher at Wayne State University was Eugene Wade, principal horn in Detroit, who was a good teacher of solid technique and orchestral repertoire. While studying with him, I had the opportunity to play as an extra and sub in Detroit numerous times, which was my first chance to play in a great horn section of a professional orchestra. After playing in the opera in Detroit and in the Toledo Symphony for a few years, I decided to get a Master's degree from Indiana University, where I studied with Philip Farkas, and with all the other teachers who were at IU during that time, including Robert Elworthy, Michael Hatfield, Myron Bloom, Meir Rimon, and several other guests. It was a great time to get exposure to a lot of different teachers.

EJ: As a college/conservatory student, what were your plans for your career?

RS: As with most of us in the 1970s, I thought there was only one path to success, and that was to get a job in a professional orchestra, and that was the one and only goal. When I went back to school, my goal was to learn to play better auditions and get a better job. Then I became interested in early music, chamber music, instrument making, horn history, and all the other things that have occupied the last 40 years, and never actually played another audition. We now teach students that there are many paths to success as a horn player.

EJ: When did you start to play natural horn? What was the "status" of natural horn in the US at that point? In Europe?

RS: Natural horn was a big part of my high school studies with Lowell Greer. I would play a Kopprasch etude for him and he would say "Fine, now let's hear it on the natural horn." The natural horn scene was in its infancy in the US, a few years behind what was happening in Europe, and Lowell was one of the founders of a school of natural horn playing in the US.

EJ: How did you start building natural horns? What was the basic process? Were there many available horns to research when you started?

RS: One of the reasons to start building horns was that in the 1970s, there weren't many good copies of early horns being made, and antique horns were expensive. The best alternative for a student was to build one in Lowell Greer's basement shop out of existing horn parts.

continued

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From *Horn and More* article:

From Lowell I learned not only to play the natural horn and the valve horn, but also got my first instruction in instrument repair and making. One evening after my lesson we went into his basement with an old French horn-shaped mellophone, and emerged a few hours later with dirty hands, a few cuts and burns, and a simple natural horn with a couple of crooks so that Lowell and I could play the Handel Water Music with the Ars Musica Baroque Orchestra in Ann Arbor, Michigan. Over the next year or two, we made other horns using mostly modern parts, and that was the beginning of my hands-on work in horn making.

EJ: When did you start building horns for other people?

RS: As we worked with natural horns made from modern parts, it became obvious that actual 18th and 19th century horns had different dimensions, and it became necessary to start copying original horns in all their dimensions and characteristics. This led to the measuring of instruments in Louis Stout's collection, making forms and tools to reproduce them, and making my first real copies. In the early 1980s, as an IU grad student, I was ready to start making horns for other people. I actually had the audacity to ask Philip Farkas if he would invest in my business and loan me money for tooling, materials, and equipment to get started, and to my utter astonishment he did! I was able to pay the loan back within a year with the money I earned from selling my first horns.

From *Horn and More* article:

I had the good luck to make the first few of these horns for Francis Orval, Kristin Thelander, William Purvis, and a few others who played them in important places. I made quite a number of this model of horn for about eight years, and it was true to the original in its dimensions, but I needed to go further in the construction methods. The next few years were spent making the move to single-piece or gusseted hammered bells with garlands rather than modern two-piece spun bells, developing other natural horn models for other periods of music, studying historical mouthpipe tapers, and working with historical horn mouthpieces. These and many other details were necessary to pursue in order to feel like I was really working at the cutting edge of historical horn making. This involved a lot of visits to museums and private collections to measure instruments and make drawings. Over the next thirty years, I gathered designs for horns from the Baroque period

by J. W. Haas, J. Leichnambschneider, and Christopher Hofmaster, and Classical and Romantic period horns by Anton Kerner, M. A. Raoux, A. Halari, A. Courtois, and L. Uhlmann, for a full array of instruments with which horn players in period instrument groups can have the proper instruments for all of the periods of music they need to play.

EJ: Did you do any formal training as an instrument builder?

RS: I wouldn't call it formal. I learned much about metal work and tools in general hanging out in my father's shop where he built airplanes (real ones that we flew in), and then what I learned from Lowell, and a few day trips to visit makers like George McCracken, Walter Lawson, Steve Lewis, and others. I also did a minor in silversmithing at IU, and eventually learned a lot from Robert Barclay, the natural trumpet maker with whom I eventually developed a series of courses in brass instrument making that we still offer every summer both in the US and in Europe.

EJ: What sources were available to you early on, as you worked on both playing and building natural horns?

RS: There were few written sources for natural horn technique 40-50 years ago, but gradually we were all able to find treatises and method books, like Punto, Dauprat, Gally, and others that gave us insights. Thanks to many scholars who have now done a lot of research and writing, we know much more about the early horn. There is to this day little written about historical horn making. That's something I need to do someday soon.

EJ: How long have you officially been in business building natural horns now? About how many horns do you build in an average year?

RS: I started making horns for other people in 1983, and haven't stopped since then. I'm able to make 12-15 horns a year. If I did nothing but make horns, I would make one every two weeks. That means there are probably about 60 horns in an average natural horn, depending on the number of crooks.

EJ: How have you seen the thinking about natural horn playing and historically-informed performance change over the course of your career?

RS: It has changed a lot in over 40 years. As I said earlier, we know a lot more about what authentic horns for different periods are, and much more about their playing technique.

EJ: What are the main models of horns that you build?

RS: I make three French early 19th century horns, two German/Austrian Classical horns, three different early 18th century Baroque horns, and two 19th century early valve horns. [Editor's note: individual models with descriptions can be found at Rick's website.]

EJ: You've built only one double horn, correct? No interest in carrying that further? What other one-off instruments have you built?

RS: There have been many other types of natural horns that I've made on special request for customers. The one double horn that I made of all new materials was for my wife's 50th birthday. Celeste plays on that horn to this day. It was a very straightforward Geyer wrap horn. I even named it. It's called "Das erste und letzte." A picture of it appears on the cover of *Guide to the Solo Horn Repertoire* written by Linda Dempf and me and published by Indiana University Press.

EJ: How did the natural horn workshop come into being, and how has it changed over time?

RS: In 1993, I decided to give it a try, and it has been offered every year since then, except for 2020 and 2021 due to the pandemic. We have refined the schedule and added a lot of things over the years, but the general format of daily morning masterclass with piano, afternoon lecture/playing session, and evening trio and quartet rehearsals, with individual lessons in between has remained the same. The information given in the course has grown over the years as our knowledge of the early horn has expanded.

EJ: How long have you been teaching at Indiana University? I know you teach modern horn as well, but were you hired particularly for your expertise in historic horn playing?

RS: I teach both horns at IU, usually 10-12 modern horn majors, 6-7 natural horn elective lessons, and a brass literature class. I joined the faculty in 1986, and I'm sure the package of both horns and brass literature and history helped.

EJ: Is your research an offshoot of your horn playing/building, or vice versa?

RS: The horn playing came first, then soon after horn building, and those inspired my interest in research and writing.

EJ: What are some of the research projects that you've been involved with?

RS: One of the most interesting was making instruments that could be played in an MRI scanner for the MRI project, and actually going into the scanner to play for the researchers. To make the MRI instruments, I had to make a long flexible plastic mouthpipe and tubing that the player could play with a plastic mouthpiece inside the scanner. The plastic tubing led out to a brass horn bell outside the machine. The player must lie on their back in the scanner and can only play the open overtones of the E-flat horn. It's a weird sensation to lie on your back and play with the sound coming out of the horn about eight feet away from you.

EJ: During the MRI research, what did you discover about your playing technique?

RS: No real revelations about my own playing, but it was fascinating to see what takes place inside your mouth when you breath, play notes, slur, and do articulations and dynamic changes. Particularly fascinating to watch were

the lip trill and double tonguing. Very sophisticated things are happening when we do those things.

EJ: How did the novel, *Corno Da Capo*, come about? How long did it take to develop and write it?

RS: The idea for the book goes back more than 30 years, but I started writing it about 12 years ago. It was an attempt to present an important transitional period of horn playing in a form that is an easy and enjoyable read, and with documentation of all the actual historical facts, though the story itself is fiction. I have a couple of ideas for future books that will have the same purpose – to teach about horn history and historical performance practice in the context of a work of fiction. Stay tuned!

EJ: You had an accident that severely inhibited your playing. Are you playing much these days?

RS: After the accident, I tried to recover and play a little, but it essentially ended my performing career, so I no longer play in any performances. The transition to the second half of life went right into better teaching, more horn making, and writing. My accident made teaching, writing, and instrument making much more important parts of my work, and in a certain sense more lasting contributions to the field than simply performing, though I have to say, I had the time of my life for about 30 years performing on both kinds of horns.

EJ: Has your approach to teaching natural horn (or teaching in general) changed over time?

RS: My approach to both horns has changed a lot with time. For a brief overview of what goes on in my valve horn studio, you can look at an article on my website, under articles, where you'll find a document called "Practicing the Horn" that I give to every new horn student who joins my modern horn class at IU. I could write a separate article on how my natural horn teaching has changed, but some of the highlights include now teaching that the Baroque horn can be played in what we now believe to be the true authentic way without the hand in the bell, correcting out of tune overtones with the embouchure only, and it can also be played with ventholes or hand technique, which are not historical techniques that were done at the time. On the Classical horn, I used to have students play open note pieces and duets for a while before introducing stopped notes, and now I introduce the Classical horn as a fully chromatic instrument from day one. I have also started doing more teaching in groups of three or four, which makes them play together, tune with other people, and gain ensemble skills on the natural horn. Both of those approaches seem to get them playing better sooner.

EJ: When you were actively performing, what were some of the groups you regularly performed with? What were some of your most memorable performances?

RS: I mentioned some of the modern horn playing I did earlier. On the natural horn, which has always been a much more free-lance business, I had the opportunity to play and

record with groups all over the country, from the Smithsonian Chamber Players to the Philharmonia Baroque Orchestra of San Francisco, and everything in between. The most memorable performances were solo concertos and being on recital programs at IHS workshops. The other favorite playing experience was with my chamber group, Cornucopia, horn and string quartet, with which we played a lot of concerts and made two CDs. We recorded the Mozart Quintet K. 407 and other German works on one CD and the Anton Reicha Quintet Op. 106 and other French works by Dauprat and Duvernoy on the other, all on natural horn with classical strings.

EJ: What are the benefits of learning natural horn for the average horn player?

RS: Natural horn is good for every aspect of modern horn playing, including training your ear, fine control of intonation, agility, accuracy, better understanding of the function of the hand in the bell, understanding the characteristics of the different crooks, and much more.

EJ: What do you think led to the rebirth of interest in natural horn playing and in historical performance as a whole? About when would you say that started?

RS: The period instrument movement really got started in the 1960s and grew both in the US and Europe. I think the curiosity to know how the music sounded to the composers, players, and audiences of previous centuries led to people reproducing instruments and learning to play them.

EJ: It seems to me that Europe offers many more opportunities for natural/historical horn players than does the US. Do you think that's true? What's the state of the business in the US, in your view?

RS: There are more groups, and more performance opportunities in Europe at this point, but there is still a lot of activity in the US with major groups like the Philharmonia Baroque Orchestra of San Francisco, Apollo's Fire of Cleveland, Boston Handel and Haydn Society, Boston Early Music Festival Orchestra, and others, plus smaller groups in cities around the US. There are more opportunities than ever to perform on natural horn in the US and I'm sure it will keep growing. Modern orchestras are also occasionally asking their players to play on natural horn more and more often.

For more details about many of the topics discussed in this interview, see seraphinoff.com, along with the sources cited below.

"The Brass Horn Makers." *A Craftsman's Legacy*, Season 4, episode 6. Accessed via YouTube, <https://www.youtube.com/watch?v=ZWgt4vcqq4U&list=WL&index=22>, 22 February 2023.

Dempf, Linda, and Richard Seraphinoff. *Guide to the Solo Horn Repertoire*. Indiana University Press, 2016.

EJ: Do you have any general/basic advice for someone starting out to learn natural horn?

RS: As with all horn playing, find a good teacher, listen to the best recordings, read the *Method* of Dauprat, and the modern books about natural horn technique, of which there are several, and join the Historic Brass Society to keep up on the current research and writing on the early horn. And if you are able, come to the week-long Indiana University Natural horn workshop in June!

EJ: It seems appropriate to close with a quote from Professor Seraphinoff's 2016 article in the IHS Newsletter, *Horn and More*.

I thrive on variety. I teach modern horn, early horn, and brass literature and history at the Indiana University Jacobs School of Music, play horn, make horns, do research into horn design, construction and history, and write about the horn. "But wait a minute!" the astute reader will say, "That's not variety. That's all about horn!" Well – okay, it is all about the horn, but as we all know, there's a lot of variety under the subject of horn. Teaching is about working one-on-one and in classes with our talented IU horn players, helping them to develop their skills and move toward their goals. Playing is sharing music with the people who you are playing for, and the people you are playing with. Writing and researching are the academic side of things, and not done in real time with real people, but rather alone and at a leisurely pace, and often involve interesting travel. Horn making is just me and the metal, but I'm still working with people, making something that will be a tool that will make their work easier and more enjoyable. Over the past nearly 40 years, each one of these things has been an antidote to all of the others, and whether I am sitting on a stage, teaching horn at IU, sitting at my computer, or in my workshop, I always have the pleasant feeling of "I like this part best!"

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A Mindful Approach to Horn Playing and How to Stay Relevant

by Nicholas Fife

The music world is becoming more and more aware of the prevalence of performance injuries. According to an article called “Managing Temporomandibular Disorders in Performance Artists,” around 70% of musicians suffer performance-related injuries at some point in their lives (Shoup 2019). This puts into context the importance of mindful approaches to

our chosen art form. In 2016 I sustained a muscle tear in my upper lip due to overuse syndrome, a metal allergy, and a distorted embouchure in my low register. I do not want future horn players to suffer as I have, so the goal of this article is to help develop healthy habits that will lead to a long and prosperous career.

Healthy Playing Habits

After my injury, I took a few months off from playing and started trying to find a way to recover. This meant visiting multiple doctors until I found a specialist in Baltimore who had experience diagnosing and treating performance injuries. He stressed the need for a rehabilitation program for my injured embouchure. When I started playing again, it was not on horn, but instead on the bass trombone. I knew that learning a new instrument would

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**A warm-up and subsequent fundamentals routine should never be arbitrary.**  
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make me slow down and really relearn how to use my chops. The lower tessitura and larger mouthpiece of the bass trombone also helped ease my chops back into buzzing. Once I came back to the horn, my goal was to recreate the ease of playing that I found on the bass trombone. This has been my method ever since. If I am ever forcing or “muscling” something, I take a step back and reevaluate my fundamentals.

Fundamentals of Brass Playing

I have met a lot of brass players over the years who have warm up sessions that will take 45 minutes to an hour. We need to consider the purpose of warming up. Are fundamentals and warming up the same thing? In my opinion, a fundamentals routine and warming up are different. The purpose of a warm-up is to get your facial muscles ready for the physically taxing activity of playing a brass instrument. This is similar to an athlete. Before they start training, it is important that they stretch. Warming up is stretching for brass players. My warm-up routine consists of Remington studies on a first space F, using the B-flat side of the horn. I follow the Remington pattern and keep descending as low as I can go. After a couple minutes, my chops usually feel ready for my fundamentals routine. On days where my lips are stiff from performing, it is important to take more time warming up until my lips are ready.

The goal of my fundamentals routine is to address musical deficiencies and maintain certain aspects of my horn playing. My current routine consists of articulated low notes

using perfect fifth intervals, three-octave slurred arpeggios ascending chromatically, a five-step scale study alternating between tongued and slurred, lip slurs and trills, and a chromatic scale that covers the full range of the horn.

A warm-up and subsequent fundamentals routine should never be arbitrary. It should always be planned out so that your muscles are in their best condition and that you address important aspects to develop your musicianship. For example, instead of practicing the opening of *Ein Heldenleben* over and over, develop an exercise that addresses issues like flexibility and sound production in all registers. When you go back and practice *Ein Heldenleben*, the opening will be easier by having addressed necessary deficiencies through your fundamentals routine. It is important not to overdo your daily fundamentals, especially if you have a rehearsal or performance that day. Some fundamentals exercises will be extremely taxing and it is important not to overpractice. Take frequent breaks, or you may risk overuse syndrome and injury.

Embouchure

A brass player uses around 200 facial muscles when producing an embouchure. Everyone is unique, so there is not one embouchure that works well for all, but I do believe that there is a healthy range for mouthpiece placement. If the mouthpiece is placed too far from the center, the embouchure risks being distorted, which can lead to injury.

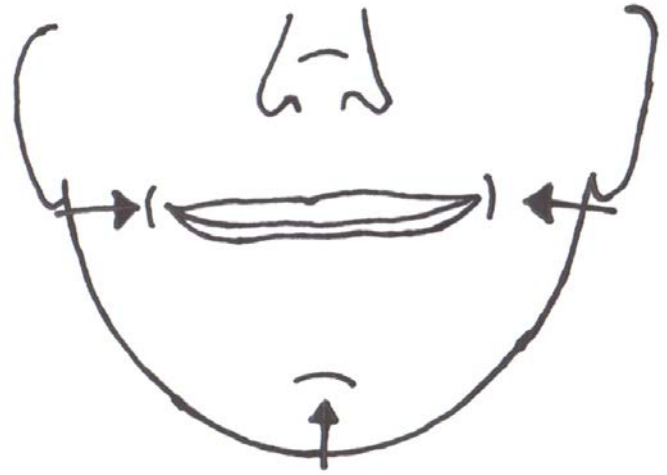
Farkas explains in *The Art of Horn Playing* that there are two main types of embouchures for horn players, *Einsetzen* and *Ansetzen*. With an *Einsetzen* embouchure you set the mouthpiece into the bottom lip, which means the player will inherently use more top lip (70/30). This embouchure typically works better for low horn players. *Ansetzen* players

set on the outside of the bottom lip, which means there is more of a balance between the top and bottom lips (60/40). Anchoring more on the bottom lip tends to work better for high horn players (Farkas 1956). There is also a divide on whether playing with a wet or dry embouchure is better, but it depends on the individual. I like to have moist chops, so that it makes register shifts more feasible, but some prefer a dry embouchure. Generally, horn players use a moist embouchure because of the size of our mouthpiece. We have a small mouthpiece, which can make register shifts more difficult with dry chops. That being said, we are all unique and have our own preferences, so we should all do what is healthiest and works best for us.

I like to think of the corners of the embouchure like the corners of a drum.

I like to think of the corners of the embouchure like the corners of a drum. When the corners of the drum are tightened, the pitch rises and, subsequently, lowers when loosened. Many of us know about the corners of our embouchure; normally we only think about having two corners, but I would like to propose that there are three: our two corners on the right and left sides of our mouths and a third right above the chin. See my illustration.

It is important to keep a relatively flat chin when playing the horn and it helps to think of this as one corner of the embouchure. It is always important to maintain the integri-



ty of your corners when playing, although, depending on the register, the tightness of the corners varies. In the upper register, it is paramount to maintain the integrity of your corners, due to the added pressure of playing in the upper register. As you descend into the lower register it is important to relax the corners, but never to the point that they break down. When you are getting tired, it is okay to feel a burn in your corners, but if you feel a burn or discomfort in the center of the lips, take a break. This means that your corners have broken down and you are putting too much strain on the center muscles of your embouchure.

Air Support

Air support is integral to a fully functioning, healthy embouchure. Without proper air support, too much strain is put on the face muscles, which leads to poor endurance and, potentially, injury. It is important to breathe deeply from the diaphragm, but let's take a second to address how to do that. Many educators ask their students to use their diaphragm, but they may as well be asking them to stand on their heads. The diaphragm is an involuntary muscle, so we cannot control it directly. If we breathe deeply down to our core and flex our abs, it activates the diaphragm, by pushing your internal organs up against it. This push helps move the air through your body, like a bagpipe. Depend-

ing on the register, you need to flex your abdominal core more to help speed up the airstream, particularly in the upper register. As you ascend, flex your abs and, as you descend, relax them, but never fully. There are two steps here. Breathe in deep from your gut and flex your abs to establish the foundation for your air support. It is important not to force air through your horn. Once you have followed these first steps, try to release your air naturally. If you need more or less air speed, follow the directions above. There are a few other ways to affect the air stream without forcing notes, though: specifically, the use of syllables.

Syllables

The proper syllable can make or break a note. Band directors often tell us to play with a wide "Oh" oral cavity, but sometimes that is not appropriate. I like to use "Oh" for low notes, "Ah" for the middle register and "Ee" for the upper register. When you adjust your oral cavity to say "Ee," it raises the tongue in the back of your mouth, which narrows the oral cavity, speeding up the air. Think about when you use a garden hose and place your thumb over the opening. What happens to the water coming out? It speeds up. You are essentially doing the same thing when

you use an "Eh" or "Ee" syllable. Fast air is the key to high notes, and this will help speed up your air. Think about how different vowels can be used to change your oral cavity for different notes. You don't always have to stick with the tired dogma of only using "Oh" and "Ah." Use your imagination and you can manipulate your airstream greatly through the act of utilizing different syllables. Syllables can also be flavored by the appropriate articulation or consonant, but one of my mentors reminded me that it is important to get to the vowel, because that is where the resonance lies.

Articulation

Articulation adds a particular flavor to the beginning and end of a note. Sometimes we want to enter with a soft whisper fading into silence and other times we need a sharp beginning which ends abruptly. A wide array of articulations can be used and it is always important to consider which one is most appropriate for the musical moment. In the previous section, we discussed syllables, and I would like to build on that material here. Placing the right consonant before the vowel is important. If I wanted to play a full-value note with a sharp articulation at the beginning, I would use “Tah.” There are many different combinations you can choose from – use your imagination: “Doh, Dah,

Deh, Dee, Toh, Tah, Teh, Tee, Thoh, Thah, Theh, Thee, Loh, Lah,” etc. Sometimes, for an abrupt staccato note, as in Stravinsky’s *Rite of Spring*, I like to use a tongue stop. This articulation is common among jazz musicians, and the horn section in the Cleveland Orchestra often employs this articulation, because of how their sound projects in Severance Hall. I use a “Dit” syllable to get this staccatissimo effect.

It is important not to let articulation interfere with your embouchure and how your air flows. The articulations and syllables need to feel natural and comfortable when you are playing. If you are ever forcing the note, take a step back and re-examine your fundamentals.

Lip Trills

Lip trills are an extremely useful ability. I started trying to learn how to do this my last year of high school. After practicing this skill for a few months, it was time to start applying to universities. The University of Cincinnati College-Conservatory of Music was my first choice. I had a lesson with Randy Gardner, and he had an explanation that just made lip trills click right there in the lesson. Here is what I remember him saying at the time: “Lip trilling is like driving on a two-lane road. You can think of each lane as the two notes of the trill. You could swerve from lane to lane wildly, or you can drive over the center lane and wiggle

slightly from lane to lane” (Gardner 2016). This visualization helped me find the place in between the two notes and discover how to be nimble about navigating through it.

Since then, I have thought of new ways to approach this concept, such as using syllables. I find that it is useful to think about the higher note of the trill on a higher syllable like “Ee.” The lower note should be a lower-sounding syllable like “Ah.” Start slowly and repeat the syllables until the air starts to spin and the trill activates: “Ee, Ah, Ee, Ah, etc.” Trills require fast air, like high notes. Many horn players think about spinning the air to achieve this.

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How to Stay Relevant in a Changing World

Horn players have always needed to adapt to keep up with the times. In the Romantic era, there was a transition from the natural horn to the single valve horn. In the 20th century, there was a shift from single horns to double horns. Today, we still need to adapt. We live in a world of almost infinite forms of entertainment, so it is increasingly difficult to stay relevant. Many audiences seem more interested in highly processed electronic music than in hearing a high-quality live classical performance. There are many reasons for this, but the accessibility of classical music is a large factor. The way we treat our patrons and performers is also of paramount importance.

Playing in a full-time professional symphony orchestra is the big show for most horn players. It is rare to find a

horn player who has not had dreams of playing in a symphony orchestra. I have played in several professional orchestras over the years, but it is getting increasingly hard to acquire one of these positions. Orchestras are folding all over the country and an ever-increasing pool of proficient horn players makes the few jobs available extremely competitive. I do not want to discourage people from pursuing an orchestral job, because it is possible to win. I have won a handful of smaller orchestral positions in my career, but many failures came between those few successful auditions. Many things can derail the career of an orchestral performer, like a pandemic, losing their job, sustaining a performance injury, or never winning an audition.

Diversifying

I started composing music while an undergraduate and, after about a decade, started getting good at it. Now, I get royalty checks every year for my published compositions. Truthfully, they are very small checks, but it is something. After my injury, I was forced to diversify my music skills even further. I could no longer practice enough to be

a full-time performer, so I needed to develop my musical mind. Composing and arranging became more common for me, and I started writing electro brass music. This is repertoire that features an electronic fixed track and, often, electric horn, using a guitar pedal board.

Making mutes for brass instruments also became a side

project of mine. The topic for my doctoral thesis was mute making for the horn, so I studied the acoustics of mutes as well as their construction, purposes, and application. This has also become a small revenue stream for me. Teaching has become my main way of making money with my musical knowledge. I currently teach at two different universities and have a few private students. In 2019, I also founded the South Carolina Brass Band as a nonprof-

it organization. This has allowed me to hire musicians for some gigs and give back. Recently, JD Shaw took over as musical director, and the band is adopting a full traditional British brass band model moving forward. I still do accept gigs if I feel my injury won't interfere with me doing a good job, but performing is no longer the main source of my income. Many potential careers are available for the aspiring horn player, so don't get discouraged.

**Life is about progress,
not perfection...**

Possible Jobs

There are many possible careers in music. In some cases, you have to be an amazing sight reader and not be afraid to make cold calls, like for Broadway and film score gigs. Many of these jobs have a standard audition or application process, but some are not as straightforward.

Orchestral performance, military bands, chamber music, pit orchestra, film scoring sessions, conductor, soloist, teacher, professor, lecturer, composer, arranger, electronic music, music administration, music technology, instrument tester, sales, etc.

Be Kind to Yourself

Playing the horn is an incredibly difficult pursuit, so it is important not to fill your head with negative self-talk. Life is about progress, not perfection, so take time to celebrate your successes, no matter how small or seemingly insignificant. Recently, a student of mine was upset because he couldn't do a lip trill after a few weeks of trying. I reminded him how long it took me to achieve this skill and

how much he had improved over the last week. If forward progress is being made and you are getting better, then be happy. If things need improvement, that's okay – just be honest with yourself and don't avoid what needs attention. Making achievable small goals on the way to a larger goal can be a great way to stay positive.

Performance Anxiety

Performance anxiety is a common problem for musicians. Nothing can replace confidence in yourself and your abilities, but Western medicine has supplied us with some help. I have taken beta blockers periodically throughout my performance career. They lessen the physical manifestations of performance anxiety, but you still need to keep your thoughts positive. Beta blockers allowed me to gain

confidence in myself after periods of self-doubt on multiple occasions. Right now, I do not always need to use them to perform because I am confident in my abilities, but there may be another time in my life where I need them. Life, like the horn, is difficult, so give yourself some grace. *Editor's note: Beta blockers are a prescription drug and should be used only under a doctor's care.

Epilogue

A wide world of music is out there to discover and it is important to be open to new ideas. My favorite horn teacher once told me that I should never stop being a student, always keep learning. If you ever lose that inquisitive nature, you should consider a change of career. I am paraphrasing but those were the wise words of Seth Orgel, Professor of Horn at Louisiana State University. Music has provided me with a rewarding life. I have performed all over the US and

Canada and have had a blast doing it, pun intended. Not everyone can say that their career is fulfilling, but I can. There is nothing like making beautiful music on stage with others, but I have also found teaching to be equally fulfilling, if not more so. I find myself getting just as nervous and excited for my students as I did for myself. In the wise words of Robert Pruzin, another one of my horn professors, "Your heart can be on fire, but your brain has to be on ice."



Nicholas Fife is from Fort Mill, South Carolina, and received his undergraduate degree from the University of South Carolina, an MM from Louisiana State University, and a DMA at the University of Texas at Austin. He has performed with numerous professional ensembles, including the Symphony Orchestra Augusta, South Carolina Philharmonic, Laredo Philharmonic, Victoria Symphony, Mid Texas Symphony, Louisiana Sinfonietta, Baton Rouge Symphony, Beaufort Symphony, and Charlotte Symphony. He is Instructor of Horn and Music History at UNC Wilmington.

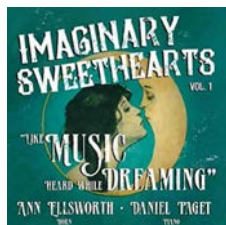


Recording Reviews

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.



Imaginary Sweethearts Vol. 1: "Like Music Heard While Dreaming." Ann Ellsworth, horn, Lydia Van Dreel, horn; Daniel Paget, piano

Daniel Paget, The Mulligan Gambol; Enrique Granados, arr. Daniel Paget, "Andaluza (Playera)," Danzas Espagnolas, Op. 37, No. 5; Amy Woodforde-Finden, arr. Daniel Paget, Kashmiri Song; Antonín Dvořák, arr. Daniel Paget, Waltz in A, Opus 54, No. 1; Johannes Brahms, arr. Daniel Paget; Stephen Collins Foster, arr. Paget, *The Voices That Are Gone*; Edvard Grieg, arr. Daniel Paget "Solveig's Song" from *Peer Gynt*; Daniel Paget, Capriccio on James Thornton's "My Sweetheart's the Man in the Moon;" Lee Cyphers, arr. Daniel Paget, *Victoria*.

This album consists of new arrangements and original works by Daniel Paget, who also plays piano on the record. The program notes, available on Ellsworth's website, explain that the album focuses on works written in or around 1892, widely considered the year on the brink of the division between art and popular music styles. As such, there are a mix of a works in ragtime style and standards by Brahms, Dvorak, and their lesser-known contemporary Amy Woodforde-Finden. Of the nine tunes included, one is presented in its original form for solo piano, and another (Paget's "Capriccio on James Thorn-

ton's 'My Sweetheart's the Man in the Moon'") is for two horns, Wagner tuba, and piano.

All other works in the collection are for horn and piano, featuring Ann Ellsworth's distinctive and expressive playing focused in the mid-low register of the horn. Ellsworth's innovative approach to phrasing makes even tunes with predictable or familiar melodies interesting listening. Her big sound can at times approach a trombone-like character, perhaps because it is not common to hear such expressive volume in one of the least-projecting horn registers. Especially musically interesting was the opening to Grieg's "Solveig's Song" from *Peer Gynt*. The use of cadenza-like timing and echo effects drew me in as a listener and made me excited to hear more.

In listening to this album, I was glad to hear so many beautiful new arrangements that I'm sure will become immediately popular on recitals; many compositions on this album would be perfect lighter works in contrast to large-scale pieces on a program. In perusal of both performers' websites, I was unable to find a place to purchase the arrangements, nor did it become clear if a second volume in this collection is forthcoming. I found this album to highlight excellent arrangements suited to both instruments' best qualities, and I look forward to a future sequel volume or an opportunity to purchase these arrangements for future recitals.

— Lauren Hunt, Utah State University



Secrets de cor. Christophe Sturzenegger, horn; Julie Fortier, piano. Klarthe Records, 2021.

Franz Strauss, *Study on Beethoven* 5; Christophe Sturzenegger, *The Two Léa's Songs*; Chris Garland, *Memorial Sonata*; Benjamin Britten, *Prologue of Serenade* Op. 31; Kurt Sturzenegger, *Cornicen*; Bernard Krol, *Laudatio*; Alfred de Vigny, *Le Cor*; Christophe Sturzenegger, *Romance*; Kurt Sturzenegger, *Ballade pour cor et piano*; Hans Sturzenegger, *Largo*; Johannes Brahms, *Etude (Andantino)*; John Williams, *Arlington (JFK)*; Christophe Sturzenegger, *Légendes for Luka*; Justinus Kerner, *Alphorn*; Kurt Sturzenegger, *Trift*.

After listening to this album, three things are evident: (1) Christophe Sturzenegger is deeply inspired by Romanticism, (2) he knows his way around both horn and piano, and (3) he is part of a community of family and friends who show support for each other through music. Horn players all understand the importance of Romantic horn writing. The other two takeaways make this album unique. *The Two*

Léa's Songs and *Légendes for Luka*, both written by Sturzenegger for his own children, feature soaring and fluid horn lines with matching piano accompaniment, at times reminiscent of Liszt or Schumann. Kurt Sturzenegger, Christophe's father, composed three of the tracks. While the liner notes don't make clear his relation to Kurt and Christophe, a piece by Hans Sturzenegger (1890-1909) is also included.

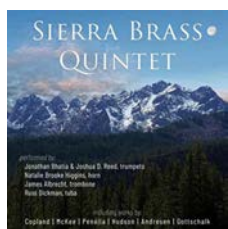
The album begins with an unapologetic love song to early Romanticism in F. Strauss's *Study on Beethoven* 5. Sturzenegger's first notes are filled with intensity, then contrasted beautifully with subito dynamics. By far the largest piece on the program, Chris Garland's *Memorial Sonata* "is a symbolic reminder" of the multitude of things that "make up a life." Movements 1, 3, and 5 function as introductory and transitional material, allowing the horn and piano to "cry alone." While these solo movements might benefit from added rubato, the composer and performers are successful in evoking grief. Of the longer movements, I was particularly taken with "Obituary." The folk-like melody reminded me of a talented and experienced speaker reciting the highs and lows of a hero's life.

In the two pieces dedicated to his children, pianist Julie Fortier and Sturzenegger play beautifully together through colorful arpeggiations and call and response patterns. The registers of the horn are utilized to explore a variety of characters, from sweet and tender to heroic and aggressive. *Ballade pour cor et piano*, a contribution by Kurt Sturzenegger, was written for Christophe's 20th birthday. *Ballade* is fragmented, featuring direct quotations from horn repertoire (Strauss is particularly well represented) and a variety of styles, including jazz. I imagine this being Kurt's way of celebrating the musical persona of his young-adult son. Out of context, I don't quite understand the piece. In con-

text, it helps to bring together the rest of the album. Other standouts include the two tracks with alphorn, the Prologue to Britten's *Serenade* and K. Sturzenegger's *Trift*, both expertly played and recorded.

There are several pieces I haven't mentioned simply because there are so many. In fact, the length and variety of the album may be a flaw, drawing away from what makes it unique. This is a small criticism. With so many pieces that were new to me, I think any horn player who enjoys an homage to the Romantic era should check it out!

—Justin Stanley, University of Oregon



Sierra Brass Quintet: Natalie Brooke Higgins, horn; Jon Bhatia, trumpet, Joshua D. Reed, trumpet, James Albrecht, trombone, Russ Dickman, tuba.

Kevin McKee, *Iron Horse: I. The Blue Goose, II. Highball on White Pass;* Caleb Hudson, *White Rose Elegy;*

Aaron Copland/arr. Jay Lichtmann, *Grover's Corners;* Mogens Andresen, *Three Norwegian Dances: I. Prelude & Reinlendere, II. Tronderpols, III. Per Spelmann;* Traditional Irish/arr. Caleb Hudson, *Danny Boy;* Louis Moreau Gottschalk/ed. Scott Johnston, *Souvenir de la Havane;* Manuel Penélla/arr. Jay Lichtmann, *El Gato Montés.*

It is a joy to listen to this album of crowd-favorite quintets released by the Sierra Brass Quintet, the faculty brass quintet of the University of Nevada, Reno. Although this album has no title or particular theme, the common thread is that the music is pleasing; pleasing to play, pleasing to listen to. In this way, the offerings are similar to what many musicians perform during outreach and faculty recitals, making it a perfect reference album for programming these types of concerts. The playing is solid throughout the recording; in particular, horn player Natalie Brook Higgins often soars through climaxes and corrals her colleagues through sudden tempo changes. Russ Dickman's tuba sound also stands out as exemplary. For this tuba sound alone, this reviewer recommends listening to the album through quality headphones or speakers.

The king of concert-pleasing brass music, composer Kevin McKee is featured at the outset of the album. McKee's *Iron Horse* is highly programmatic, as are most of his works. Iron Horses refer to steam engines; the two movements represent two train lines, one pastoral and grand, the other breakneck and terrifying. In "Highball on White Pass," Higgins is the unifying force, providing the emotional and melodic power against the other brasses' breakaway "chugga-chugga!" The five-minute *White Rose Elegy* by Caleb Hudson is similarly evocative and has some similar harmonies to "Blue Goose," making it a perfect program pairing with the McKee.

Grover's Corners is a small selection from Copland's

film score to *Our Town* (1940), based on Thornton Wilder's play of the same title. The wartime film was intended to underscore small-town "American values" and Copland explained, "I tried for clean and clear sounds and in general used straight-forward harmonies and rhythms that would project the serenity and sense of security of the story." Jay Lichtmann's three-minute arrangement captures the cozy simplicity, and though there are moments of strange descent into uncertain harmonies, *Grover's Corners* reliably re-nestles its listeners behind whitewashed picket fences.

Three Norwegian Dances, written in 1990 by trombonist, composer, and educator Mogens Andresen, is quickly becoming a classic in brass quintet literature. The style is more angular and less diatonic than the other works on his album, but still contains moments of tender beauty as well as bombastic writing based on Norwegian folk music. The ensemble shines during this eleven-minute quintet, deftly bringing to life all the capricious character shifts and mercurial moods of the work.

Caleb Hudson's arrangement of *Danny Boy*, featuring trumpet player Joshua D. Reed is a standout, for the unique mix of spare, Copland-esque harmonies and modern jazz idioms. When the horn is given the main tune, it seems to lie perfectly and is one of the emotional high points of the arrangement.

Louis Moreau Gottschalk's *Souvenir de la Havane*, also known as "Grand caprice de concert," was first published in 1860 as a solo for the composer himself to play on piano; Gottschalk was one of the first renowned concert pianists from the United States. Born in New Orleans with a Creole heritage, Gottschalk spent most of his life traveling, particularly to Caribbean and Latin American countries. *Souvenir de la Havane* is an audience-pleasing theme and variations based on a languorous habanera.

Jay Lichtmann's arrangement of *El Gato Montés* by Manuel Penélla (excerpted from the 1916 opera of the same name) is the perfect button on the end of the recording, clocking in at under two minutes but chock full of Spanish flair and theatrics, as well as excellent articulation and expressive tone.

Congratulations, Sierra Brass Quintet, on an outstanding album!

—Leander Star, University of Mississippi



Mozart y Mambo Cuban Dances. Sarah Willis, horn, with the Havana Lyceum Orchestra conducted by José Antonio Mendez Padrón, featuring Carlos Calunga (voice) and Enrique Lazaga (guiro).

Wolfgang Amadeus Mozart: *Horn Concertos Nos. 1 and 2*; *Cuban Dances* (Pepe Gavilondo and Yasel Muñoz: *Tamarindo Scherz-son*; Yuniet Lombida: *Danzón de la Medianoche*; Wilma Alba Cal: *Guaguancó Sencillo*; Jorge Aragón: *Un Bolero para Sarah*; Yuniet Lombida and Ernesto Oliva: *Sarahchá*; Ernesto Oliva: *¡Ay Comay! Un Changüí pa'Sari*; María Teresa Vera (arr. Jorge Aragón): *Veinte Años*; Richard Egües (arr. Jorge Aragón): *El Bodeguero*; Edgar Olivero (inspired by Mozart): *Pa Pa Pa*. Alpha 878.

Sarah Willis is the rock star fourth horn player of the Berlin Philharmonic. She is known for her monster low register, her online Horn Hangouts, and her inspiring trips to Cuba to work with local musicians there. This is the second album coming out of her journeys to the island nation, and it mixes Mozart with Cuban music, concluding with a piece by Mozart reset as Cuban music.

We think of fourth horn players sitting at the right-hand end of the horn section, anchoring the sound with solid low notes, emerging into the light of day in Beethoven's Ninth Symphony only to merge back into the section for another year. Willis shatters this mold. Her renditions of the first and second Mozart Horn Concertos sparkle and sing. Her sound is round and full, and she shades its colors to bring these pieces to new life. Her phrases are beautifully shaped and impeccably rhythmic. She communicates the many character changes in Mozart's music, moving from bold to gentle, from long and melodic to short and chipper. Her effortless journey to the high B-flats in the second concerto belies the idea of the fourth horn player as exclusively a basement dweller. She plays the Rondo movements with rambunctious joy and good humor. And the orchestral introductions and interludes are played by the Havana Lyceum Orchestra with gusto and passion, eschewing the daintier interpretations we often hear.

Cuban Dances is a commission from six young Cuban composers. The six dances explored in the work are the Son, Danzón, Guaguancó, Bolero, Cha-cha-chá, and Changüí. Willis learned to dance each of these, and it shows in her rhythmic style. She never sounds like an interloper, instead weaving into the orchestra and bopping along with the guiro (a percussion instrument that looks like a striated fish, played by scraping a stick across the striations). The guiro player, Enrique Lazaga, deserves special mention here – every time he plays, you will feel the need to get up and dance.

Some of the movements of *Cuban Dances* make use of Willis's powerful low range, some feature lush strings in a more commercial style, and some exhibit the incredible rhythmic complexity that a Cuban percussion section can generate. Willis's musical lines are anything but straight; she dances in and out of the line, sometimes letting her sound float, other times playing with a driving bravura. There's even the occasional pitch bend and lightly shimmering lip trill. The fifth piece, *Sarahchá*, opens with Willis playing a bass line with her trademarked perfectly centered fat and immensely pleasing low register. In the sixth piece, the horn is called on to play heavily syncopated lines, in a style that is likely seldom explored by the Berlin Philharmonic, Willis's usual stomping grounds. She handles the rhythmic and stylistic challenges with aplomb.

Veinte Años and *El Bodeguero* are songs well known to Cubans. The former features singer Carlos Calunga, who knocks it out of the park. He has the most pleasing light rasp in his voice, to which the horn provides the perfect mellifluous counterpoint. Willis achieves a superb blend with the orchestra, soaring out of the texture and then melding back into the string sound.

Pa Pa Pa, a Cuban version of the Papagena/Papageno duet from *The Magic Flute*, fills the two roles with the horn and, of all things, the baritone sax. This familiar music is reconceived in Cuban style with syncopated rhythms, bringing the album to a charming close.

– Daniel Graboys, University of Wisconsin-Madison



Book and Music Reviews

Heidi Lucas, Editor

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Books

***Brave Belgians of the Belle Époque: A study of the late romantic Ghent horn playing tradition* by Jeroen Billiet.**
Golden River Music, ISBN: 979-0-3655-3024-3, goldenrivermusic.eu, 2021, €54.72.

Jeroen Billiet is currently solo horn with le Concert d'Astrée and les Talens Lyriques and a faculty member at Artesis-Plantijn Hogeschool-Royal Flemish Conservatory in Antwerp and the Royal Conservatory School of Arts Ghent. He serves as the IHS Area Representative for Belgium and hosted the 2019 International Horn Symposium at the Royal Conservatory School of Arts Ghent. In this book, Billiet has chronicled and provided a fascinating modern-day perspective on the development of the Belgian horn playing tradition from the end of the 19th century through the beginning of the 20th century.

Billiet's detailed and thorough approach is well-organized and researched, and he is clear in his intentions, noting the limitations that often hinder research projects, and describing his "three artistic *interactors*," the means through which this case study is constructed. He identifies them as "the performer – in this study: the Ghentian horn player, music – represented by the composer/creator of music or his/her heritage in the shape of scores, writings, and recordings, (and) musical instruments – represented by the instrument manufacturer." In this way, the reader is able to access (and process) the legacy through a variety of lenses. For example, Billiet is able to connect the traditions of the Belle Époque Era to notable players and pedagogues, including Philip Farkas; he points to the compositions of Jane Vignery, Prosper van Eechautte, and Robert Herberigs as examples of Belgian staples of the horn repertoire and traces the impact of the shift from natural to modern (and

then double) horn in performance practice, paying particular attention to specifics of the Ghentian response to these changes.

This case study includes Billiet's specific research questions and goals as well as the methodology used in the creation of this resource. There are numerous photos, tables, and other extremely useful resources referenced in the book, as well as in the appendix (including some beautiful full-color graphics), which provide substantial evidence of Billiet's research aims. He also includes a listing of the "Output" of the project, including lectures, performances, and other events (like the 2019 IHS Symposium, represented via a full-color photo).

Indeed, this book can be considered a one-stop resource of a sort in its depth and breadth of scope, including information on teachers, performers (including soloists and orchestral sections), composers, and instruments. Billiet's writing is engaging, and while the book covers a wealth of information, it is clearly presented and easy to trace the connections of the various elements. The text also includes links to assorted media (audio, video, and text files, denoted by specific symbols) that enhance the reading throughout the text. A link to the full playlist is included at the beginning of the text.

In this book, Billiet has painstakingly crafted what may be considered a "love-letter" to the legacy of the Belgian horn playing tradition. It is an essential read for anyone seeking to broaden their horn-playing perspectives. – HL

Editor's note: This book may be purchased as a stand-alone volume, or bundled with the Brave Belgians complete box set (five volumes of music).

Etudes

***30 Concert Etudes for Low Horn* by Tommi Hyytinen.**

Fennica Gerhman, fennicagehrman.fi 2022, €22,90 (print copy) and €15,50 (pdf digital download).

Tommi Hyytinen, horn player with the Finnish Radio Symphony Orchestra and horn teacher at the Sibelius Academy of the University of the Arts Helsinki, has composed a fantastic book of advanced etudes full of challenging and interesting works. Don't let the title fool you. These etudes do not neglect the high register (c''') in bridging an extensive range at their lowest, D.

Hyytinen provides a written introduction that addresses the need for virtuosic and melodic etudes that "encom-

pass many technical challenges that a horn player encounters in chamber music and in solo repertoire...." This etude book, indeed, delivers at a grade level 6. There is a smattering of basic extended techniques such as stopped horn, flutter tongue, hand stopped glissandi, and trills.

30 Concert Etudes for Low Horn is sure to engage and challenge even the most advanced horn player and is well worth the investment of time and effort.

– Abigail Pack, University of North Carolina Greensboro

Horn and Piano

Journey for Horn and Piano, by Rosemary Sugden Waltzer. New City Music; #6477279, rosemarywalzer.com, 2020, \$15. (pdf digital download via sheetmusicplus.com).

For those looking for a new multi-movement recital piece, Rosemary Waltzer has created a work for horn and piano that takes the performers and audience alike through a variety of characters and moods in this 15-minute piece.

The composer's interest in creating different sonorous effects is apparent throughout this engaging work. The first movement opens with the horn; the pianist is directed to engage the damper pedal throughout this introductory section, which features gestures in the horn part. During the rests in the horn part, it is possible to hear the acoustical effect, which is ethereal and at times, perhaps a little eerie. It also sets the stage for the remainder of the movement, which combines the lyricism of the horn with unexpected harmonies in the piano.

In contrast, the second movement is dance-like and

playful. The horn has a carefree melody, while the piano establishes a repeated pattern (which may seem evocative of the habanera). The two parts change independently, which disconcerts things up until the end of the movement where they rejoin.

The third movement introduction again explores acoustic possibilities with stopped horn sections and altered piano, which has a mechanistic effect. This is followed by a robust and confident theme in the horn, which interplays with the piano, navigating through different meters and dispositions through to the end of the work. Spanning a range of A-c", the piece engages the hornist in nimbly navigating the various areas of the instrument.

At times quirky, but always interesting, this piece offers plenty to consider and enjoy!

– HL

Lift: Solos for Horn by Black Composers commissioned and edited by Margaret McGillivray.

Cimarron Music Press: CM5500; cimarronmusic.com. 2023, \$35 (shipped hard copy) or \$35 (pdf download).

Also via juneemersonwindmusic.com, £29.95 (pdf download).

When choosing repertoire for a developing horn student, a number of well-known horn (with piano accompaniment) solo collections may come to mind, including those compiled by Mason Jones, Jack Lamb, and Frøydis Ree Wekre. While these volumes offer variety with regards to the styles, musical time periods, and genres which they represent, "diversity" and "representation" may not be terms used when describing them. For that reason, some might say there's been a huge gap in the repertoire, which has now been addressed, thanks to the efforts of Margaret McGillivray and her team of composers and arrangers. Released in February of 2023, this new collection of pieces for the advancing horn player is an essential and significant contribution to the horn repertoire. Featuring twelve original compositions and six arrangements, the project encompasses a broad array of styles, time periods, and, most notably, composers.

In the words of McGillivray, the collection's editor and commissioner (who also contributes two arrangements to the volume), "(this is) a project that had been on my mind for several years: to create a resource that helps repair the lack of diverse representation in solo horn music, especially for the advancing horn player.... The result was *Lift: Solos for Horn by Black Composers*, a collection of music for horn and piano with original works by twelve living Black composers as well as transcriptions of music by historical Black composers. Nothing quite like this, to my knowledge, exists in the music world. The composers of *Lift* represent Canada, Nigeria, the UK, and the USA and create a mosaic of viewpoints that form the future of classical and artistic contributions."

In addition, the composers represented also vary

in gender and in background; some are awarded and seasoned composers, while others are less established (but not without obvious promise) as evidenced by the offerings in this collection. In considering the collection as a whole, it is well-rounded and could be used by players in varying stages of development. Some works encompass a more compact range of the instrument (Jasmine Barnes's "Wake Me Up": d'-c"), whereas the range of the entire volume is Bb to c". While a few of the pieces include some rhythms, rhythmic shifts, and/or meter changes (Melika K. Fitzhugh's "On the Uses of Quills") that are more active or intricate, these are clearly notated, and navigable.

All the pieces feature both horn and piano parts that are accessible, but each piece offers different challenges, whether technical, musical, or more interpretive in nature. A number of the works feature shorter contrasting sections, demarked by character changes, Shanyse Strickland's "When I am Older," for example, in which the composer intends to create a vehicle for each performer to dream, consider, and realize their aspirations.

Some works, such as Benjamin Horne's "Stranger from the Wind" (which calls for moments of stopped horn), Jeff Scott's "Pesadelos 1 (Nightmare 1)," or Althes Talbot-Howard's "Dahomey Passacaglia" may provide an opportunity to consider the music from a narrative perspective and the role of the performer as "storyteller." Others, like Mattea Williams's "Pan-Tones" are in short multi-movement form, with each bearing the descriptive name they embody, allowing the performer to consider the visual connections they can inspire in their performances. Some are more explicitly programmatic, as in David A. East-

man's "The First Solo Flight"; Eastman provides a detailed account of the events depicted throughout the piece (by measure number) in the program notes at the beginning of the volume.

From a pedagogical perspective, this collection provides a wealth of opportunities to discuss an expanse of musical concepts (rhythm, meter, key signature, form) and nuances (style, phrasing, interpretation), and to delve into the backgrounds of the talented composers who contributed works to the project. Most of the pieces are fairly short in duration (lasting a few minutes), and the contrasts between them allow for lots of options in programming. Some of the works are quite serious, contempla-

tive, and lyrical, while others are playful, fun, or dance-like.

The volume opens with comments on the origins and impetus of the project, and then acknowledges the project supporters. The pages that follow contain biographies of each composer (of the original works), and in many case program notes for each piece. This is enormously useful to those preparing a recital program, and an essential part of creating a deeper connection between the composers, their works, and the users of the volume.

Many thanks to the composers who contributed to this volume and to McGillivray for conceiving of and spearheading this project; this collection is a must-have for all horn players. – HL

Horn and Orchestra

Cuban Dances for solo French horn, strings and percussion commissioned by Sarah Willis.

Koebl Publications: C2479. www.koebl.de. 2022, 280.00€.

Editor's note: the Chamber version of this piece, for horn, percussion, piano, and bass is available via koebl.de (T2275) for €49.50 and via poperepair.com for \$53.95. The solo horn part is available separately via koebl.de (A2807) for €24.99.

You can also contact Pope Repair for more purchase options.

Following the success of her first *Mozart y Mambo* project in 2020, Sarah Willis has once more collaborated with artist and musician friends in Cuba to create a new work for horn, strings, and percussion. Billed as "the world's first Cuban horn concerto," Sarah commissioned six young Cuban composers to each contribute a movement to the project. The resultant collection is absolutely delightful and joyous, bursting with contrasts, energetic dance-like motifs and rhythms, and gorgeous melodies that stay with you in the best way. It's brimming with the flavors and characters of Cuba.

The work begs to be heard and experienced, but also beckons you to come dance and play. While the prospect of playing a horn piece rooted in Cuban musical traditions may seem daunting to some, the composers have clearly notated all of the minutiae of their intentions, translating through notation, that which is sometimes quite difficult to render. Each movement is unique and contrasting, and an awareness of the dances that are contained within the concerto (Son, Danzón, Guaguancó, Bolero, Cha-Cha-Chá and Changüí) will certainly aid in the performance practice and interpretations of the movements. However, the notation is not a barrier (as so often can be the case when a distinct style is lost in notational translation). As Sarah is quick to note, she was told, "If you can't dance it – you can't play it," so she learned to dance it; we can, too!

Pepe Gavilondo and Yasel Munoz contribute the first movement, with the punny title, "Tamarindo Scherz-Son," a fun and playful opener. This is followed by Yuniel Lombida's "Danzón de la Medianoche," which features beautiful and flowing horn lines. Wilma Alba Cal's "Guaguancó Sencillo" opens with a pensive and somber introduction that continues to build in intensity throughout the subsequent sections, both in terms of a more active (and improvi-

satory-sounding) horn part and the increasing complexity of the chords and percussive activity that accompany it. Jorge Aragon's "Un Bolero Para Sarah" is a soothing, heart-felt, and lyrical love song with lush accompaniment in the string and piano parts. Yuniel Lombida and Ernesta Oliva's "Sarachá" has the horn set the character with an opening montuno-esque line, and then jump registers to deliver the melody; later, optional vocals take over the melody and the horn has a virtuosic display of brilliance. Still later, there's an opportunity for the horn player to improvise and then the movement moves into a fast-paced mambo with dialogue back and forth between the horn and accompaniment, resulting in a triumphantly flourished ending. Ernest Oliva's "¡Ay Comay! (Un Changüí Pá Sari)" rounds out the collection with a light, nimble, and rhythmically active flight. It includes the broadest range of the movements (g-c"), though the span over the full six movements encompasses A-c".

It may be hard to keep your toes from tapping and your body from moving when you work on and perform these pieces. The melodies are innately singable and beg to take up residence in your ears. This collection is a vital addition to any library and is useful in its versatility. It can serve as a wonderful pedagogical tool and has a timeless and limitless appeal. At least one of the movements (or a section of) is suited for most any occasion and is sure to be enjoyed by performers and listeners alike.

If you don't wish to purchase the full orchestral or chamber versions, the horn part is available to purchase separately so that you can still get in on the fun. You can also play (and dance) along to the recording of the piece on the album, *Sarah Willis Mozart y Mambo Cuban Dances*. Many thanks to Sarah for her continued efforts in connecting the horn community with the heart of Cuba! – HL



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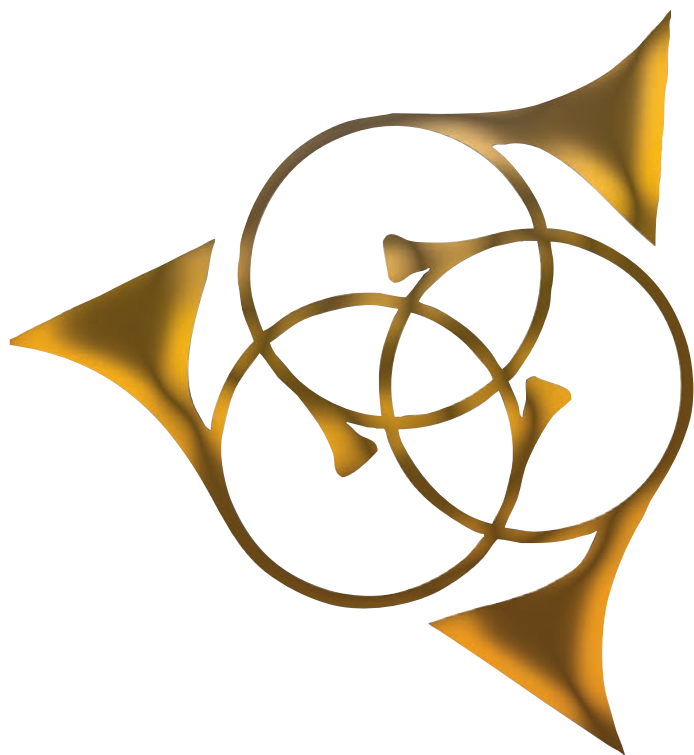
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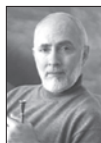


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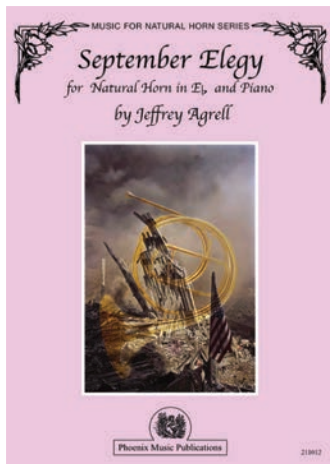


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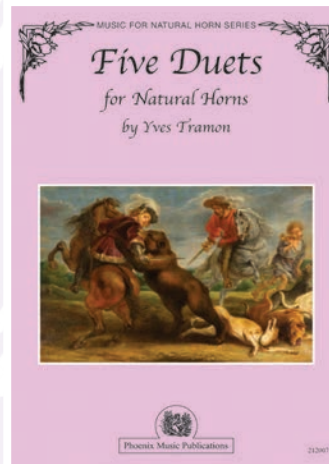
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Media Reviews

Matthew C. Haislip, Editor

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

**Music Video: Nielsen Canto Serioso;
February 20, 2023; Paul van Zelm, horn;**

Zeynep Artun-Kircher, piano; youtu.be/HSMXHBxzhbo

Paul van Zelm, virtuoso hornist and faculty member at the Musikhochschule in Cologne, Germany, is a versatile member of our horn-playing community. His album of the Mozart concerti is a spectacular example of how seamlessly and beautifully these pieces can be played on the natural horn. He recently published a YouTube music video of *Canto Serioso* by Carl Nielsen. It is definitely worth checking out!

Nielsen's intriguing work for low horn can be quite a challenge, both technically and musically. The awkwardness of the middle and low register writing for the horn is matched by his ambiguous thematic material. Many performances don't quite "sell" the piece as a cohesive whole. The tempo shifts alone can be arduous to put together. Paul van Zelm and Zeynep Artun-Kircher's performance in this video, however, brilliantly presents the musical story. The piano and horn flow together comfortably through each section, unified in the musical line as it changes tempi and style. One doesn't notice the range of the horn. The low register sounds so vocal and easy. When *Canto Serioso* is performed this well, the piece really shines as a substitute in our repertoire for the horn concerto Nielsen intended to compose but, sadly, was never able to write before his death.

The video production and sound recording elements of this video were handled commendably by Mischa Salevic. This video is a perfect example of how effectively a music video of a piece of classical repertoire can be presented. I look forward to future videos from Professor van Zelm. Bravo to everyone involved!

— MCH

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2022 Composition Contest Results

Featured Division

by Randall E. Faust, Composition Contest Coordinator

The International Horn Society celebrated the 43rd year since its first Composition Contest. Much has changed in the interim. In 1981, each composer sent in three large-printed scores and three reel-to-reel tapes for each piece. In 2022, with electronic submission, a record 104 compositions from 11 countries were received. Works are entered into the Featured Division (reported in this article) or the Virtuoso Division (reported in future articles).

Judges

The judges for the 2022 Competition are distinguished by their history of contributions to contemporary music in general, their compositions for wind instruments, and/or compositions for horn: Catherine Likhuta (Brisbane, Australia), Marilyn Shrude (Chicago), and Lawrence Lowe (Brigham Young University, Provo, Utah).

Featured Division Directive

Works of moderate difficulty for solo horn and a keyboard instrument. Keyboard instruments may include piano, harpsichord, organ, electronic keyboard, or mallet percussion. The horn part should be playable by the entire spectrum of hornists within the International Horn Society: Students, Amateurs, and Professionals. It should have musical content that would have the integrity to honor the professional hornists – yet within the pitch and technical range of the panorama of student and amateur players.

Results

Winner: *Sentimental Story* for Horn and Piano by Dan Turcanu of Wörth, Germany.

Honorable Mention. Listed alphabetically by composer:

Two Movements for Horn and Piano by Michael Dixon of Gainesville, Florida.

Romance for Horn and Piano by Wan-Yun Liang of New Taipei City, Taiwan.

Winner

Description of *Sentimental Story* by the composer, Dan Turcanu.

This piece for Horn and piano is inspired from the Romanian poem with the same name by Nichita Stănescu. I recited dramatically the poem with the intention of absorbing as close as possible the rhythm and intonations of each syllable. That became the melody carried by the horn while the piano expresses the mood of the poem, lyrical and with introspective melancholy.

In the horn part, I left the words as if they would be lyrics for a *Lied*. Obviously, the horn player can simply ignore them, and is not required to sing or do anything. They are left as a proof and connection to the original text – which inspired the melody and rhythm of the horn part.

Sentimental Story

Then we met more often.
I stood at one side of the hour,
you at the other,
like two handles of an amphora.
Only the words flew between us,
back and forth.
You could almost see their swirling,
and suddenly,
I would lower a knee,
and touch my elbow to the ground
to look at the grass, bent
by the falling of some word,
as though by the paw of a lion in flight.
The words spun between us,
back and forth,
and the more I loved you, the more
they continued, this whirl almost seen,
the structure of matter, the beginnings of things.

Poveste sentimentală

Pe urmă ne vedeam din ce în ce mai des.
Eu stăteam la o margine-a orei,
tu - la cealaltă,
ca două toarte de amforă.
Numai cuvintele zburau între noi,
înainte și înapoi.
Vârtejul lor putea fi aproape zărit,
și deodată,
îmi lăsam un genunchi,
iar cotul mi-infigeam în pământ,
numai ca să privesc iarba-nclinată
de căderea vreunui cuvânt,
ca pe sub laba unui leu alergând.
Cuvintele se roteau, se roteau între noi,
înainte și înapoi,
și cu cât te iubeam mai mult, cu atât
repetau, într-un vârtej aproape văzut,
structura materiei, de la-nceput.

Commentary

Mr. Turcanu has approached this composition as if he were writing a song. It would be an expressive addition to a recital by a professional hornist, and yet also playable by a good student or amateur hornist.

This lyrical work has a two and a half octave pitch range from g" above the staff down to c. With a tempo marking of quarter note = 45 beats/minute, the range is comfortable.

Although the tempo is slow, the work has profound expressive qualities, with an expressive chromatic melody over an exotically romantic chromatic harmony. The hornist should study the text and apply the concepts of the text to the articulation and expressive shape of the melody. This seemingly simple piece uses effective writing in a vocal style to create a strong melodic composition.

– Randall E. Faust

Composer Biography

Dan Turcanu (b. 1985) was born in the Republic of Moldova into a family with a long line of professional classical musicians as well as virtuoso folk music players. His musical studies began with violin and piano. At the age of 8, his family repatriated to Bucharest, Romania and he was enrolled into the George Enescu National School of Music. Later, he went on to study classical composition at the Bucharest National University of Music.

Upon graduation, he was attracted to the idea of exploring the world of folk music to break away from the reflexes of classical music. His first opportunity came with an internship with the National Historical Park in Sitka, Alaska, where he worked on restoring



Dan Turcanu

music manuscripts brought by the imperial Russian missionaries to the native people of Alaska. His second opportunity took him to the United Arab Emirates, which opened doors to his interacting with Syrian, Lebanese, North African, and Iranian musicians "who graciously introduced me to their folk music and traditional instruments. Later developments in my personal life led me to explore Chinese and Southeast Asian music."

Due to the global pandemic, he had the chance to work with many horn players who frequently asked him to arrange or compose for them to play while stuck at home. To date, he has gathered a collection of more than 250 arrangements and compositions for the horn.

Honorable Mention

Two Movements for Horn and Piano by Michael Dixon

Composer's Description

This work comprises two contrasting pieces: Catharsis and Celebratory Dance. Catharsis is slow and lyrical in nature. It begins pensively, falling into a relaxed state that slowly mounts in emotional tension before dramatically releasing all its pent-up energy. It ends almost as it began, but with a clearer sense of resolution. Celebratory Dance constantly drives forward to convey intense excitement. It features several smaller sections of varying dynamic intensity, all united by their momentum and culminating in a jubilant conclusion. The second movement, Celebratory Dance, was written in the spring of 2022 for Paul Basler and James Naigus, who premiered it as an opener for their recital at the University of Georgia, with Naigus on horn and Basler on piano. The first movement, Catharsis, was written later that year as a more contemplative counterpart to Celebratory Dance. The composer premiered it at an end-of-semester brass recital, with Basler on piano.

Commentary

These *Two Movements* are attractively scored for both the horn and the piano and will be gratifying for hornists to perform. Although the work is more challenging than the other two pieces, it is comfortably of Grade IV difficulty (on a range of I-VI). The pitch range for the Horn is from eb – bb" (two and one-half octaves). However, it falls primarily within the middle range of the instrument. The first movement requires a mute for the last eight measures, which is the closest thing to a "special effect" in the composition.

Although the two movements can be played as a combined set, each movement could work independently as the composer previously described. For example, Celebratory Dance is an attractive movement with energetic gestures and could work as a fine opening or closing piece on a recital.

– Randall E. Faust

Composer's Biography

Michael Dixon (b. 2003) is an undergraduate student at the University of Florida, majoring in Music Composition. He is a member of the University of Florida Horn Studio under the direction of Paul Basler, as well as the University of Florida Carillon Studio under the direction of Laura Ellis. This summer, he will be studying abroad at the Mozarteum University in Salzburg, Austria, taking

courses in composition and horn performance. His music is highly melody-driven, and he focuses on subtly challenging harmonic expectations, exploring all possible options for harmonizing a tune. Dixon's musical inspiration

includes composers from all time periods, as well as popular/jazz artists, film composers, and video game composers. He hopes to find a career as a composer in either the academic setting or the video game industry.

Romance for Horn and Piano by Wan-Yun Liang

Composer's Description

The yearning, joy of falling in love, and the melancholy-sadness of loss are the delicate feelings that everyone has experienced. I describe these emotional changes profoundly through the expressive power of the horn's diversity.

This piece is composed in a ternary form. Section A is a lyrical phrase with a sense of melancholy and show the sweet and sour taste of the beginning of love. Section B is a springy waltz, showing the romantic scene of lovers dancing together. After the intense love, the last section returns to the sad feeling of the loss.

Commentary

This work has the potential of becoming a favorite recital piece for many hornists. The composer has done a good job of setting her emotional concepts to music in a very impressive, if understated, manner. The melodic writing has a gentle angularity within a comfortable part of the middle register. Emotional effects are achieved by subtle shifts of modal color rather than big outbursts. The dynamic range in the A section stays on the soft side of the range from *piano* to *mezzo forte*. Only in the B section do *forte* dynamics "passionately" appear. The composer does not ask the hornist to play a wide pitch range: only from $b\flat$ to g ". There are no extraordinary technical challenges or special effects employed. The only requirement is expressive musicianship on the part of the performer.

— Randall E. Faust

Composer's Biography

Wan-Yun Liang (b. 1976) is a rising composer from Taiwan. After many years of arranging for wind ensembles, she made her first attempt for euphonium and wind ensemble in 2018, *Once in a Blue Moon*, which drew immediate attention and praise. This original work was published the following year. It was chosen as the designated piece for the Euphonium Performance Competition of the Leonard Falcone International Euphonium and Tuba Festival in 2000. It later became the designated piece for the divisional competition of the International Tuba and Euphonium Association, making her the first person in Taiwan to receive this honor.

Following that, she began to receive an increasing number of requests to commission music for various domestic wind chamber music groups and soloists. She has composed over 50 original wind music works for various wind

instruments since 2018, including solos, concertos, various ensembles, and wind orchestra works. Her works have gradually gained international recognition and are frequently presented on concert programs. Her work has been recognized on numerous occasions by world-renowned performers. In 2022, her works *Concerto for Euphonium* and *Meteoroid for Solo Horn and Piano* were chosen as designated pieces for the 2023 ABRSM examination. Wan-Yun Liang's works have received international attention and acclaim, and her wind music works have also become designated repertoire compositions in national student music competitions. She remains active in the music market with numerous compositional styles. Her compositions for horn include a *Sonatine for Horn* from 2022 (along with the *Romance*) as well as *Meteoroid for Solo Horn and Piano* from 2021. Cimarron Music Press publishes several of her works.

Forthcoming Articles

October 2023. Virtuoso Division winner and two Honorable Mentions.

February 2024. Three additional Virtuoso Division Honorable Mentions.

October 2024. All composers and compositions submitted to the contest.

Virtuoso Division Winner:

Concerto pour Cor et Orchestre by Simon Bourget of Montreal, Quebec, Canada

Virtuoso Division Honorable Mentions (alphabetical by composer):

- *Ballad of A Wanderer* for Horn Choir by Jennifer Bellor of Henderson, Nevada
- *Voyageur Fantasy* for Horn and Orchestra by Stefan Freund of Columbia, Missouri
- *Concertino* for Horn, Trombone and Wind Ensemble by Adam Albert Harzvi of Bowling Green, Ohio
- *Sae taryung: Litany of Birds* for solo horn by Young Kim of Aurora, Colorado
- *Fringe* for Horn Trio (Violin, Horn, and Piano) by Trevor Zavac of Noblesville, Indiana

The winning compositions will be performed at IHS55 in Montréal by members of the IHS Advisory Council.

Printed scores for all the winning compositions are lodged in the IHS Archives.

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Horn Tunes

Drew Phillips, Editor
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Prestissimo Solfeggietto in C minor
(H 220, Wq.117:2, 1766) C. P. E. Bach
arr. Jeffrey Snedeker

The musical score is written for two horns in C minor, 3/4 time. The tempo is marked 'Prestissimo'. The key signature has three flats (Bb, Eb, Ab). The score consists of 13 measures. Measure 1 starts with a forte (f) dynamic. Measures 4-6 include a crescendo hairpin. Measure 7 has a 'cresc.' marking. Measure 8 has a forte (f) dynamic. Measures 10-12 show a dynamic shift from piano (p) to forte (f). Measure 13 ends with a forte (f) dynamic. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

16 *p* *f*

19

22 *p* *f* *tr*

26 *p* *f* *p* *f*

29 *p* *f* *mf*

32 *cresc.* *rit.*

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