

The Horn Call

OCTOBER 2023



Journal of the

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l'Association internationale du cor
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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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Offstage horns for Richard Strauss's *Eine Alpensinfonie*, Op. 64. IHS55 performance at the Amphithéâtre Fernand-Lindsay, Québec, Canada.
Orchestre Métropolitain, Yannick Nézet-Séguin, conductor. Photo by Marc Deschamps. Used by permission.

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The International Horn Society

Officers

President

Radegundis Feitosa
Rua Jacarandá, 227, Casa 30
Parnamirim - RN 59152-210, Brazil
president@hornsociety.org

Vice President

J. Bernardo Silva
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4770-207 Joane, Portugal
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Treasurer

Johanna Lundy
PO BOX 210004
1017 North Olive Rd.
Music Building, Room 109
Tucson, AZ 85721-0004 USA
treasurer@hornsociety.org

Secretary

Richard Todd
19707 Turnberry Way PHA
Aventura, FL 33180
Phone: 310-918-5447
secretary@hornsociety.org

Interim Executive Director

Allison DeMeulle
9441 Alii Cir
Huntington Beach, CA 92646
exec-director@hornsociety.org

IHS Membership Coordinator

Elaine Braun
305 Raywood Ct.,
Nashville, TN 37211-6000 USA
Membership-Coor@hornsociety.org

Website Manager

Dan Phillips
manager@hornsociety.org

2023-2024 IHS Advisory Council

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To become a country representative,
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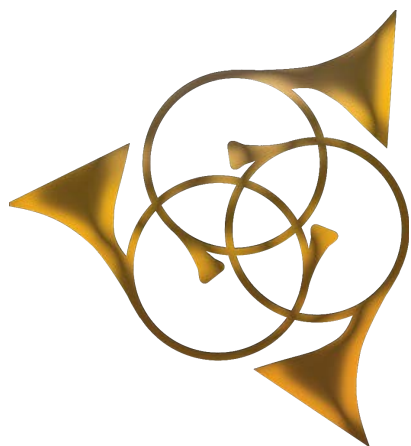
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The Horn Call

Editor

James Boldin
School of Visual and Performing Arts
University of Louisiana Monroe
editor@hornsociety.org

Assistant Editor and Website Editor

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

Proofreaders

Joseph Johnson
Danielle Kramer

Website Manager (hornsociety.org)

Dan Phillips
manager@hornsociety.org

Contributing Editors

News Editor

Brenda Luchsinger
Department of Music
Alabama State University
news@hornsociety.org

Book and Music Reviews

Heidi Lucas
135 Crestwood Road
Landenberg, PA 19350 USA
heidiluhorn@gmail.com

Recording Reviews

Lydia Van Dreel
School of Music and Dance
University of Oregon
vandree@uoregon.edu

Online Media Reviews

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

Column Editors

Creative Technique

James Naigus
jamesnaiguscomposer@gmail.com

Drew Phillips

aphillips527@gmail.com

Horn Tunes

Drew Phillips

Cor Values

Ellie Jenkins
elliejenkinshorn@gmail.com

Teacher Talk

Michelle Stebleton
mstebleton@fsu.edu

Student Corner

Lauren Antonioli
lr-antonioli@wiu.edu

Military Matters

Erika Loke
ihsmilitarymatters@gmail.com

Advertising Agent

Paul Austin
561 Madison Avenue SE
Grand Rapids, MI 49503 USA
horncallad@gmail.com

Horn and More

Mike Harcrow, Editor
hornandmore@hornsociety.org

From the Editor

James Boldin

There is nothing permanent except change. – Heraclitus (6th Century BCE)

Greetings,

Thank you for reading *The Horn Call*! Our journal exists because of and for our membership, and without you it wouldn't be possible. I write this having just returned from a fantastic week at IHS55 in Montréal. I have much more to say in my symposium report, but for now I'll just say that it was a fantastic conference, and I'm already looking forward to the next one: IHS56 at Colorado State University in Fort Collins, Colorado July 29-August 2. Be on the lookout for more details in the coming months.

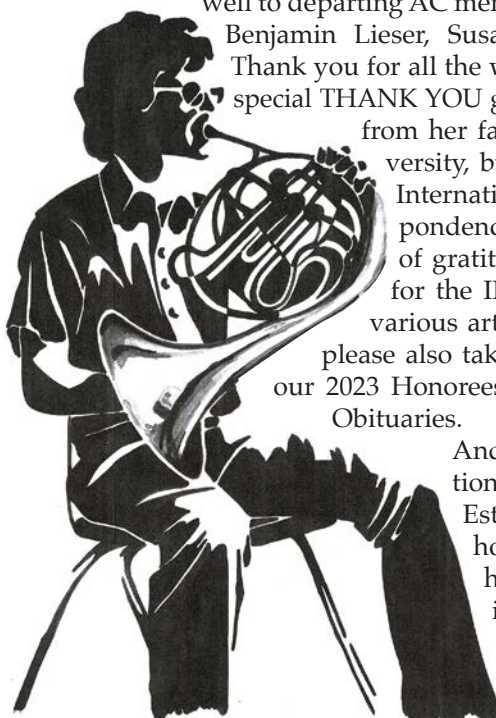
When writing, the most difficult part for me is the beginning; I need a "hook" to draw readers in and to help tie ideas together. Pondering this, the above quote from Heraclitus seemed appropriate. Change happens – changes in leadership, mission, values, and personnel, to name a few – and the IHS is no different from many other organizations. The IHS of today is different than the IHS of 50 (or even 10 or 5) years ago, and it will certainly be different in the coming years. We can't avoid change, but what we can do is make sure that those changes happen for the right reasons and lead to growth in our society.

If you haven't heard the news already, Julia Burtcher, our Executive Director for the past five years, stepped down from her position at the beginning of August. I don't have the words to adequately describe all the amazing things that Julia has done for the IHS during her time. All I can say is THANK YOU! Thank you for the countless hours you have put into the IHS, and thank you for always seeking to make it a healthier, more inclusive, and beneficial organization. We will miss you immensely but look forward to seeing you at future IHS events. As the search for a permanent Executive Director gets underway, please welcome Interim Executive Director Allison DeMeulle. Allison is no stranger to IHS leadership, having served on the Advisory Council, and as Secretary. Whatever the future brings, I am confident that the IHS is in good hands and will continue to be a positive force in the horn community.

We also welcome several new Advisory Council Members: Lisa Bontrager, Emma Brown, Monica Martinez, Jennifer Sholtis, and Richard Todd, and bid farewell to departing AC members: Allison DeMeulle, Lydia Van Dreel, Benjamin Lieser, Susan McCullough, and Tommi Hyytinen.

Thank you for all the work you have done and will do! Another special THANK YOU goes out to Nancy Joy, who recently retired from her faculty position at New Mexico State University, but will thankfully continue in her role as International Symposium Coordinator. The correspondence section contains several heartfelt words of gratitude for Nancy and all that she has done for the IHS. As you make your way through the various articles, columns, and reviews in this issue, please also take the time to read the information about our 2023 Honorees, as well as the News and Reports and Obituaries.

And finally, please enjoy the lovely illustration submitted by IHS member Esther Clair. Esther is a graphic designer and amateur horn player with many excellent works to her name. You've probably seen her work in previous issues of *The Horn Call*, and we are delighted to share it again. Thank you, Esther, for sharing your talents with us.



Horn player. Pen, ink, and wash illustration by Esther Clair.

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



President's Message

Radegundis Feitosa

Recalibration

Dear Horn Community,

As always, I hope you are all healthy and well! In late July we held the 55th International Horn Symposium in Montreal, and it was a wonderful event. Thanks and bravo to host Louis-Philippe Marsolais, the IHS55 organizing team, and all the institutions that supported this great event.

During the Symposium, I started to think about a word that would describe my feeling after such an amazing injection of knowledge and inspiration. After returning home, I concluded that "recalibration" is what I experience when I attend an event such as a Horn Symposium. According to the *Cambridge Dictionary*, recalibration means "a change in the way you do or think about something."

And this is how I feel! It is amazing to observe new developments in horn playing, teaching, and research every year. It is great to hear the differences between horn playing from different parts of the world, and it is inspiring to note that people with different backgrounds, education, and cultures can be successful in expressing their art through the horn.

I can't wait to experience this again at IHS56! As announced at IHS55, the 56th International Horn Symposium will be hosted by John McGuire at Colorado State University in Fort Collins, Colorado. For those of us



Photo by Luana Tayze

who attend these events annually, it is a rich learning process! I encourage you to attend as many events as possible, as they can contribute positively to your artistry and to your life!

Speaking of positive contributions, I would like to thank our former Executive Director Julia Burtscher for her many contributions to our Society. This position is the administrative core of the IHS and she has filled it with great competence. The behind-the-scenes operation of an international organization such as the IHS is full of challenges, and Julia mastered it, resulting in many

good things for our Society. On behalf of the Advisory Council, thank you, Julia!

To fill the position as interim Executive Director we have our former IHS secretary Allison DeMeulle, who has resigned from the Advisory Council during this transition. Allison knows the structure of the International Horn Society well, and we are excited to be working with her in this new capacity. Thanks, Allison!

Wherever you are in the world, if you have comments, questions, or suggestions do not hesitate to contact us as we would love to hear from you! Whether you are finishing or starting the season, I wish you a great beginning/end of season and an excellent end of 2023!!

All the best,

Radegundis Feitosa

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A man in a black tuxedo with a white shirt and black bow tie stands in a workshop, looking up at a large French horn hanging from the ceiling. The workshop is filled with various tools, equipment, and a forklift. A large industrial fan is visible on the right. The scene is dimly lit, with light coming from the background.

Dieter Otto

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Jeff Nelsen is an international soloist and Indiana University Jacobs School of Music professor. Photo: Kevin Steele Design: David Yarema



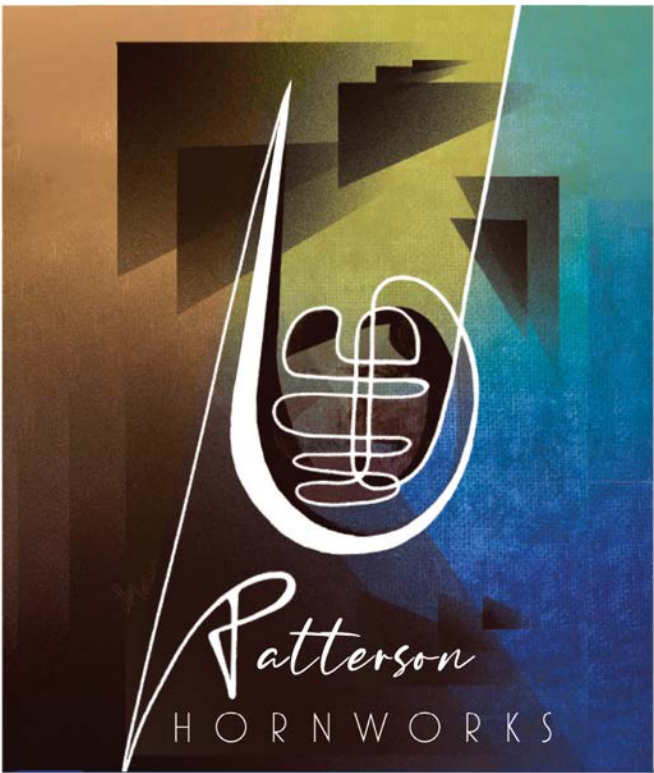
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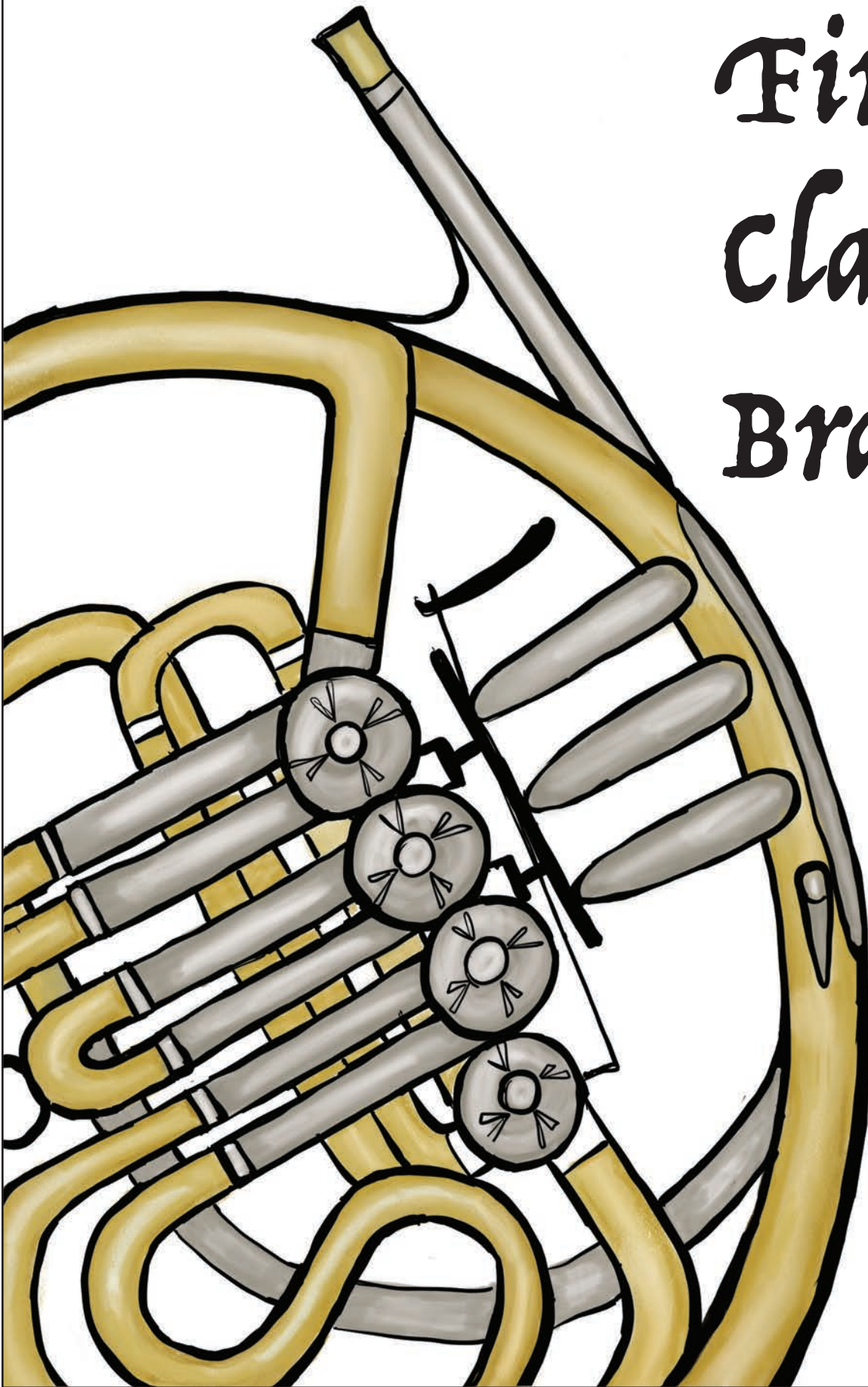
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COLORADO STATE UNIVERSITY

IHS News and Reports

Brenda Luchsinger, Editor

From the Office

Thanks to the IHS Advisory Council and to the membership for trusting me as Executive Director; it has been an incredible honor to serve, and I'm grateful for the friendships and new experiences I gained while in the role. Resigning from this position was an unspeakably difficult decision to make.

Moving forward, Allison DeMeulle has agreed to be Interim Executive Director. I have gotten to know Allison over the past couple of years as she was part of the team

that executed IHS53 Online and became an AC member and Secretary on the Executive Committee. Her attention to detail, thoughtfulness, love of horn, and knowledge of the IHS will serve her well, and I know the IHS is in good hands!

Thank you again for your faith in me, and don't forget to update your mailing address at hornsociety.org or send an email to exec-director@hornsociety.org if you have moved!
– **Julia Burtcher**, former Executive Director

New Advisory Council Members

In April 2023, **Lisa Bontrager**, **Jennifer Sholtis**, and **Richard Todd** were elected to a first three-year term by the general membership to the Advisory Council (AC). The AC elected **Emma Brown** and **Monica C. Martinez** to complete the Advisory Council.

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2024 Symposium and ending after the 2027 Symposium, must be received by the Executive Director before December 1, 2023. Nominees must be members of the IHS and willing to accept the

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

Terms of the following AC members expire in July 2024: **Peter Luff**, **Margaret Tung**, and **Lucca Zambonini** are completing their first term and are eligible for nomination. **Michelle Stebleton** is completing her second consecutive term and is not eligible for nomination at this time.

Send nominations to **Allison DeMeulle**, IHS Interim Executive Director, PO Box 6691, Huntington Beach, CA USA; email exec-director@hornsociety.org

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 Interim Executive Director Allison DeMeulle.

IHS Composition Commissioning Opportunities

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

The Meir Rimon Commissioning Assistance Fund has assisted in the composition of numerous new works for the horn. IHS members are invited to request funds to support collaboration with a composer in the creation of a new

work featuring the horn. Rimon awards are typically for smaller works, and the IHS reserves the right to offer less or more than the requested amount, depending upon the nature and merit of the project.

The Meir Rimon Fund alternates with the Composition Contest; i.e., the Contest opens on even-numbered years and the Meir Rimon Fund on odd-numbered years. The next application deadline for the Meir Rimon Fund is March 1, 2025. See hornsociety.org/about-the-ihs/composition-projects/commissions or contact Randall E. Faust at RE-Faust@wiu.edu.

Job Information

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

Assistantships

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

News Deadline

The next deadline for news submissions is December 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 website has had a major facelift; however, the content is the same. Improvements with the Joomla 4 platform include a new look for the site, better layout for classified ads, and easier navigation. – **Dan Phillips**, Webmaster

Social Media

Jefferson Montiel, from San José, Costa Rica, a horn player, AV producer, and digital artist, has been appointed the IHS Social Media Coordinator. Jefferson studied with Juan Manuel Arana and Mario Mora at the University of Costa Rica and has played with the Symphony Orchestra of Heredia, Cartago, the Philharmonic of Costa Rica,

and the Concert Band of San José. He has a professional AV degree from Veritas University and is currently studying advertising design.

"I am coordinating with Interim Executive Director Allison DeMeulle about goals for the IHS networks. Look for more news in the February issue."

– **Jefferson Montiel Mora**, Social Media Coordinator

Area Representatives

The reports of our representatives from last season are available on the IHS website (under Home, Downloads, Representative Reports) for reading and downloading. Reading it is important to better understand local activities, realities, and challenges.

Interested in becoming a Country or Area Represen-

tative? Are you willing to get more involved with the IHS and your local community? Please check the vacant positions, read the job description and apply! Several vacancies are available. Visit: hornsociety.org/ihs-people/area-reps-us (for US Area Reps) or hornsociety.org/ihs-people/area-reps-other (for Country Reps)

– **Bernardo Silva**, Area Representative Coordinator

In the United States, Alaska, Hawaii, Montana, Oregon, Rhode Island, South Dakota, Tennessee, Texas-North, Vermont, West Virginia, and Wyoming are vacant. We also have openings for Team Leaders for the Northeast and Southwest. Please consider volunteering if your state is open.

– **Jennifer Sholtis**, US Coordinator

Coming Events

The **Brazilian Hornists Association** will hold the VIII Hornists Meeting in the city of Belo Horizonte, Minas Gerais, September 13-16, 2023. In this edition, the students will be able to have classes on natural horn and horn in popular music besides the traditional teaching of the instrument.

The **Southeast Horn Workshop** will be at the University of Georgia in Athens, Georgia, February 23-25, 2024, hosted by Jean Martin-Williams, James Naigus, and the UGA Horn Studio.

The **Mid-South Horn Workshop** will be held at Oklahoma State University, Stillwater, Oklahoma, March 22-24, 2024, hosted by Lanette Lopez Compton.

The **Northwest Horn Symposium** will be April 12-14, 2024 at Washington State University in Pullman, Washington, hosted by Martin King.

Member News

Finnish horn player **Tommi Hyytinen** premiered Tomi Räisänen's *Regula II: Cuddle Curtain* (2023) for Microtonal Horn and Microtonal Guitar with guitarist Petri Kumela in the Finnish Radio Symphony Orchestra's chamber music series. Hyytinen's instrument, an Alexander 103, was transformed into a microtonal horn by adding a lengthened F tuning slide. The longer tuning slide lowered the F side of the horn to 430 Hz so all of the F fingerings were tuned in 430 Hz, while the B-flat fingerings were tuned to 442 Hz. When added to the complex harmonies of the microtonal guitar, the work was really something new and also an ear-opening experience.



Tommi Hyytinen

Arthur Ayde (Evansville, Indiana) reports the Evansville Horn Choir recently performed its spring concert, which featured works by Mendelssohn, Humperdinck, Copland, and Lowell Shaw. This multi-generational ensemble of two dozen rehearses bi-weekly and was named “Best Amateur Ensemble” at IHS 50. Its members range in age from 16 to “Medicare.”



The Evansville Horn Choir

The Spokane Horn Club participated in Street Music Week, raising money for Second Harvest Food Bank. Musicians included **Bruce Brummett**, **Stewart Schuele**, **Alex Bowman**, **Doug Miller**, **Steve Getman**, **Cyn Orosco**, **Kim Snow**, and **Jennifer Brummett**. The event included many musical ensembles and raised over \$27,000.



The Spokane Horn Club

Andrew Clark was the soloist in April 2023 in Mozart’s Horn Concerto K. 417, led by Portland Baroque Orchestra conductor John Butt. It was the excuse, if one were needed(!) for an outing of this 205-year-old horn by Raoux, with the black and gold painted bell. The horn section consisted of **Sadie Glass** and **Elisabeth Axtell**. During a recent ultrasonic cleaning of the crooks, a considerable amount of black particulate material came out of the tube, so one hypothesis is that the horn had been owned and played by smokers over its history. Immediately after the cleaning, the horn became much better to play.



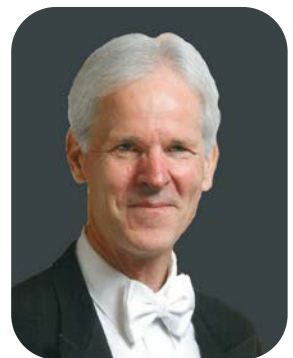
Elisabeth Axtell, John Butt, Andrew Clark, Sadie Glass

J. Charles Sernatinger (Palatine, Illinois) and members of the Palatine Band horn section performed at the Palatine bowl in July.



Palatine Horns, Kris Tsau, Charlie Sernatinger, David Eterno, Abbi Getty, Johanna Johnson, Stuart McCrorie, John Baumgart

Richard “Gus” Sebring has been appointed Principal Horn of the Boston Symphony Orchestra. Gus joined the BSO in 1981 and has been Associate Principal Horn of the BSO and Principal Horn of the Boston Pops since 1982. Gus is famous for being one of John Williams’s favorite horn players, and his solo horn work is prominent in the 1998 film *Saving Private Ryan*.



Richard Sebring

Martha Sharpe, (Phoenix, Arizona) reports, "It's hot here in Phoenix! We are keeping cool by getting together to play trios, quartets, quintets, and sextets indoors, where it's air conditioned. The Arizona Repertory Orchestra is also fun, which reads through orchestral works with local conductors. Repertoire this summer has in-

cluded Haydn Symphony No. 45, Beethoven *Leonore Overture*, Symphonies No. 1 and 8, Tchaikovsky Symphony No. 6, Elgar Cello Concerto, Williams *Overture from The Cowboys*, Dvořák *Carnival Overture* and Symphony No. 8, Verdi *Overture to La Forza del Destino*, Smetana *Moldau*, and Shostakovich Symphony No. 1.

Randall Faust's compositions for horn received a number of performances during the past year. The Indiana University students of **Richard Seraphinoff** performed *The Music of Randall Faust* in Recital in March 2023. The program consisted of *Scherzo for Solo Horn*, 2020 (**Madeline Greniere**), *Cadenza and Fanfare* from the Concerto, 1987 (**Yu-Hsuan Cheng**), *Dances for Natural Horn and Percussion*, 1992 (**Ronan Emmerson**), *Call and Response for Solo Horn*, 1997 (**Anna Dorey**), *Romanza for Horn and Piano*, 2016 (**Ana Cook**), *Rondo for Horn and Piano*, 1997 (**Christina Blahovich**), *Declamation for Horn and Harpsichord*, 2004 (**Trevor Zvac**), *Harmonielehre for Solo Horn*, 1996 (**Ethan Mattingly**), *Scherzo from the Concerto*, 1987 (**Ari Kessler**), *Rondo from the Concerto*, 1987 (**James Linder**), *Prelude for Solo Horn*, 1974 (**Gavin**

Stahly), *Lincoln and Liberty* from *Songs of Liberty*, 2020 (**Neftali Bernard**), and *Golden Fantasy* for Wagner Tuba, 2018 (**Layne Anspach**).

Randy's *Horn Call for Horn and Electronic Media* (1976), was performed by **Matthew Warren** (a student of Robert Reardon) at the Peabody Institute of Johns Hopkins University in May 2023 and by **Justin Ciccone** (a student of Marc Guy) at SUNY Fredonia in October 2022. Originally composed for analog electronic media, including an ARP 2600 synthesizer and reel-to-reel tape delay system, this work has taken on a new life with various digital translations. It was also discussed in a DMA dissertation (*Horn and Live Electronics: A Survey of and Performance Guide for a Neglected Repertoire*) by **Garret Krohn** at Bowling Green State University.



Seraphinoff Studio Front Row L-R: Madeline Grenier, Yu-Hsuan Cheng, Ronan Emmerson, Anna Dorey, Ana Cook, Randall Faust, and Richard Seraphinoff. Back row L-R: Christina Blahovich, Trevor Zvac, Ethan Mattingly, Ari Kessler, James Linder, Gavin Stahly, and Neftali Bernard.

Vitalis Wagome, Wanja Nganga, and Shaka Marko Lwaki (all from Kenya) presented *The Growth of Horn Playing in Kenya* at the Southeast Horn Workshop at the University of Central Florida in Orlando in March 2023. Led by Vitalis Wagome, the first Kenyan-born horn player, the presentation focused on various music training programs and orchestras in Nairobi, followed by a lively discussion. Freshman hornist Shaka Marko made the finals of the Collegiate Solo competition, where he performed the first movement of **Gina Gillie's** *Sonata for Horn and Piano*. Shaka Marko's composition, *Rhumba Pembeni*, a Kenyan rhumba for horn and piano, was performed by **Brenda Luchsinger**, who had recently performed the US premiere on her recital at the University of Florida's BrassFest 2023 in Gainesville, Florida. Vitalis, Wanja, and Shaka are all students of Professor Luchsinger at Alabama State University, an HBCU in Montgomery, Alabama.



Wanja Nganga, Shaka Marko, and Vitalis Wagome before their presentation at the 2023 Southeast Horn Workshop

Matthew Haislip, Assistant Professor of Horn at Mississippi State University, led a consortium for a new horn sonata by renowned composer Anthony Plog with 75 participants from across the world. Matthew per-

formed the world premiere of the work at the 2023 Southeast Horn Workshop at the University of Central Florida. He is grateful for the support of each participant in the consortium for making the project a success.

Eldon Matlick, Professor of Horn Emeritus at the University of Oklahoma, has been researching and promoting the Vienna Horn, giving presentations and demonstrations, including giving attendees an opportunity to test the instruments. Eldon was given permission from hornist **Thomas Jöbstl** of the Vienna Philharmonic and **Dr. Gregor Widholm**, Professor of Acoustics at the Department of Acoustics (Wiener Klangstil) IWK of the University of Music and

Performing Arts in Vienna, to translate Jöbstl's thesis, *The Influence of the Musician and Instrument on the Viennese Sound of the Horn* (2001). Eldon worked in consultation with Professor Widholm in translating this document, which both the author and the Director of the Department of Acoustics have given their permission to be made available through the IHS Electronic Learning Library.



Maddy Tarantelli

Maddy Tarantelli has been named the Instructor of Horn at the University of Northern Iowa in Cedar Falls, Iowa after four years teaching at Utah Valley University and performing with the Utah Symphony and Ballet West in Salt Lake City. This year, Maddy will perform and lead masterclasses at the University of North Georgia, give a presentation at the Iowa Music Educators Conference, and lead clinics for horn players at the University of Northern Iowa.

Lauren Hunt has been appointed to the Linda VanSickle Smith French Horn Chair and Director of Brass Studies at Interlochen Center for the Arts. In this role, Lauren will teach horn and lead the brass area at Interlochen Arts Academy during the academic year and at Interlochen Arts Camp each summer.



Lauren Hunt



Albert Houde

The West Virginia Horn Studio sends well-wishes to **Jonas Thoms** as he departs on his new adventures in baseball. Best of luck to you and the Rays, Jonas! You'll be missed! **Albert Houde** has been appointed as Assistant Professor of Horn. Albert has become a sought-after soloist, chamber collaborator, and orchestra musician. This year, he took the stage as Principal Horn of the Britt Festival Orchestra and will begin his fifth season as Principal Horn of the West Virginia Symphony, where he will perform the Gliere Concerto. Also on the agenda are performances of *Reimaginings*, a sonata he commissioned from American composer Frank Gulino.

Event Reports



Southeast Horn Workshop
by Benjamin Lieser

Joshua Pantoja performs at the SEHW with the University of Central Florida Horn Ensemble, conducted by Benjamin Lieser (photo credit: Amanda Crawford)

The 2023 Southeast Horn Workshop was held at the University of Central Florida in March 2023. The host was **Benjamin Lieser** and the UCF Horn Studio. Guest artists included **Joshua Pantoja** of Puerto Rico, **Allene Hackleman** of Edmonton, Alberta, Canada, **Robert Rearden** of the National Symphony in Washington DC, and the Alloy Horn Quartet – **Kelly Langenberg**, **Liz Deitemeyer**, **Natalie Grana**, and **Anna Jacobson**.

The quartet competition was won by **Trent Ice**, **Raquel Hernandez**, **Ryan Dresen**, and **Nathan Page** from

Columbus State University, and the horn choir competition was won by **The University of Alabama Horn Choir**. In the solo competitions, **Ryan Ortakales** won in the College Solo competition, while **Seth Corlew** was the winner in the High School Solo competition. In the mock auditions, **Cory Kirby** won the High Horn competition, and **Seth Corlew** won the Low Horn competition.

The 2024 Southeast Horn Workshop will be held at the University of Georgia, February 23-25, 2024. www.south-easthornworkshop.org

Hornapalooza

by Jennifer Brummett

Whitworth University in Spokane, Washington hosted **Chris Castellanos** from the Boston Brass for Hornapalooza in March 2023. The event highlighted the dual potential of classical and jazz artistry on the horn. The ensemble of all participants, aged middle school through retirement, warmed up and rehearsed in the morning, led by faculty member **Jennifer Brummett**. A masterclass featured five students from three different schools; the focus was on air.

Chris Castellanos discussed his career and the recording aspect of being a professional. His training and early career in Las Vegas shaped his outlook, and his perfor-

mance spanned the centuries from Rosetti to present-day James Naigus. An acknowledgment of support by the IHS was offered. The massed ensemble played Franz Strauss, Monteverdi, a *Gymnopedie*, and an arrangement of *Saturday in the Park*. Clearwater Music was the vendor; the instruments on display included an alphorn from Germany. An invitation to the performances in the afternoon was publicized through announcements on the university's social media and with an interview at the public radio station on the day preceding the event.

Many participants expressed gratitude for the varied events offered at Hornapalooza.



Chris Castellanos with the Hornapalooza Participants

Utah Horn Day

by Lauren Hunt

The sixth annual Utah Horn Day took place in March 2023 at Skyview High School in Lehi, Utah. Events included a guided warm-up led by **Sonja Reynolds**, a mouthpiece presentation by **Maddy Tarantelli**, a masterclass with **Larry Lowe**, and a presentation about taking care of your horn by **Keith Parietti** from Riverton music. The final concert featured performances by Maddy Tarantelli, Wasatch Alphorns, the Snow College Horn Quintet, and Sego Lily Horns. All participants also performed in the final concert as part of either the Youth Horn Choir, directed by **Lauren**

Hunt, or the Adult Horn Choir, directed by **Wendy Koller**.

Vendors at Utah Horn Day included the IHS, Salzburger Echo Alphorns, Mountain Horn Music, the 23rd Army Band, Riverton Music, Colorado Hornworks, Summerhays Music, Laskey Mouthpieces, and AlpenSong. Each of the vendors generously donated raffle prizes that participants got to take home.

The Utah Horn Club looks forward to the seventh Annual Utah Horn Day at Snow College on Saturday, March 23, 2024, featuring guest artist **Chris Castellanos**.



Utah Horn Day

Northwest Horn Symposium

by Jeffrey Snedeker

The 2023 Northwest Horn Symposium was held in March 2023 at Central Washington University in Ellensburg, Washington. Co-hosted by the CWU Horn Club and the Northwest Horn Society, it featured recitals, lectures, and masterclasses by **Denise Tryon**, **Jeff Scott**, and **Andrew Pelletier**, as well as performances and lectures by regional artists **Sean Brown**, **Jennifer Brummett**, **Sadie Glass**, **Martin King**, **Jon Klein**, **Elizabeth Schmidt**, **Matt Shevrin**, **Mike Simpson**, and **Justin Stanley**. Horn ensembles from Central Washington University, Montana State University, University of Oregon, and Washington State University performed. Competitions included Composition, Low and High Horn Mock Auditions, High School Solo, and Jazz Horn Solo. A Saturday High School Track was free for

students and parents, and Martin King led a spirited mass ensemble performance of works by Sutherland, Naigus, Webber, and Basler.

Highlights included world premieres, masterclasses devoted to solo repertoire and orchestral excerpts, and a concert of composition contest winners, jazz soloists, and a rousing rendition of Alec Wilder's *Jazz Suite* for four horns, harpsichord, guitar, bass, and drums. Presentations included audition preparation (Tryon), realities of freelancing and touring (Scott), natural horn basics and Mozart (Glass), being your own teacher (Stanley), private teaching (Brown), composing for horn (Scott), and warm-ups (Brown, King). Host **Jeffrey Snedeker** thanks everyone who made the trip to Ellensburg for what was a wonderful event.



Denise Tryon, Jeff Scott, Jeff Snedeker, Andrew Pelletier performing the Wilder Jazz Suite at the 2023 Northwest Horn Symposium (photo credit: Marilyn Wilbanks)

Norddeutsches Blechwerk Horn Days

by Wendy Bartel

The Norddeutsches Blechwerk held its seventh annual Horn Days in April 2023. Horn Days was expanded by one day, giving us the opportunity to offer more events, including a flutter tongue workshop by **Elizabeth Fairey**, yoga classes led by **Hannelore Basner-Wiencke**, and a wild game of capture the flag! In addition to our traditional masterclasses held by **Bodo Werner** (HMT Rostock) and Professor **Adrian Diaz Martinez** (Hochschule für Musik

Lübeck), The American Horn Quartet joined us for lessons and a concert where eight of our most talented participants joined them in playing *Raphael Awakens*, by **Kerry Turner**. The popularity of these new highlights was seen in the record number of participants. The 70 hornists, ranging in age from 7 to 84, were separated into 14 ensembles, which performed at the closing concert. Join us next time from May 24-26, 2024. www.norddeutschesblechwerk.de

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



Correspondence

Retirement Tributes for Nancy Joy

In the spring of 2023, Nancy Joy retired from her position at New Mexico State University, after 27 years of service. Nancy's infectious enthusiasm has led the IHS since 2005 to symposiums across the US and around the world, including to South Africa, Switzerland, Australia, Brazil, and Belgium. In addition, she has brought her New Mexico State University horn choir, Corno Crew, to participate in many symposiums, in 2000 memorably performing on the Great Wall in China. Nancy served on the Advisory Council for two terms (2003-2009) and has chaired the IHS Scholarship Committee.

Nancy's career has combined performance and education along with her active service to the horn society. She received a Bachelor of Music Education degree from Wittenberg University School of Music in Springfield, Ohio, studying with Richard



Chenoweth, and a Master of Music in Horn Performance at New Mexico State University, studying with Warner Hutchison. Though retiring from her position at NSMU, she will continue to perform with the Las Cruces Symphony, the El Paso Symphony, and El Paso Opera Company. She will also continue as the IHS Symposium Coordinator.

Nancy is also a soloist, often performing with educational organizations, and participates in regional and international conferences, including those of the New Mexico Music Educators Association, the International Women's Brass Conference, and the IHS. In her private studio, she teaches beginning horn students through high school level, and she conducts clinics in Breathing Gym and Interactive Video Audition Service International around the US and the world.

Dear Nancy,

Congratulations on your retirement. No one deserves it more than you! You are a great friend and colleague. You have been my cohort for many amazing adventures all over the world. Little did I know, when I first met you at Air Horns, in all your purpleness, that we would make a lifelong friendship.

You are an inspiration to so many horn players, from your wonderful university students, to professional artists

around the globe. Your contributions to the International Horn Society are monumental, important, and so appreciated by the society. I hope your retirement will be as amazing as you are, full of JOY, great adventures and much happiness.

All my love,

– Susan McCullough, IHS Advisory Council Member, 2008-2014, 2017-present

Dear Nancy,

When we first met in 1992, little did I know what the next 30+ years would hold, but your enthusiastic, spirited students were an obvious clue.... We met again as new comers to the IHS Advisory Council in 2003 and, as we learned about the society's inner workings, it became clear that we would share a long-term friendship and commitment to the organization through our shared love of the instrument and its music. Through your leadership on the AC and especially as International Symposium Coor-

dinator, the IHS has continued to evolve and expand, a mirror of your love of music and people, a love that is rooted in learning and sharing.

The epitome of this love, however, is found in your teaching. Congratulations on a long and successful teaching career – your students and their success are testaments to your love of them as people and as musicians. Best wishes for your next JOY-ful adventure!

– Jeffrey Snedeker, President, IHS 2006-2010, 2016-2018

When I think about Nancy Joy – I can't help but smile – she is the heart and soul of our horn community and a dedicated, passionate advocate for the International Horn Society. Nancy's warm, outgoing personality makes everyone feel special and I can't think of anyone who is more loved and respected. As the IHS International Symposium Coordinator, Nancy has overseen horn conferences all over the world. In 2010 I hosted the 42nd International Horn Symposium in Australia and will for-

ever be in debt to Nancy for her knowledge, insight, and counsel in making IHS42 a success. None of these international symposia could happen without her. It's not just that Nancy is a wonderful person (which she is!), but she's also an excellent horn player, a skilled pedagogue, and a loyal colleague and friend. Nancy "Purple" Joy, the horn world loves you, and we wish you nothing but the best for the next chapter of your horn journey.

– Peter Luff, IHS Advisory Council, Queensland Conservatorium Griffith University

IHS55 Montréal: A Year of Memories in One Week

by James Boldin

Photos by Marc Deschamps

If you've ever wondered what it would be like to compress an entire year's worth of memories into a few days, the answer is simple – attend an International Horn Symposium! In terms of “bang for the buck,” few if any other musical experiences even come close. IHS55 (July 24-29), hosted by Louis-Philippe Marsolais, the Association québécoise du cor, and the Université de Montréal in Montréal Canada, delivered in a big way. While it would be futile for me to attempt a detailed description of this huge event, hopefully this brief article – along with some amazing photographs



Group picture at the Chalet du Mont Royal.

by Marc Deschamps – will provide a taste of IHS55 for those who were unable to attend. Although the perspective is entirely my own, I can only hope that others in attendance had an equally enriching and inspiring experience.

Getting to Montréal from the United States was easy, as it is the second largest city in Canada and has an international airport. The city is pedestrian and bicycle friendly, and for the most part, navigating the city was easy via the metro system, bus lines, and taxis/Uber, even for those of us from smaller towns. French is the official language of Montréal and the province of Québec, but as an English-only speaker I did not have any issues communicating; nearly everyone I encountered was bilingual, and very willing to help tourists. A special word of thanks goes out to the entire symposium staff and volunteers, who were always responsive and helpful in dealing with the myriad of minor issues that cropped up during the symposium. Louis-Philippe Marsolais, Marie-Michèle Bertrand, and the “Siegfried Squad,” (a group of 60-plus volunteers made up of student horn players, music lovers, and official volunteers from the Orchestre Métropolitain and the Orchestre symphonique de Montréal) are to be commended for their tireless work and unfailing kindness throughout the week.



Exhibit room in the École de musique Vincent-d'Indy.



The facilities at the Université de Montréal were spacious and well-suited for the symposium, with large concerts/lectures taking place in the Faculté de musique, and smaller events, exhibits, and the cafeteria located in the École de musique Vincent-d'Indy. The Faculté de musique sits atop a steep hill, and there was a bit of walking involved to travel back and forth between it and the École de musique Vincent-d'Indy. For those who wanted (and were physically able) to get in some exercise,

the hike up to the Faculté de musique provided ample opportunity, but there was also a shuttle service between the two buildings (thanks again to the symposium staff and volunteers). The weather cooperated for the most part, and though it was a bit warm at the beginning of the week, cooler temperatures moved in by the end, thanks to some rain showers. Another local feature worth mentioning is the plethora of great restaurants, far too many to visit in just one week. For my part, I was able to sample several



Another exhibit room in the École de musique Vincent-d'Indy.

local specialties, including poutine, smoked salmon bagels, and fresh baked pastries.

Regarding the performances, the cultural and musical landscape of Montréal is stunning; there are so many great horn players in the city and region! Several concerts featured local musicians and ensembles, like the Orchestre Métropolitain, I Musici Montréal, and members of the Montréal Symphony horn section, to name a few. Two especially memorable events for me (and probably for others) were Thursday's mass ensemble performance and banquet at the Chalet du Mont Royal, and



Mass ensemble outdoor concert at the Chalet du Mont Royal.



Mass ensemble rehearsal in the Faculté de musique.

Friday's outdoor concert at the Amphithéâtre Fernand-Lindsay, featuring Robert Schumann's *Konzertstück* with Stefan Dohr, Yun Zeng, Louis-Philippe Marsolais, and Sarah Willis, followed by Richard Strauss's *Eine Alpensinfonie*, Op. 64 (see this issue's cover image). Wow! Another highlight of the week was a concert featuring several of Canada's top brass players (Canadian National Brass Project), conducted by former Boston Symphony Principal Horn James Sommerville. The fabulous brass sound in the magnificent Maison Symphonique was superlative – an eye-opening experience of Canadian artists.

Speaking of memorable performances, IHS55 featured a world-class slate of guest artists, any one of whom would be a major attraction by themselves: Allene Hackleman, the American Horn Quartet (Kerry Turner, Kristina Mascher-Turner, Geoffrey Winter, Denise Tryon), Arkady Shilkloper, David Cooper, Jean-Christophe Vervoitte, Jeff Scott, Katerina Javurková, Maria Rubio Navarro, Pierre-Antoine Tremblay, Sarah Willis, Stefan Dohr, Ursula Paludan Monberg, Victor Prado, and Yun Zeng. And while I was familiar with many of the names on this list through their reputations and recordings, IHS55 was my first opportunity to hear many of them live, and they did not disappoint.

The programming at IHS55 was diverse and engaging. There were plenty of standard works, but also a multitude of new works and premieres, including two concerts dedicated to prize-winning and honorable mentions in the 2022 IHS Composition Contest. One concert that stands out in my memory is the Opening Ceremony, which closed with a composition for horn ensemble and pipigwan



Canadian National Brass Project

by Odawa First Nation composer Barbara Assiginaak (b. 1966). The pipigwan is a cedar flute, similar in sound to a recorder. The combination of its haunting sound with a horn ensemble was something I had not heard before – another memory! This was immediately followed by the Advisory Council's Opening Concert, a brilliant combination of ensemble and solo performances. As with IHS54 in Kingsville, the names of IHS members who had passed since the last symposium were read, accompanied by a fitting arrangement of Eric Whitacre's *Lux Aurumque*.

Montréal is known for its International Jazz Festival, so it's no surprise that jazz occupied an important place in the week's events. Performances by Victor Prado, Arkady Shilkloper, the NuCorno Ensemble, and Sarah



Banquet and evening concert at the Chalet du Mont Royal.

Willis and the Havana Horns highlighted our instrument's ability to shine in a variety of musical contexts. Through the entire week, collaborative pianists Francis Perron, Lucas Porter, Philip Chiu, and Romain Pollet performed admirably, providing sensitive and artistic accompaniments for a slew of featured artists, contributing artists, and student performers. Bravo!

I would also like to express my gratitude to the dozens of exhibitors who transported their wares to Canada. Their dedication to and support of the IHS and its symposia has been immensely helpful over the years, and we can't thank them enough. There are few events where you can find so many premium instruments, accessories, sheet music, recordings, and industry knowledge in the same place. If you've never attended an international symposium, you are missing out.

As always, a special part of any symposium is the conferring of honors, scholarships, and awards. A complete list of honorees, competition winners, and scholarship awardees follows. Congratulations to all!

Continued



IHS President Rade Gundis Feitosa conducts the Advisory Council Ensemble.



Selected competition winners with IHS leadership. L to R: President Radegundis Feitosa; Danica Tuohy (John Hawkins Scholarship, Paul Mansur Scholarship); Rose Deschenes (Dorothy Frizelle Low Horn Winner, Member of Quattro Artemis); Zack Monroe (Dorothy Frizelle High and Low Horn Winner); Melanie Martinez (Premier Soloist Second Place Winner); Vice President J. Bernardo Silva. Photo by James Boldin.

Punto Award

Guy Carmichael
Jean Gaudreault
John Zirbel

Honorary Members

Lisa Ford
John Williams

Service Medal of Honor

Annie Bosler

Barry Tuckwell Scholarship

Dany Rafael Salazar Ortiz

Jon Hawkins Scholarship

Danica Tuohy

Paul Mansur Scholarship

Under 17: Nathan Cho
18 and over: Danica Tuohy

Premier Soloist Competition

Second Place: Melanie Martinez
(No First or Third places awarded)

Dorothy Frizelle Orchestral Audition Contest

Low Horn: Zack Monroe, Rose Deschenes
High Horn: Zack Monroe

Horn Quartet Competition

Professional: Cornissimo Horn Quartet
University: Quattro Artemis

Jazz Horn Competition

Hayden Douglass

Natural Horn Competition

Félix Foster

Horn Ensemble Competition

University Division: Q Horns

Youth Days Solo Horn Competition

Will Jenkins

Because an international symposium brings together so many phenomenal performances, informative presentations, and interesting exhibits, I would be hard pressed to name one favorite thing from the entire week. However, after attending many IHS symposia since my first one 24 years ago at the University of Georgia, what stands out most to me is the *people* and the *conversations*. Whether it's backstage or in the lobby before or after a performance, over a quick meal in the cafeteria or local restaurant, or just in passing to or from a concert or lecture, meeting new and old friends and engaging

in meaningful conversations with them is what keeps me returning again and again to the International Horn Symposium. Whatever your reasons were for attending IHS55, we are glad you were there, and hope to see you at future symposia.

With that in mind, please make plans to join us next year for IHS56, July 29-August 2, in Fort Collins, Colorado at Colorado State University, hosted by John McGuire. IHS56 will be held in conjunction with the International Horn Competition of America, slated for July 26-29, also at Colorado State.

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



Obituaries

Barbara Bloomer (1931-2023)

Barbara was born on February 18, 1931 in Rochester, New York. She moved to Canada in 1964, to play horn with the Toronto Symphony Orchestra. Barbara is remembered as an accomplished and lifelong teacher and learner. She had a passion for music and teaching the horn.

Barbara's love for the horn began at a very young age – inspired by her father who played the instrument with the Rochester Philharmonic Orchestra. She pursued a bachelor's degree from the Eastman School of Music where she won the coveted performance certificate. Barbara began her professional career playing for 12 years with the Buffalo Philharmonic, before relocating to Toronto to play with the Toronto Symphony Orchestra. She retired in 1986 after 20 seasons with the TSO.

Barbara started the Toronto Horn Club, featuring her own students, to provide instruction and en-



semble experience for young people who wanted to seriously study the horn. Over the years, members of the Toronto Horn Club won many first-place ensemble and solo awards at the Kiwanis Music Festival. Barb taught many successful students, including Fergus McWilliam, a member of the renowned Berlin Philharmonic Orchestra.

Barbara enjoyed nature and was a prolific photographer, particularly photos of flowers. She also enjoyed canoeing, swimming, Tai Chi, and bridge, and, after retiring, went to Clown School to become a professional clown, entertaining many children at Toronto's Hospital for Sick

Children. A remarkable woman who accomplished much through the many and varied activities that she challenged herself with.

– Wendy Limbertie, President, Canadian Horn Society,
IHS Country Representative for Canada

My Memories with Barbara Bloomer

I started the horn with John Simonelli and then Fred Rizner, each for two years, before moving to Barb. I then studied with her I think for about 9-12 months, probably at the age of 15, before moving on to Gene Rittich. So in a way, I was a bit of an interloper compared perhaps with her other students. We worked in her apartment building's basement, in the surprisingly well-lit corridor between the storage lock-ups of the tenants. Did anyone else have the same experience? I remember working down there on

Ward. O. Fearn's excellent etudes, which I later used in my own teaching.

I also played in a horn quartet she coached and encountered the first two books of *Fripperies*, which is all Spike Shaw had completed at the time. That early quartet experience taught me some of the fundamentals of group playing and specifically how a horn section works acoustically. While my time with her was short, I benefitted particularly from the horn ensemble experience she organized.

– Fergus McWilliam, Berlin Philharmonic Orchestra



Daniel Bourgue (1937-2023)

Daniel Bourgue, “who must surely be the last representative of the old school of French playing,” has been acclaimed as one of the finest soloists of his generation, praised for his virtuosity, his tone quality, and the elegance and purity of his style. In addition, he is a renowned teacher and his publications are major contributions to the horn literature.

Bourgue was born in 1937 in Avignon, France and began his musical education there, studying cello, horn, harmony, music history, and chamber music. After receiving a Premier Prix at the Avignon Conservatory while still in secondary school, he entered the Paris Conservatory, where after eight months he obtained a Premier Prix in horn in the class of Jean Devenmy. At this time, he began his career as soloist and chamber musician, which took him throughout the world.

Bourgue performed with the Orchestre National de France, the Concerts Pasdeloup, the Nouvel Orchestre Philharmonique, the Ensemble Orchestral de Paris, the London Symphony Orchestra, the National Orchestra of Mexico, the orchestras of Munich, Sofia, and Cologne, and the Salzburg String Quartet. From 1964 until 1989, he served as principal horn of the Orchestre



du Théâtre National de l'Opéra de Paris.

Numerous composers, such as M. Bleuse, G. Barboteu, G. Delcrue, M. Constant, A. Tisne, and E. Cosma, dedicated works to Bourgue, and he gave premiere performances of numerous contemporary compositions by Messiaen, Delerue, Pousseur, Jolas, Ballif, Constant, and Francaix.

Bourgue's publications include five volumes of the method *Techni-Cor*, a book *Parlons du cor* (translated into several languages), a transcription of the Bach cello suites, and numerous editions and arrangements of horn literature. He was a director of the publisher Edition Billaudot.

In later years Bourgue devoted himself to solo performances and teaching. He was on the faculty of the Versailles Conservatory, participated in conferences and masterclasses, and directed programs for the National Youth Orchestra of Spain. His discography has been awarded Grand Prix du Disque.

Bourgue was President of the Association Nationale des Cornistes Français. He served two terms on the IHS Advisory Council (1980-86), was host of the 1982 International Horn Symposium in Avignon, France, and was elected an IHS Honorary Member in 2008.

Robert Rydel (1969-2023)

Robert Rydel, third horn in the Charlotte Symphony Orchestra for more than three decades, died unexpectedly in June. Bob attended the Interlochen Arts Academy and New England Conservatory (where he studied with Boston Symphony member Richard Mackey), and the Pierre Monteux School. He was also a recording engineer and founded two production companies, Acoustic Mobility and Acoustic Annex, collaborating with major labels and becoming Assistant Director of Recording at the Brevard Music Center.

Bob was on the Charlotte Symphony board and worked with the board chair, Derek Raghaven, to create and record an al fresco concert series during the pandemic. “He was a talented, creative, technically outstanding, wise, thoughtful musician, and a Renaissance man of high integrity,” said Mr. Raghaven. “He was larger than life.” Richard Mackey comments, “Bob



Janet Popp Stout (d. 2023)



Lifetime IHS Member Janet Popp Stout died on January 19, 2023 at the Community Hospital in Liberia, Costa Rica. Janet was the daughter of Elmore and Esther Popp. She married David Stout – nephew of IHS Honorary Member Louis Stout – after they met through mutual friends in Saranac Lake,

New York. She earned a bachelor's degree from Buffalo State University in 1963 and taught Home and Career Skills in the North Tonawanda and Pine Valley schools.

Janet had a strong secondary interest in music and played horn in multiple community bands in western New York and southern Canada. She co-founded the New Horizons Band of Western New York at the State University of New York-Fredonia, and supported the creation of the Buffalo Niagara Concert Band (now the Buffalo Wind Symphony). Information for this obituary obtained from legacy.com/us/obituaries/buffalo-news/name/janet-stout-obituary?id=43814432

was a great student, a terrific kid. Mutual friends in the Pittsburgh Symphony kept me up-to-date on him; he was first call sub there and much admired. A great loss.”

Jack F. Masarie (1942-2023)

A native of California, Jack Masarie earned a BM degree at The Juilliard School and an MM degree from Bowling Green State University. After playing in the Toledo and Detroit Symphony Orchestras, he joined the music faculty at the University of North Carolina-Greensboro in 1972, where he served until 2008. He was a founding member of the Market Street Brass and the EastWind Quintet. He played principal horn with the Greensboro Symphony Orchestra and served as auxiliary horn and substituted with the Roanoke, Lynchburg, Winston-Salem, Charlotte, and North Carolina Symphonies.



Masarie spent eighteen summers at the Brevard Music Center teaching, coaching, and playing principal horn in the Festival Orchestra. He was a frequent performer on the natural horn, and was an education specialist for United Musical Instruments, maker of Conn horns.

Masarie was a Life Member of the International Horn Society, and a longtime supporter of numerous horn workshops and symposiums. A memorial service was held in June at the University of North Carolina-Greensboro Recital Hall.

Information for this obituary was obtained from vpa.uncg.edu/single-event/dr-jack-masarie-memorial-service/ and legacy.com/us/obituaries/greensboro/name/jack-masarie-obituary?id=51563335

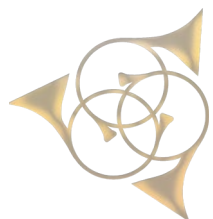
Jack Masarie welcomed me to the faculty of the Brevard Music Center in a way that was typical for him – with kindness, collegiality, and a spot of humor. Anyone who has played principal horn knows that it can take some adjustment when you have a new second horn. Jack was always supportive and approached our music-making as a team. Nothing really fazed him – even when a scheduled concert of the Saint-Saëns “Organ Symphony” was cancelled at the last minute due to electronic organ issues and replaced with Beethoven’s Symphony No. 7. It was too late to rent a new set of parts, so the Music Center used an old set bought for the youth orchestra...there were no horn parts in the original key, only in F. So Jack used personal funds to get original horn parts FedExed to us. He then donated them to the Music Center library and, after the concert, we had a ceremonial burning of the F parts outside the auditorium.

Jack was clearly devoted to the students – assuring they had a wonderful musical experience in a supportive and fun atmosphere. The yearly picnic in Pisgah National Forest was something we all looked forward to. I have enjoyed seeing him at Southeast Horn Workshops – always with “the hat” and always with a friendly word.

– Jean Martin-Williams, University of Georgia



Jack Masarie performing the Strauss Horn Concerto No. 1 with the Brevard Music Center Orchestra in 1988. Image provided by Sharen Hafner.



www.hornsociety.org

2023 IHS Honorees

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

Honorary Members

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



Lisa Ford

Lisa Ford has been principal horn of the Gothenburg Symphony since 1993, is on the faculty of the University of Gothenburg, and horn advisor of the Swedish National Orchestra, where she also coaches brass and chamber music ensembles.

Lisa graduated from the Interlochen Arts Academy in Michigan and the Norwegian State Academy of Music. She was a member of the Civic Orchestra of Chicago and assistant principal horn of the San Diego Symphony. She is active as a soloist and chamber musician and is a member of the new music ensemble Gageego!

"In my teaching, I emphasize artistic and personal integrity as well as helping each individual to become their own best teacher," says Lisa. "I work with the mindset and awareness program Friendly Eyes, and approach my work with professionalism, cooperation, and joy."

John Williams



John Williams conducting the Boston Pops, May 28, 2011.
Photo by Chris Devers.¹

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has composed the music and served as music director for more than one hundred films, many featuring solo and/or prominent horn writing. These include all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone* and *The Book Thief*. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG*, *The Post*, and *The Fabelmans*.

He has received five Academy Awards and fifty-three Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-five Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic

Order for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the US Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute – the first time in their history that this honor was bestowed upon a composer. In 2020, he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK, and in 2022 he was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

In addition to his activity in film and television, Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for horn, flute, violin, clarinet, viola, oboe and tuba. His Concerto for Horn and Orchestra was written for Dale Clevenger (1940-2022) of the Chicago Symphony Orchestra in 2003 on a commission from the Edward F. Schmidt Family Commissioning Fund.

– Information adapted from gsamusic.com/clients/john-williams/.

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Punto Award

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



Guy Carmichael

A native of Québec City, Canada, Guy Carmichael moved to Europe at the beginning of his career but later returned to Québec, where he played with the Montréal and Québec Symphony Orchestras and Les Violons du Roy and taught at the Québec Conservatoire and Université Laval for more than thirty years.

Guy studied with Hermann Baumann in the 1970s, then was principal horn in Essen for ten years. In the early 1980s, he founded the Brass Academy at the Domaine Forget de Charlevoix, a performing arts academy and festival in Saint-Irénée, Québec, where he was also the artistic director of the festival from 2004 to 2011. He has retired from teaching but still plays in various ensembles.

Jean Gaudreault



Jean Gaudreault performed as second and fourth horn in the Montréal Symphony from 1975 to 2016, and served as the orchestra's personnel manager from 2008-2023. A passionate and caring teacher, he has taught hundreds of students at McGill University, Conservatoire de Montréal, Université de Montréal, and Marianopolis College, many of whom now perform with orchestras throughout

Canada and beyond. Most of the local players in Montréal studied with him at some point in their careers. He is also known as an avid baseball fan.

John Zirbel

Wisconsin native John Zirbel was Principal Horn of the Montréal Symphony from 1978-2019, contributing to all the recordings the orchestra made over this 41-year period with bravura and musical conviction. Prior to joining the Montréal Symphony, he performed with the Denver Symphony and studied with John Barrows and Douglas Hill. He taught on the faculty at McGill University and the Aspen Music Festival for many years, and has several successful students.



Service Medal of Honor

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

Annie Bosler

Annie Bosler has been a member of the IHS Advisory Council, served on the Executive Committee as Secretary/Treasurer for five years, and cohosted the 47th International Horn Symposium in 2015, bringing over 1,000 musicians to Los Angeles. Annie holds a BFA from Carnegie Mellon University, and an MM and a DMA from the University of Southern California.

She wears many hats in her career as a Los Angeles freelance horn player. Annie has toured with *Star Wars in Concert* and with Josh Groban, and performed on *Dancing with the Stars*, *The Ellen Show*, and PBS's *Live from Lincoln Center*. Annie can be heard on many motion pictures, video games, theme park rides,



and TV shows as well as seen playing horn on Fox's TV show *Glee*.

Annie has taught at the Colburn School and is also on the faculty at California State University, Northridge. She co-authored *College Prep for Musicians*, a book for high school students, parents, teachers, and counselors. Also, Annie produced and directed *1M1: Hollywood Horns of the Golden Years*, a one-of-a-kind documentary film about the history of Los Angeles studio musicians told through the eyes of legendary Hollywood horn players.

Annie is married to studio hornist Dylan Skye Hart. She has a love for teaching, writing, producing film projects, Instagram, agriculture, traveling, playing tennis, and watching college football.

Two Horns on the Stage: Conversation with Bedřich Tylšar

by Zdeněk Divoký

The following interview with renowned Czech horn player and pedagogue Bedřich Tylšar (b. 1939) took place in a cozy café in Prague. From 1965-2000 he and his brother Zdeněk (1945–2006) performed as a duo of soloists in famous concert halls around the world. The list of double horn concertos they recorded (LPs and CDs) remains unique.

Thanks to these two brothers, works by Czech composers such as Rosetti, Fiala, Reicha, and Pokorný – together with horn concertos by Telemann, Vivaldi, Haydn, and Leopold Mozart – became widely known. I remember listening to the first recording of Vivaldi, Telemann, and Haydn double concertos by the brothers (published by Supraphon label), around 1973. I was a conservatory student, and the recording immediately enchanted me; the easy subtlety of Zdeněk's first horn playing, together with the agile distinctness of Bedřich's second horn playing, created a combination of phenomenal delicacy.

At that time, I made a secret decision: I wanted to reach this ideal, to meet these performers (by then members of the Czech Philharmonic), and above all, to master the horn.



Bedřich and Zdeněk Tylšar in 1970.

Zdeněk Divoký (ZD): You were two brothers, playing the same instrument and studying with the same teacher (professor František Šolc at the Janáček Music Academy in Brno), and later you both became members of the Czech Philharmonic Orchestra in Prague. The connection is obvious, but how and why did you decide to perform, tour, and record double concertos?

Bedřich Tylšar (BT): Sometime around 1962 I visited a music shop in Brussels, Belgium. In addition to sheet music, they also had a section for listening to gramophone records. Suddenly I heard two horns – I believe it was Haydn. I do not remember who was playing, but it was beautiful. I realized that these instruments go together perfectly thanks to the abundance of overtones, and I decided to pursue this idea. I began to explore Czech and foreign archives, contacted many colleagues (e.g., Edmond Leloir) and collected the music. The whole 18th century proved to be very rich in this field. Our first performance with my brother was in Olomouc in 1964, and we played the double concerto in E-flat by Antonio Rosetti.

ZD: The music in Baroque and Classical double concertos is sometimes technically demanding. Considering that the original performers were playing natural or invention horns, it is obvious that their technique must have been excellent.

BT: Yes. Whether it was Houdek and Hampel – the representatives of Baroque clarino style in Dresden (Germany), or later Palsa with Thürschmid, and Nagel with Zwierzina

in Oettingen-Wallerstein – the quality of their playing was definitely a great inspiration for the composers.

ZD: I would like to mention another early classical Czech composer, famous in Italy in the second half of the 18th century, Josef Mysliveček (1737-1781). He did not compose a double horn concerto, but his sparkling *Aria in D-sharp* for coloratura soprano and horn with orchestra, is an example of the virtuosic style of that period. Recently I saw a new Czech film *Il Boemo*, a biographical movie about Mysliveček – and this wonderful aria from the opera *Bellerofonte* is used there. Mysliveček's compositions vary between Baroque grandness and Classical high spirit, bringing in a deep feeling of beauty.

BT: Agreed. Mysliveček studied composition with František V. Habermann (1706-1783), who was then a recognized European composer. He composed the horn parts in the German Baroque style, like Bach, Handel, or Zelenka. Mysliveček adopted this style and added his own inventions.

ZD: Looking at the old photos from your first concerts (around 1970), I can see that you and your brother played Alexander 103 horns, but that was not common in Czechoslovakia at the time, was it?

BT: Certainly not. The first generations of Czech horn players after WWII played instruments made by Knopf, Kruspe, or Josef Lidl. Luckily, during my time in Germany (solo horn with the Munich Philharmonic, 1967-1969) I met with Mr. Anton Alexander, the executive of the Alexander com-

pany in Mainz. Later we started to play the Model 103 horn. Mr. Alexander often came to our concerts in Germany, and I still highly value his friendship.

ZD: I would also like to remember your brother Zdeněk, my colleague in the Czech Philharmonic for more than 30 years. For me, he was the ideal of talent, energy, and musicality. When I entered the Czech Philharmonic in 1979, he was playing solo horn and I started at the position of third horn. From 1970-2000, we experienced an intense boom of recording, first LPs, later CDs. It was a worldwide trend, and the number of recording labels was huge. We recorded almost everything – sets of Mahler, Dvořák, concertos, and sets of operas. Then it was quite normal to play seven hours a day: a three-and-a-half-hour rehearsal in the morning, then recording in the afternoon. Quite often we recorded on concert days. We performed three concerts per week, on Thursday, Friday, and Saturday. Zdeněk played everything without an assistant or co-principal, always performing everything by himself. Of course, In addition to the orchestra, he had many personal solo projects, double concertos, and chamber ensembles. We can say without exaggeration that in his 40-year career he played virtually from morning till night.

BT: Yes, it really is. I remember I often had to deal with the paperwork on his behalf, when several projects or foreign trips overlapped.

ZD: It was a pleasure doing this interview!



Bedřich Tylšar and Zdeněk Divoký.

Zdeněk Divoký (b. 1954) studied horn at the Conservatorium and Janáček Academy of Art in Brno with František Šolc. He won prizes at the Munich, Prague, and Markneukirchen international competitions. His professional career began with the Brno Philharmonic Orchestra in 1973, and in 1979 he joined the Czech Philharmonic Orchestra. An active chamber musician with various chamber ensembles, including the Horn Trio Prague, Czech Wind Harmony, and Czech Philharmonic Octet, Divoký has also recorded several horn concertos by Antonio Rosetti for Hänssler Classic. Divoký was professor of horn from 2006–2018 at the Music Academy Prague, and presently teaches at the Conservatorium Prague. He is the IHS Country Representative for the Czech Republic.

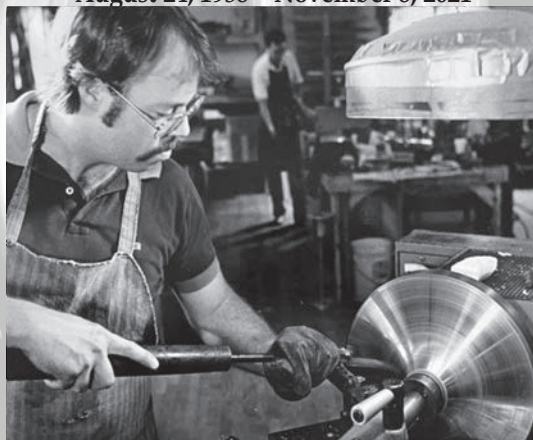
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Dva Lesní Rohy Na Pódii: povídání s Bedřichem Tylšarem

by Zdeněk Divoký

Sedíme v útulné kavárně v Praze na Smíchově a povídáme si s Bedřichem Tylšarem (b. 1939), českým hornistou a pedagogem, který společně se svým bratrem Zdeňkem (1945–2006) vystupoval v sólovém koncertním duu mezi lety 1965 – 2000 na významných pódii Evropy i v zámoří a jako pedagog vychoval několik generací českých hráčů na lesní roh. Výčet jím iniciovaných a nahraných dvojkoncertů pro lesní rohy (LP a CD) je mimořádný a i v dnešní době unikátní.

Jeho a bratrovou péčí se do té doby málo známá díla českých klasických autorů (Rosetti, Fiala, Rejcha, Pokorný etc.) ale také díla zásadních jmen ve vývoji evropské hudby (Telemann, Vivaldi, L. Mozart, J. Haydn) dostala do širšího povědomí. Vzpomínám si, že jsem při studiích v Brně někdy kolem 1973 poslouchal v bytě svého kamaráda hornisty na starém gramofonu desky a dostala se mi do ruky první nahrávka bratrů Tylšarů pro Supraphon (Czech label) s dvojkoncerty Vivaldiho, Telemanna a Haydna. Jako studenta konzervatoře mě tato nahrávka doslova „uhranula“. Lehkost a samozřejmost s jakou Zdeněk Tylšar hrál corno primo i pohyblivost a zřetelnost partů corno secondo (Bedrich) se spojila do lahodného fenoménu hornového dvojhlasu.

Ve skrytu bylo rozhodnuto: chtěl jsem se tomuto ideálu přiblížit a interprety, kteří v té době působili v Praze v České filharmonii, blíže poznat a hlavně – naučit se pořádně hrát na lesní roh.



Bedřichem Tylšarem a Zdeňkem Tylšarem, 1970.

Zdeněk Divoký: Rozumím tomu, že jako dva bratři hrající na stejné nástroje a studující u stejného pedagoga (prof. František Šolc – Janáček Music Academy Brno) a později hrající v orchestru České filharmonie v Praze se toto spojení nabízí, jak a proč jste ale začali s dvojkoncerty?

Bedřichem Tylšarem: Někdy kolem 1962 jsem byl v Belgii a navštívil v Bruselu obchod s hudebninami. Mimo noty zde měli také oddělení na poslech různých desek. Najednou jsem uslyšel hornový dvojhlas – myslím, že to byl Haydn. Už nevím, kdo byli interpreti, ale bylo to krásné. Napadlo mě, že tyto dva nástroje jdou svou bohatostí alikvotních (harmonických) tónů ideálně dohromady a že by se na tom dalo „stavět“. Pomalu jsem začal pátrat v archívech v Československu i v zahraničí, navázal kontakty s řadou kolegů (např. Edmond Leloir) a dával dohromady notový materiál. Ukázalo se, že celé 18. stol. bylo v tomto žánru velmi plodné a bohaté. První vystoupení s bratrem bylo 1964 v Olomouci a hráli jsme dvojkoncert A. Rosettiho Es dur.

ZD: Party dvojkoncertů barokního a klasického období jsou někdy technicky mimořádně náročné. Uvážíme-li, že byly prováděny na přirozené a invenční rohy, je jasné, že interpreti té doby museli být na vysoké úrovni.

BT: Ano, ať už to byli reprezentanti barokního *clarino style* v Drážďanech, hornisté Houdek a Hampel nebo později duo Palsa a Thürschmid nebo Nagel a Zwierzina ve Wallersteinu – jejich umění bylo nepochybně pro skladatele vynikající inspirací.

ZD: V této souvislosti bych rád připomněl ještě jednoho raně klasického českého skladatele, který působil v druhé pol. 18. stol. v Itálii, je to Josef Mysliveček (Mysliveček 1737–1781). Ten sice žádný hornový dvojkoncert nenapsal, ale jiskřivá *Aria in Dis* pro koloraturní soprán, lesní roh a orchestr je příkladem dobové virtuozity. Nedávno jsem v Praze shlédl nový český film *Il Boemo* o životě tohoto skladatele a tato árie z opery *Bellerofonte* je tam citována. Myslivečkova hudba oscilující mezi barokní vznešeností a klasickou rozverností je hluboce krásná.

BT: Souhlasím. Mysliveček byl v kompozici žákem Františka V. Habermanna (1706 – 1783), což byl ve své době skladatel evropského formátu. Party horen koncipoval ve stylu německého baroka-podobně jako Bach, Händel nebo Zelenka. Mysliveček tento styl převzal a naplnil ho vlastní invencí.

ZD: Když se dívám na staré fotografie z vašich prvních koncertů, vidím na portrétu (ca. 1970), že jste v této době s bratrem hráli na lesní rohy Alexander 103, to ale nebylo v té době v tehdejší Československu obvyklé, že?

BT: To jistě ne. Poválečná generace hornistů v České filharmonii hrála na nástroje Knopf, Kruspe nebo Josef Lidl. Já jsem měl to štěstí, že jsem se během svého působení v Německu (2 roky jako sólohornista *Münchener Philharmoniker* 1967–1969) poznal osobně s panem Antonem Alexanderem, tehdejší šéfem firmy v Mainzu. Na tyto nástroje (Alexander 103) jsme potom s bratrem začali hrát. Pan Alexander často jezdil na naše koncerty po celém Německu.

Tohoto přátelství si dodnes velmi vážím.

ZD: Ještě bych rád vzpomněl tvého bratra Zdeňka, po jehož boku jsem hrál více než 30let v České filharmonii. Byl pro mě vzorem talentu, energie a muzikality. V době mého příchodu do filharmonie (1979) hrál sólohornu a já jsem nastoupil na pozici 3. horny. V té době (mezi 1970-2000) byl velký boom nahrávání desek, ať už to byly LP nebo později CD. To byl celosvětový trend, počet nahrávacích společností té doby byl ohromující. Nahrávali jsme téměř všechno: komplety Mahlera, Dvořáka, instrumentální koncerty, komplety oper. V té době bylo ve filharmonii běžné, že jsme na pódiumu seděli 7 hodin denně: dopoledne orchestr 3 a půl hod. zkoušel, odpoledne bylo nahrávání. Často byla nahrávací frekvence také v den koncertu, které byly 3 v týdnu, často také v sobotu. Zdeněk Tylšar toto vše odehrál bez asistenta a tzv. střídače, prostě vždycky hrál všechno výhradně sám. Samozřejmě kromě orchestru měl ještě mnoho vlastních sólových projektů, dvojkoncerty, hrál v komorních ansámblech. Bez nadsázky mohu říci, že po těch 40let kariéru hrál doslova od rána do večera.

BT: Ano je tomu skutečně tak. Často jsem za něj musel řešit „administrativu“, když se mu více projektů a nebo třeba zahraničních cest sešlo v jednom termínu.

ZD: Děkuji za rozhovor a přeju vše dobré.



Bedřich Tylšar and Zdeněk Divoký.

Zdeněk Divoký studoval hru na lesní roh nabrňenské konzervatoři a JAMU u prof. Františka Šolce. Od roku 1973 působil jako první hornista ve Státní filharmonii v Brně a od roku 1979 je členem České filharmonie. Je laureátem soutěží v Mnichově, Markneukirchenu a Praze (Pražské jaro). Působí v různých komorních souborech (dříve Foerstrovo dechové kvinteto a Pražské žesťové trio, nyní Pražské trio lesních rohů a Česká dechová harmonie). Spolupracoval s řadou nahrávacích společností jako je Supraphon, Hänssler, Pony Canyon a Naxos. Za doprovodu Českého komorního orchestru natočil sólové CD *Koncerty pro lesní roh Antonia Rosettiho*. Zdeněk Divoký se specializuje na hru na přirozený lesní roh. V roce 2006 získal titul Ph.D. V současné době působí jako docent na Akademii múzických umění v Praze a profesor lesního rohu na Pražské konzervatoři.



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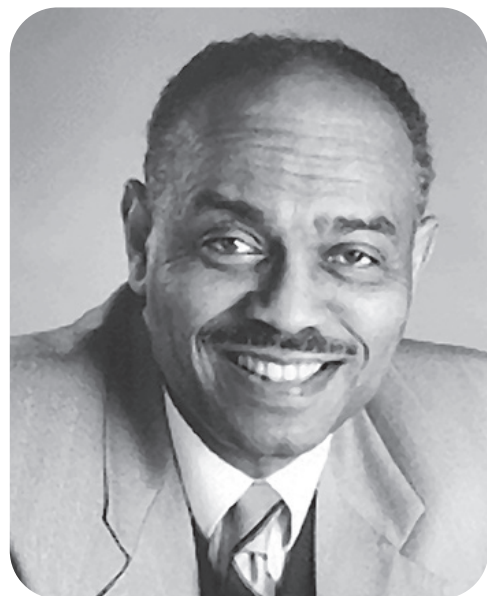
A Spiritual Conversation: Tillis's Spiritual Fantasy No. 5

by Cutter W. González

In the wake of recent racial reckonings in the United States and elsewhere, music programs have sought out repertoire that goes beyond the traditional, canonical works. Horn teachers and players who contribute to this important work benefit not just by serving the interest of justice, but also by developing new creative skills and broadening the offerings for our instrument.

Frederick C. Tillis's (1930-2020) *Spiritual Fantasy No. 5* (1982) provides an opportunity for advanced horn players to experience music that is relatively new and artistically challenging, written by an underrepresented voice. In this piece, the horn player explores a musical fantasy based on the African American spiritual "Calvary."

The composer left no written notes about the piece and no scholarly work has been published, to the author's knowledge. I interviewed one of the artists for whom Tillis wrote the piece, Laura Klock, Professor Emerita at the University of Massachusetts Amherst.



Frederick C. Tillis

Cutter González (CG): Thanks, again, for being willing to meet. This is a real treat for me.

Laura Klock (LK): And for me too. I'm glad you had a chance to work on and perform this piece.

CG: I got it based on a recommendation from my teacher at Texas State University, Caroline Steiger. I grew immensely because of it. It pushes you.

LK: It does. It pushes you into kinds of expression in your playing that you're probably not used to exploring.

CG: We are used to the kind of German horn tradition, of course, that we all grew up on, and to do something that's a spiritual fantasy is so enriching musically. I felt that cascade out to other things in my musical life, which is a wonderful thing.

LK: Great! And I hope you'll put that in your write-up, because that was one of my questions to you when you asked me, "What's the importance to the horn community?" You know, what was the importance *to you*? I think that's important to share.

CG: I would love to hear about the process: How you and Tillis began, what he was like, and so on.

LK: I first met Tillis in 1974, which by now seems like a long time ago. I went to interview for the horn professor position at UMass Amherst, and Tillis was the person who picked me up at the airport. He immediately made me feel welcome.

I was lucky enough to get the job, and I found a real community of people who were creating together – teachers, students, colleagues, composing and performing. That's how our collaboration began. I didn't have to ask Fred or any of my other colleagues for their compositions. I

was just lucky enough to find this community and become a part of it.

Tillis was generous, warm, and multi-talented. He composed an extensive catalog of works and performed in jazz and classical styles. He was also a poet and an arts advocate and administrator who had a big vision. He was an amazing man, and I was lucky to know him.

CG: Could you speak to what you know of his compositional style and things he liked to focus on and draw from? Obviously, this was a spiritual and a fantasy on that spiritual.

LK: Fred wrote many compositions, including works for orchestra, band, chamber ensembles, voice, and chorus, some in the classical style and some in the jazz style. While the variety of his compositions is impressive, this *Spiritual Fantasy* is one in a somewhat unified series of more than thirty Spiritual Fantasies written during the years that followed.

Fred mingled styles, but he had his own voice. I think this reflected his background and all the things his life had taken him through. Born in Texas, graduating at 19 from Wiley College,

and going on to a Masters and Doctorate in composition from the University of Iowa, the places he taught and the students and colleagues he met, I think all were absorbed and came out in his compositions.

CG: It's an eclectic mix when you approach something of his. At least, that's my experience with the *Spiritual Fantasy*, and then talking to others it's a similar thing. You really have to tune into little parts of him and yourself to make it successful. It's certainly not a piece you can approach and say "OK, I'm going to run it down and..."

LK: "Play the page!" You can't just play the page.

CG: So, collaborating with him on this *Spiritual Fantasy*, you said he didn't write it for you specifically, but I'm assuming you were involved in the revision process?

LK: Tillis did write it for me and for Nadine Shank, my piano faculty colleague, but it wasn't something we requested or that we worked together on in the composition stage. He presented it to us and said, "I've written this for you. I hope you'll enjoy it." We of course did work with him as we prepared it both for performance on our recital, and then for recording, and his guidance was so helpful.

For example, we discussed a discrepancy between the part and the score in the last beat of measure 56 [Examples 1 and 2.] The horn part shows an eighth note followed by triplet sixteenths, but the score shows straight sixteenth notes. The route to a creative decision speaks to the challenges one faces when composing music too new to draw on tradition but too distant in history to ask the composer for guidance.

I don't remember whether Fred changed any-



Example 1: Frederick Tillis, *Spiritual Fantasy*, measure 56, piano score.



Example 2: Frederick Tillis, *Spiritual Fantasy*, measure 56, horn part.



Example 3: Frederick Tillis, *Spiritual Fantasy*, measures 68-73, horn part.

**The route to a creative decision
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thing in preparation for publication, but my guess is that the discrepancy could have been his effort to help me, a young, classically-trained horn player, free up and not be quite so literal with four sixteenths, but rather stretching and then letting it go.

CG: I remember rehearsing with my accompanist, and he said, "You're playing this rhythm, but that's not what's on my page," even though it was what was on my page.

His question was, "Which do you think it should be?" So I went back and said, "I'm not sure, but I'll know next time." Sure enough, when I went back into the score, I could find instances of the straight sixteenths and then the triplet version throughout different areas. In the end, I made an educated guess, and I think I stuck with whatever was on the horn part. I think that's one of the fun things about doing something that's not as over-performed as others. There's a little eccentricity.

LK: Good point.

CG: Your recording of this work is the only one widely available on streaming services. There are interesting discrepancies between the recording and the score as written. Most notably, the faster tempi are often a good deal slower in practice than in the score.

LK: I've found working with a lot of contemporary composers is that when they're in a room, in their head, they hear things a particular way. When it's put on an instrument in real time, real person, real ambiance, real acoustic, they sometimes change their minds. They may say, "Oh, what you're doing is what I meant. Forget what I wrote."

CG: In so many moments in this piece – the slower, muted section especially – if you were too strict, it would dissolve everything you've built up to that point. And so many of those moments, we get into them and it's like, "I just don't want this to end!" Those are some great musical moments. I admit I was more than happy to slow it down in a couple of those spots, both for facility and for musical value!

LK: I agree! Maybe a saxophone would do those riffs at that speed, but we're horn players and the horn needs to sing!

CG: The passage in measures 68-73 is another instance [Example 3]. Beyond technical facility, so much of this music is about mood. It is evocative, but how should we engage the traditions upon which it is nominally based in crafting a compelling performance that also honors the spiritual idiom? For guidance, we draw on Tillis's biography, where a deep commitment to spirituality synthesizes with his training in classical and jazz music. The piece obviously defies clear categorization. It's not strictly spiritual, not strictly jazz. Do you think it lends itself one way or the other more?

LK: Like a lot of contemporary works, it crosses boundaries, it synthesizes influences. I think that's one of the features of our time, not to be button-holed into one idea. It certainly incorporates African American traditions, but also the classical training that Tillis had. We were in a department that was quite serious about jazz and Western classical music and traditions. I think Tillis's voice reflects his breadth of training, of understanding – his inner soul.

CG: To that point, one of the things my horn professor encouraged us to do in the wake of the Black Lives Matter movement and that upheaval, which was so necessary and important, was to consider playing works that are outside of the traditional canon. I took that seriously. I went to my professor and said, "If I were basing my program off of what I learned when I was a middle and high schooler, here's what I would do. Because I want these kinds of emotional moments. Can you help me craft something that does this that isn't Strauss?"

LK: Smart student, smart teacher!

CG: And she's very involved in the contemporary music scene, so she had a load of recommendations, and this was one of them. So, we sat down and crafted an idea, and this piece was central to that. Obviously, it has importance to us as horn players expanding our repertoire to include things by non-white, non-European composers, using the spiritual, a traditional form in Black American music. Do you have any insight into his impetus for using spirituals as a medium?

LK: Fred was a deeply spiritual person. And the church and that formation were ingrained in who he was. I know this wasn't something pasted on to his being. Fred performed primarily on the saxophone by the time I knew him, but whatever instrument he was playing, it was clear that this kind of jazz expression was rooted in the spiritual, rooted in that deep religious experience that was important to him. When you heard him play, you both knew and felt that.

CG: Those two traditions are two of my favorites in American music. Spirituals and jazz music, and we don't get to do a lot of it as horn players!

LK: Unless you become a jazz horn player! And there are some great ones.

CG: That's true! And I hope our pedagogy expands to include those things. I remember my middle and high school didn't stretch much in the direction of improv. We got Sousa marches, and being on the upbeat was enough jazz for us.

LK: Being on the back beat may be a start! You asked me about the elements of the spiritual in this piece. The horn does lay out the melody in the beginning. But then, it's certainly not a theme and variations but rather more of an unfolding. This "fantasy" carries a sense of the resigned urgency and the deep conviction of a spiritual in its own way, taking it in and out of different threads, different realms. To me, this spiritual has a certain impact – it's not an uplifting spiritual, but it certainly is an emotionally filling experience. Filling and draining, as you mentioned!

CG: We, as musicians, have to hold those opposites at the same time, in tension, often. For great music at least, right?

LK: Absolutely! Again, the opportunity to work with jazz techniques came to the fore. The piece can serve a pedagogical function of bridging the gap between rote music and improvisation. You asked about the theoretical and compositional elements. And, while there isn't any actual improvisation in this piece, there is a sense of letting the music decide its pace, and its path, even though the notes are all written down. So that's something that, in the style of this piece, helps us to expand.

CG: I'm really curious about this: the piece flows freely between these different quasi-movements, right?

LK: Yes, I think "flows" is the important word here.

CG: How do you conceptualize that flow from "movement to movement?" I hate to use those terms because they sound so rigid.

LK: It's clearly divided into areas or even scenes, by mood and by tempo changes. It flows through things that are wildly different one to the other with very different feelings. There's some somber resignation, there's some pointillistic writing, there's some hard-driving insistence, some urgent, almost anguished sections. I think of these as the melody going through different realms rather than movements, that it's all one thread. It's just being drawn through different areas, through different experiences.

CG: I struggled with how to verbalize that feeling. Exactly what you said, because I even tried to think as an exercise after performing it, "If I had to break this up, what would I do if I had to diagram it?" And you can do that, but what you find is all this gray area. Your brackets are always misaligned and overlapping.

LK: You can never know exactly what the composer was thinking, and maybe that's not important. For me, when I listen to Mahalia Jackson's recording of it ["Calvary"], you get the sense that it is unfinished, that it's not a resolution. You don't come to a landing place. You come to a continuation, a "To be continued."

CG: What kind of study should a performer undertake before they approach this piece, even before putting horn to the face?

LK: I like to explore a new composition without reading the crib notes first, then look at additional information. I think this helps me discover what it's saying to me, what I hear the composer saying in their music, not in their words. Of course, for this work, listening to spirituals, and specifically to "Calvary," is really important to understand and steep yourself in that tradition. We are so lucky for all the resources we have. I searched YouTube and found some wonderful older recordings [of "Calvary"]. Among these, my favorite may be Mahalia Jackson's recording. She really takes her time with the opening. It's so slow that it's almost an intoning rather than a melody. It's more just a laying out of the steps to be taken, a roadmap. I think steeping yourself in this kind of listening is an important first step as you grow with the piece, but in the end, your performance needs to tell the listener what *you* find in the work.

CG: I am a bookish type, so I typically start studying first – books and reading and writing about it – and then whatever else. But when I tried to do it with this piece, I was lucky, in a way, that there was so little written about it, because starting and putting the ear back in its prime place is always good as a musician. I have to remind myself of that. I want to know all the facts before I go in, but this piece didn't allow me to do that.

LK: The other thing this listening does besides giving you the background understanding is that it can also be an emotional experience of its own. You may find you begin to open up to the potential emotional impact of this spiritual or spirituals in general.

The piece makes a lasting impression on our musical sensibilities and, in listening and performing, on our emotions. We shared in expressing a rewarding exhaustion after working with it and hope that it will become a standard part of the horn repertoire.

CG: I'd love to hear how you felt about this, but when I left the piece and I really had given it what it was due, I felt emotionally tired afterward.

LK: Yeah, but also somehow uplifted.

CG: Right!

LK: That's one of the rewards: While it's so internally turbulent, it also leaves a calm that says, "OK, this is what it is and will be."

CG: If I were to perform this piece again, I don't know if I'd be able to program it so close to the start of my program, because it's really a challenge. And then you have to pick up and go do something else and continue the program. And something so powerfully written as this, it leaves you just wanting to rest in that for a while. Still, I would love to see this programmed more.

LK: I agree. We are lucky that we have so many choices and so many resources – the online resources, the availability of

music, the relative ease of composers getting their pieces out instead of having to wait for major publishers to decide that it's worth publishing – that's really fortunate for horn players these days.

CG: Large publishing houses still have such a controlling voice, but it's really on all of us as teachers and students to counter that with, "OK, but also..." or "Yes, and."

LK: Along those lines, you asked me what I hope this piece would bring to the horn community. Besides being a rewarding piece to know and perform, working on this piece is an opening for a classically-trained horn player into a realm that we don't usually explore. This certainly was true for me. I am grateful to Fred Tillis that he gave me that opportunity, and I hope that others in the horn community will have that experience as well.

When a horn player says, "I'm playing Strauss," you have to ask, "Which one?" They might answer with a name or a number. But with Strauss thoroughly appreciated, we can do so much more. I hope that one day "I'm playing the Tillis" is as common a refrain.

Thanks to Laura Klock for sitting for this interview and generously offering her insights into the life and work of Frederick Tillis, especially his Spiritual Fantasy No. 5. You can purchase sheet music for Spiritual Fantasy No. 5 through the American Composers Alliance and local music retailers. Klock's recording can be purchased through Albany Records or streamed through all major streaming services.



Laura Campbell Klock is a performer and teacher. From 1974-2014, she served on the faculty of the University of Massachusetts Amherst, and was named Professor Emerita in 2014. She has served as principal horn of the Springfield Symphony Orchestra and performed as guest principal horn with orchestras from Portland, Maine to Portland, Oregon, as well as with the Bogota [Colombia] Philharmonic. She has been a guest artist in Taiwan, the British and US Virgin Islands, Colombia, Chile, Italy, and Scotland. Klock is a native of Alexandria, Virginia and holds bachelor's and master's degrees from the University of Michigan. Her teachers include Louis J. Stout, Harry Bero, and Thomas W. Murray.

Cutter W. González is the general manager and assistant conductor of the Moores School Symphony Orchestra at the University of Houston. Prior to moving to Houston, he taught horn at schools throughout the Texas Hill Country. He holds a Bachelor of Science in Geography and a Bachelor of Music in Music Performance from Texas State University, where he studied with Caroline Steiger. He is currently pursuing a Master of Music in Orchestral Conducting at the University of Houston.



Excerpt Preparation

by Martin Hackleman

This article is an excerpt from Hackleman's new book, *Excerpt Preparation Beyond Practice, Pray, Repeat: Playing Together But Not at the Same Time*, available now from Legacy Horn Experience Publications, legacyhornexperience.com.

Prelude

Beyond the obvious goals of not missing notes, playing with a palatable sound, good rhythm, and being in tune, what is it that makes demonstrations of excerpts in an audition good enough to get a player from the fetid pool of *The First Round* to the relatively cleaner arena of *The Second Round* and hopefully beyond? Practice is imperative, of course, but really understanding the material that you are working on before you pick up your instrument saves you time and lets you progress more quickly in the right direction.

The committee must hear a good all-around player who is communicating a thorough understanding of the pieces he or she is performing. Will this player make my life easier, or more difficult? This is really the bottom line.

Now, let me insert a little footnote here regarding audi-

tions: all the thoughtful and diligently applied work will, *even if perfectly executed*, usually only leverage Fate by about 50% in a positive way toward your success at most auditions. The caprice of internal orchestral politics, committee makeup, and particular tastes in style and tone are things you may not know about. Even if you did, there is not much that you could do about it.

There may be some items you might be able to adjust, but for the most part it comes down to the fact that even the most sublime, perfect audition can be rendered impotent with some of these behind-the-scenes elements influencing who goes forward and who does not. It is necessary and healthy for you to understand that this is part of the audition experience, and then it is even more important to just forget about it. You are there to be the best *you* that you can be.

Beyond "Practice, Pray, Repeat"

First, study the entire piece from which the excerpt comes. Preferably listen to at least four interpretations to gain some artistic parameters. It is important at this point to put into perspective what you are listening to sonically, and how you go about replicating the small chunk of the piece that you are preparing with conviction, clarity, and relevance. And then ask yourself, "Why is this excerpt on the list?" and "What are they listening for in particular?"

A good example of how to play an excerpt relevantly and not just accurately is the low *tutti* from Shostakovich's Fifth Symphony that is omnipresent in our horn world. This excerpt has some unique aspects that, once understood, make success more accessible:

~~~~~  
**Will this player make my life easier, or more difficult? This is really the bottom line.**  
~~~~~

- Consider that you are hearing a drastically controlled sonic replication of a performance that is tainted heavily with recording techniques, hall characteristics, and conductor/recording engineer tastes. Even hearing a live performance, you are in a huge arena with 100 players creating a gigantic platform which the five horns, all playing the same notes at the same time, ride upon.
- Very importantly, you are hearing four or five players *playing in unison*, which creates that big sound we love to be a part of.

After being excited by this excerpt, you now take your hollow pounds of wound metal to a practice room and naturally try to replicate what you heard. Most of the time we immediately grimace at the often unattractive, paltry, strident, emaciated sound you are hearing to your right compared to the glorious sonorities you heard in your research and that are in your head.

In this instance, you must stop and think about the differences between the sound of one player versus a *tutti* unison. What should you, as one part of five, sound like to demonstrate to the listener – even if it's just you at the moment – that you can be a positive part of this layered sonic juggernaut?

There are two kinds of listeners. Audition listeners are quite different than regular performance listeners. Audition playing is unique because of who you are playing for and why. For the sake of discussion, let's call these **Audition Mode (AM)** and **Performance Mode (PM)**. AM is attempting execution of excerpts from the viewpoint of an audition committee

listening as opposed to a regular audience listening in PM. In AM, the intent of the listener is to be critical on a visceral, detailed level, whereas in PM, the listener is hoping for greatness, excitement, and inspiration; all coming

~~~~~  
**We instrumentalists so often, out of passion and enthusiasm, just pick up our instruments and hope for the best...**  
~~~~~

from a positive viewpoint unlike, for the most part, our AM listener. Applying this dual understanding to your execution will give you an easier success and peace in each arena.

Using our Shostakovich AM brain, it should be telling us to understand that we need to produce a large, even sound that is comfortably loud to maintain total control. The thinking is if this quality of sound were to be repli-

cated by four other players, the behemoth sound we witness on recordings and concerts would result. Also, in this instance on a technical level, the AM player knows that the *most* important thing is to maintain an evenness and control of the sound by always having sufficient air. It is important that breathing happens as often as needed to accomplish this. This makes “breathing with the phrase” unnecessary because the AM listener *should* know that any seemingly awkward gaps caused by extra breathing can be covered by the other four players who will be

~~~~~  
**There are two kinds of  
 listeners. Audition listeners  
 are quite different than  
 regular performance  
 listeners.**  
 ~~~~~

playing in unison. This excerpt presents a unique situation that, when a player does not lock into awkward breathing trying to be musical, the results are a successful sound that is even and full.

Each excerpt must be looked at with this dual approach. In AM, the player wants to communicate to the committee

members that his or her total understanding and control will, if allowed to be in the ensemble, basically make *their* lives better and easier. Our PM presentation is all about being an integral part of spontaneous beauty.

Playing Together, but Not at the Same Time

When we collaboratively explore solo excerpts with another player aiming together to create a single line, we become more active and reactive; more lithe, flexible, and creative. We also become a much better team player when we are constantly having to switch from leading to following, and back. Of course, both players have the common goal to make one cohesive rendition of our piece, but we are accomplishing this with two streams of thought. We are learning from one another. This requires a great deal of concentration, awareness, and mental flexibility: dancing rather than trudging from beginning to end.

Here is how it works: each player takes turns at the “A” and “B” parts, singing/conducting/playing. Starting off, one player picks the “A” part and the other takes the “B” part. We sing and conduct without the encumbrance of the horn. Then we switch parts. The conducting part of my approach, the “Dance of Hands,” teaches us in clear, natural ways to have better rhythmic integrity and helps us develop more responsive and logical phrasing. Adding time to breathe will disappear. Dragging and rushing will simply be uncomfortable.

It is important to do each rendition more than once. When we repeat, we feel more comfortable to express and experiment, thus arriving at our best rendition, which we then try to implant in our horns. We are doing a sort of duet but not playing at the same time. As I said earlier, we are dancing in a little “Excerpt Ballroom” we have created.

Let’s Hit the Dance Floor!

Here we are with another classic war horse. So much is at stake here, as we know, that too often we second guess ourselves because previous tastes and traditions that we have acquired often inhibit our own presentation and convictions. Those bromides and “rules” are a foundation, and not a strict rule book. How far can you push boundaries for greater satisfaction for yourself and the listener? There are perimeters of course, but you have to make sure your listener is always intrigued.

To a large degree, this excerpt is approached the same in AM as in PM. You must have a rich, voluptuous, singing approach that has some basic rhythmic responsibility, but, at the same time, make the listener feel like you are making this up as you are playing. Remember: *intrigued*.

If your pitch is not great, this will be a perfect opportunity to improve it! Listen to how you instinctively verbalize a particular line. What syllables do you use? Listen to how you shape all parts of the note; entering a note, the middle may surge or float, and the end may have small shape changes that enhance what is about to come. There will be natural subtle dynamic sensations and details that appear that are quite distinct from the often-static horn voice we learn to live with. We are allowing our inner Pavarotti and Casals to sing! Now we have a clear emotional plan to ask our instruments to express.

Now we do the same trade-off dance with our A and B parts, but on our instruments. The challenge now is to get the new wavelength of musicality that we unleashed when we were singing and conducting implanting it into our horn voice. When we are singing, we are not encumbered with the myriad of technical potholes and physical ambushes our beloved instrument throws at us. The voice that has always been our first mentor and inspiration; the one in our head, our soul, that made us want to play an instrument in the first place, was never silenced – it was just overshadowed by our instrument’s technical challenges. By prioritizing a complete understanding and experience of the music before we pick up our instruments, we are bringing the horn up to the level of the music instead of pushing the music down to the level of the horn.

Obviously, this is not played too full dynamically but you must always have tonal integrity. There is nothing emotionally timid about interpreting *dolce con molto espressivo*. Mr. Tchaikovsky did not even give us a prescribed dynamic at the top. Your tone should be rich and have a gentle gravity to it. The longing and emotion must be palpable. My tempo suggestion (dotted quarter=54) is a general ballpark speed that won’t insult anyone.

Now let’s get into it a bit. We will learn many things as we dance with our partner. Firstly, we will notice exactly what the real initial melody is: it is the dotted quarter and dotted half notes. When you experience those two measures sans the three eighth notes in front, we suddenly realize that the “accent” on the dotted quarter A and B is actually

Tchaikovsky, Symphony No. 5, Op. 64, II. Andante cantabile, con alcuna licenza

The *animando* in m. 13 is more of a sense of confidence compared to the first statement of the theme. The orchestration changes here, so highlight this statement musically with more tone direction and width. When we do our singing in the trade-offs, we suddenly realize we have to really care about direction, shape, and placement. The Pavarotti in our head naturally shapes each note with variation, pur-

Another technical note here: I suggest using the B-flat side of the horn for the $\text{f}\sharp'$ and e' in mm. 17, 18, 21, and 22. Now, there are pros, cons, and trade-offs for using the more normal F horn. The F horn usually has more of a bump in the slur and tends to be sharp on the $\text{f}\sharp'$ as well as a lumpy color change. When you use the B-flat 12 combination, the minor 7th is better in tune and it will be smoother. Just relax

down on the f# and let the clarinet have its moment in the sun! The e' in mm. 18 and 23 conversely tend to be a bit dull on the F horn and again, not the greatest slur. You may have to make sure the B-flat side e' is not sharp but overall it is better in my opinion. Here again, it's the clarinet in the spotlight so just relax your air as you did in m. 17. A good player will play these measures with their ear and not just trust the fingering of the horn. I have found more positives than negatives with these fingering choices. Use your ear to adjust the intonation for these intervals.

A sense of a subtle fermata often occurs on the third beat of m. 24, setting up the last duet with the oboe. The last eighth note b' is a pickup to the *Con moto*. Have rhythmic integrity in these final measures so that you and the oboe can balance each other comfortably. Lastly, make sure the duples in m. 28 are true duples over a dotted quarter and not just two of the three eighth notes in the

triplet pulse that we have grown so accustomed to.

In conclusion, by approaching the excerpts in this manner, we are helping to eradicate many of the inefficient, frustrating, and frankly, unnecessary blocks in our development. We instrumentalists so often, out of passion and enthusiasm, just pick up our instruments and hope for the best with only a small quiver of tools and understanding. We virtually pull the trigger before we know what we are aiming for. By learning and exploring single-line music in the manner I am describing, we develop the ability to play more technically correct along the way because we have created a more correct and complete mental blueprint before we started making noise on our horn. With the techniques that I have outlined above we can be a more complete and successful musician who plays the horn with a greater degree of understanding, creativity, conviction, and consistency.



Martin Hackleman started studying the horn with Caesar LaMonaca in Houston; other teachers have included Barry Tuckwell and Roland Berger. His career includes positions with the Calgary Philharmonic, Vancouver Symphony, Montreal Symphony, National Symphony (Washington DC), Canadian Brass, and Empire Brass. He has been on the faculty at the University of Maryland, Boston University, the University of British Columbia, and most recently, the University of Missouri-Kansas City Conservatory of Music and Dance as Artist in Residence and Associate Professor of Horn.

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Crossing Borders and Building Community Through Music

by Ashley Killam

Horn, soprano, and piano chamber ensemble, Amity Trio, has one mission – to build connections between artistic voices and the community by performing music by historically excluded composers. This ensemble – Kimberly Carballo (piano), Michael Walker (horn), and Katie Dukes Walker (soprano) – commissions new music as a vehicle for building relationships within and reflecting on today's global community, especially as an amplifier for underrepresented voices.

As soon as Amity Trio launched their debut album, *Between Us Now*¹, they already had plans in place for their next major project. Their multi-year collaboration, *Border Crossings*², is an interdisciplinary project that delves into the dynamic systems of the Mexico/New Mexico border and explores the impact on both the creative process and the greater societal question of racial justice. As part of the large-scale project, the trio will produce an album that features specially commissioned music by living composers from both sides of the Mexico/New Mexico border, with every composer identifying as female and/or BIPoC³.

This article gives a glimpse into two composers, Francisco Cortés-Álvarez and Nur Slim, and individual pieces that will be included in the *Border Crossings* project, as well as a discussion on why interdisciplinary collaboration projects such as this are crucial for horn and chamber music communities to keep moving music forward

When speaking to the trio on the importance of collaboration and the works Álvarez and Slim have created, hornist Michael Walker shared, “one of the most exciting aspects of performing this music is that it is the perfect blend of technical demand with music that is a joy to perform. The confluence of styles, colors, and textures have so much that we as horn players can dig into. Both Nur Slim and Francisco Cortés Álvarez are world class composers, and I hope to perform many more of their works!”

~~~~~  
**...one of the most exciting aspects of performing this music is that it is the perfect blend of technical demand with music that is a joy to perform...**  
~~~~~

With a diverse career as an award-winning composer, arranger, producer, and pedagogue, Francisco Cortés Álvarez⁴ has had his music represented and performed on four continents around the globe. He is currently full-time professor at the Escuela de Bellas Artes of the Universidad Panamericana, and professor at the Facultad de Música of the UNAM (Universidad Nacional Autónoma de México). His career began in Mexico and moved to the United States, where he received his Masters and Doctorate in Music from the Jacobs School of Music at Indiana University, where his connection with Kimberly Carballo, from Amity Trio, began. Álvarez has collaborated with Gustavo Dudamel and the Los Angeles Philharmonic, Orquesta Sinfónica Nacional de México, Alarm Will Sound, and others, allowing him opportunities to write for everything from solo instruments to large ensembles.

An award from IHS's Meir Rimón Commissioning Assistance Fund aided in the creation of Álvarez's work for Amity Trio, titled *Hongo Delicioso* (*Delicious Mushroom*). This 10-minute trio for soprano, horn, and piano brilliantly melds dance, new music, jazz, rock, and heavy metal, and connects listeners through food. The huitlacoche mushroom is a Latin American delicacy and specifically a big part of Mexican culture; at the same time, food as a cultural representation is a global concept. This work crosses its own borders, using food as the bridge to create connections between performers and the community. Álvarez shares background into the piece itself:

When *Amity Trio* first approached me about writing a new piece for piano, horn, and voice, we discussed some possible topics and themes for the text. From those options the idea of a piece related to food seemed very appealing, especially for me as a Mexican composer writing a song to be premiered in the US. So I decided to talk about something truly Mexican and that I genuinely love: the huitlacoche. My style is quite plural and eclectic. I like music to have a dramatic structure and I always think on form and energy; while doing so I also like to approach topics lightheartedly and with some irony.

Hongo Delicioso is divided in two main sections: the first one treats the huitlacoche fungus as an utterly terrifying being, almost like a monster, therefore the music is angular, chromatic, and dissonant. In this section the text explains the physiology of the fungus. The second section of the piece is when the fact that the huitlacoche is actually a delicious gourmet delicacy is revealed and it is subdivided in three subsections. The first one is a beautiful *aria* explaining that the fungus is delicious with modal and jazzy sonorities; the second one provides a recipe of how the huitlacoche can be cooked. This section is very rhythmic, its harmonic language has extension, quartal sonorities and pentatonic scales, and the bass has a strong Latin influence that foresees the ending sections of the piece. Then the third subsection is the ac-

tual ode to the *Huitlacoche*, in its core it's a cha-cha-chá rhythm with some abstractions, and it is divided in five parts: *Cha-cha-chá*, horn cadenza, nutritional facts of the huitlacoche, a pandiatonic vocalise of ecstasy, and *cha-cha-chá montuno* reprise as a climax.

The French horn part in many sections uses just intonation as if it were a natural horn. For this horn part, especially for the cadenza, the collaboration with hornist

Mike Walker was extremely useful and enriching.

From a hornist's perspective, chamber works like these are best played from the full score, allowing the performer to see all parts and create the best blend with collaborators. Working with a score also provides the hornist the opportunity to engage with the texts of a piece, something many instrumentalists do not often get to experience. Vocal texts build the story and set the scene, and knowing what the texts mean can provide performers with the tools they need to understand their part and how their part fits into the larger picture. As shown in Example 1, the horn, soprano,

me - ro blan - cuz - cos, y lue - go gri - ses, por den - tro son neg - ros y de as - pec - to tie -

loco *ff* *loco* *ff* *loco* *ff* *loco* *ff* *loco* *ff* *loco*

Example 1: Francisco Cortés Álvarez, *Hongo Delicioso*, mm. 108-112.

and piano all have independent lines, and knowing how those lines interact is key to a successful performance.

Hongo Delicioso features overtones and natural horn partials, covering over three octaves. In measures 109-112 alone, the horn begins on an a" and extends all the way down to a db, ending with a c on the downbeat of measure 113. Being able to navigate this range while keeping control of the embouchure takes significant practice to master.

While contemporary horn repertoire often touches on one of these concepts (overtones, natural horn partials, and extended range), few provide the performer with opportunities to showcase each of these extended musical techniques. Throughout this piece, there is virtuosity in all three parts, allowing for each voice to shine. As a chamber musician, having the skillset of blending with a group is key. For horn, knowing how to balance is one of the most important skills to possess, being an instrument utilized in so many chamber ensemble settings.

Following the excerpt above, Álvarez switches gears, creating a much thinner texture in the music, as shown in Example 2. The piece slows down to quarter note = 66, and instead of three individualistic parts, the horn is in rhythmic unison with the soprano while the piano plays atmospheric

From a hornist's perspective, chamber works like these are best played from the full score...

chords underneath. This section creates difficulty for the horn and soprano, having to correctly line up all breaths, dynamics, sextuplets, and articulations. Listeners get to hear performers incorporating a mix of styles and textures throughout the whole piece, taking them on a journey through music and food.

This "Beautiful" section follows the horn and soprano unison section, creating a collaborative element for the performers to bring their own tonal beauty to very minimal text. The soprano enters first, setting the stage for the horn, which enters and plays off of the character the soprano created. There is more interplay within the parts here, allowing the relationship to build between the characters.

Álvarez incorporates traditional stylistic sections throughout this work (*Bright, Lento, Presto*) as well as more non-traditional instructions (*Cooking, Quasi Cha-cha-cha, like an elephant*), to give the performers a chance to have fun and be unique! Elements of dance are seen and heard throughout this work, which is something performers can discuss with audiences in advance.

It is important when introducing audiences to new music to provide anchors. Works like *Hongo Delicioso* provide audiences with something specific to listen to – whether it be a specific instrument, rhythm, influence, or sound

118 *p* *ff* *ff* *ff* *sffz* *Beautiful ♩ = 56* *mp* *mf*

Que es un pa-rá-si-to ¡Ne-gro! ¡Tie-rro-so! ¡Fe-o! y ¡De-li-cio-so

118 *p* *sfz* *p* *sfz* *sfz* *sffz*

118 *p* clear ped. with each different harmony

124 *mp* *mf* *f* *rit.* *f*

124 *mp* *f*

124

Example 2: Francisco Cortés Álvarez, *Hongo Delicioso*, mm. 118-128.

effect – which can be a great introduction to new music. Whether an audience is made up of family, community members, children, or experienced listeners, it can be a fun game to try and find these influences in this piece!

With the perfect blend of jazz, Latin American, and contemporary music influences, this piece shows many similarities with Nur Slim's⁵ forthcoming work *Olivero*. Nur Slim is Amity Trio's first Composer-in-Residence and has been commissioned by the group multiple times. Slim is a Mexican composer who graduated from the INBAL (Instituto Nacional de Bellas Artes) Superior School of Music in Mexico City with a degree in Electroacoustic Composition. She received a Master of Music Education degree at the National Autonomous University of Mexico and has received scholarships and awards for a variety of her projects. Her works have been premiered across the globe,

from the XXII Eduardo Mata Festival, Eurojazz Festival, to the Library of Congress in Washington DC. Her research focuses on community cultural work for children and builds bridges for collaboration between visual and performing art.

The Amity Trio has worked extensively with Slim, having collaborated on her composition *El Mito De Coronis*, which is included on the trio's debut album, *Between Us Now*⁶, and the bilingual children's opera, *Lucrecia y el canto de los dudosaurios / Lucrecia and the Song of the Doubting Dinosaurs*⁷. The personal and professional relationship they built with Slim will allow for an intimate collaboration on *Olivero*, as she knows the strengths and capabilities of each member of the group. Since *Olivero* is still in the early planning stages, Slim provided insight into the background of her previous work for the Amity Trio, *El Mito De Coronis*,

as well as her experience collaborating with the group:

I. El mito: In Greek mythology, Coronis is unfaithful to Apollo. A crow, originally in white plumage, told Apollo about the infidelity, and the crow was punished for being the bearer of bad news by having its plumage turned all black. II. Mitos & Lies: Inspired by *El triste valle donde yo nací* (traditional music from Jalisco, Mexico), this movement portrays nostalgia, reflecting on the Mexican small-town cantinas where the heartbroken gather because of some lie they heard. III. Mexican Lie: Inspired by the bolero *La mentira* by Álvaro Carrillo, it draws on the melodramatic bolero style, lyrics about impossible loves, and sentimental Latin American culture in an homage to one of the great popular music composers in México.

For me, music goes well beyond what's on the page. I am inspired when working with musicians like the Amity Trio, who are musicians and friends who also share this idea. We seek to portray an experience, a moment, or an objective that we have in common and can share through music. Every time that a new idea comes up, it's gratifying to work together and to see this commitment to putting together a creation where we can all support and be supported in bringing out the best in each other. This communal work results in something that, at the end of the day, allows us to be proud

that the music reflects what we feel and we think.

Part of the challenge – and what also makes this project exponentially more interesting – is that there are many peoples in New Mexico: Pueblo people, people of Mexican descent, people of Spanish descent, Native Americans, New Mexicans, and transplants. Naturally, this culturally complex landscape of New Mexico possesses its own intrinsic biases, racism, and marginalization. While it is not possible to represent them all on a single album, the trio will shape the content of *Border Crossings* to better recognize the varied populations comprising contemporary musical life in New Mexico and to better understand the intricate cultural environment and the effect that the border has on the musical world. Ultimately, the full *Border Crossings* project will include four interdisciplinary components: video documentary, audio album, live performances, and supporting curriculum guide.

We believe that music can accurately reflect the present, and that new music can be a vehicle for building communication and reflection across and between our communities. While Amity Trio has always intentionally represented voices typically neglected from the classical music canon, now more than ever it is important to use creative media in the fight for racial justice. Recent events have illuminated the many injustices that BIPOC individuals confront daily, and this project simultaneously provides a platform for BIPOC voices and serves to educate ourselves and our communities about how we can ameliorate these injustices.

Border Crossings will be a groundbreaking project by using music as a principal lens. The project will not only deepen the understanding of the dynamic system that is our border, but will also provide a reflective space for others to learn to see the border not as an element of division, but as a place of cross-cultural opportunity, empathy, learning, and mutual understanding.

...new music can be a vehicle for building communication and reflection across and between our communities.

Ashley Killam (she/her) is a passionate entrepreneur, non-profit director, freelancer, advocate, researcher, and trumpet player. Killam is the founder of AK Artist Management and is on a lifelong mission to create a more inclusive artistic space. She is the current manager and agent for Amity Trio. Killam is also an Associate Director of Diversify the Stand, a Colorado-based non-profit focusing on commissioning accessible educational works by marginalized composers. ashley@ak-artists.com



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¹<https://www.amitytrio.com/projects/betweenusnow>

²<https://www.amitytrio.com/projects/bordercrossings>

³Black, Indigenous, People of Color.

⁴<https://franciscocortes.com/>

⁵<http://www.nurslim.net/>

⁶<https://soundcloud.com/user-877143705/sets/between-us-now>

⁷<https://www.amitytrio.com/projects/lucrecia-y-el-canto-de-los-dudasaurios-esjbd-wj92t>

Vincent Chancey's Improvisational Techniques

by Victor Prado

Vincent Chancey (b. 1950), with a 50-year career as a jazz horn player, has become a highly respected and sought-after musician, especially in New York City. Chancey began his career in the 1970s, and studied with renowned horn player and pioneering horn impro-

viser Julius Watkins.¹ Since then, Chancey has been active as an improviser on the horn. This article considers several of the techniques in Chancey's improvised solos in the jazz compositions "Vernal Equinox" (1996)² and "Smooth Operator" (1989).³

Jazz and the Horn

One of the difficulties encountered by jazz hornists is the scarce job market. Generally, when you form a jazz ensemble, the horn is not considered one of the standard instruments. This difficulty is encountered even by the most established players. In a 1985 interview with Peter Gordon, jazz hornist John Clark states:

The biggest difficulty with playing jazz on the horn is that no one ever asks you to a show. They will call a saxophonist or trumpeter or a trombonist... they rarely want a horn as a sideman, except in a big band. Why? Stereotype. Lack of available horn players. Sometimes they say, "Wow, that sounds great – but what if we can't call you next time – then who are we going to call?" (Spinola, 2013, p. 14)

Among the dilemmas faced by improvising horn players is finding easily accessible teaching materials specifically for the horn. Thus, a horn player who has the desire to learn improvisation may ask: what is used in a solo and where to start? Many times, the horn player, when he wants to study impro-

visation, ends up using methods for other instruments, thus having to make transpositions or adaptations. Bridwell-Briner states:

(...) there are many books on patterns and scales, jazz study books, play-a-long books; there are even introductory books on horn jazz bands. Some of them are included in the following appendices. Some of the features listed are not specifically intended for the French horn. Jazz books with play-a-long, patterns and studies with F transpositions are still quite hard to find. (Bridwell-Briner, 2006, p. 4)

In the absence of an extensive library of specialized pedagogical materials for jazz horn players, recordings such as those by Vincent Chancey and others can provide valuable stylistic and interpretive models for aspiring improvisers. It is worth noting, however, that in recent years there have been many more jazz-related publications designed specifically for the horn player, including books by John Clark, Ricardo Matosinhos, and Steve Schaughency.⁴

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**One of the difficulties encountered by jazz hornists is the scarce job market.**  
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Techniques in Vincent Chancey's Improvised Solos

In his improvised solos on these two works, Chancey uses several techniques common in jazz, including pitch bends, appoggiaturas, stopped horn, ghost notes, scoops, laying back, "free acceleration," and a variety of articulations. Figures 1 and 2 illustrate several of these effects and articulations.



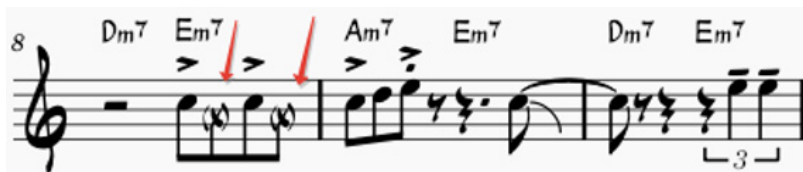
Figure 1: Ornaments found in the solos in "Smooth Operator" and "Vernal Equinox."



Figure 2: Articulations found in the solos in "Smooth Operator" and "Vernal Equinox."

Ghost Notes

The use of ghost-notes (an indefinite pitch identified by “x”) is a common practice in the jazz world.⁵ However, it is also used in several other musical genres and is not restricted to jazz.⁶ Example 1 shows the use of ghost notes in Chancey’s solo in “Smooth Operator.”



Example 1: Ghost notes in “Smooth Operator,” m. 8.

Appoggiatura and Enclosure

Another resource used by Chancey in his solos is the appoggiatura. This ornament is also widely used in works from the Classical era, and there are multi-

The use of pitch bends is a recurring feature not only in wind instruments, but also in stringed instruments.

ple ways of employing it. Example 2 shows a phrase with an appoggiatura played by Chancey in “Smooth Operator.”



Example 2: Appoggiatura use in “Smooth Operator” (m. 27).]

At the same time, we can also highlight the use of an ornament in which there is an upward or downward movement of a half step or whole step below the goal note. As described by Baker (1987), the mechanism is called enclosure and is a structuring element in bebop’s

melodic language: “bebop’s melodic line can be extended by ornamenting the fundamental or fifth degree of the chord (Baker, 1987, and Polo, 2020, p. 3). Example 3 shows the use of the ornament in context:



Example 3: Enclosure use in “Smooth Operator” (mm. 44-45 and m. 48).

Pitch Bends

The use of pitch bends is a recurring feature not only in wind instruments, but also in stringed instruments.⁷ However, their use is more common in popular music and improvised solos. Example 4 shows the use of several pitch bends in Chancey’s solo in “Smooth Operator.”

Brass instruments such as the trumpet, horn, and trombone can perform this bending technique both with the opening and closing of the jaw and with the use of the right hand. In Chancey’s solo, notice the characteristic sound of a bend performed with the right hand.



Example 4: Pitch bends in “Smooth Operator” (m. 1 and 6).

Scoop

The scoop, along with the pitch bend, is another common technique in jazz and popular music.⁸ You can notice the scoop clearly in recordings by Louis Armstrong in the 1930s, although this technique is not limited to brass instruments. Example 5, inside the square, shows one instance of a scoop in “Smooth Operator.”



Example 5: Use of the scoop in “Smooth Operator” (m. 33).

Laying Back

To emphasize a slight shift in the tempo of the song, improvisers “lay back.”⁹ This technique can give the listener the impression that the improviser is playing late or out of time. What happens is a micro tempo shift in which the improviser

One of the elements that can define a musical language is articulation...

rhythmically plays the notes “backwards.”

It is common to hear this technique in blues, medium swing, and even faster tempos. In the solo in “Vernal Equinox,” Chancey lays back in a subtle way, identified in Example 6.



Example 6: Laying back in “Vernal Equinox” (m. 33-34).

Free Acceleration

Free acceleration can be considered the same as an accelerando.¹⁰ Unlike laying back, in free acceleration, the performer speeds up the tempo of a phrase. The bracketed portions in Example 7 show the use of this technique by Chancey in “Smooth Operator.”



Example 7: Free acceleration in “Smooth Operator” (mm. 29-30).

Articulation

One of the elements that can define a musical language is articulation; different types of articulations can be found in the most varied musical genres. In an improvised jazz solo, often more than one articulation appears within a single phrase. The improvisor's use of varied articulations can help define that soloist's style, and can also give the music a wide range of colors and expression.

Example 8 shows a long phrase in "Smooth Operator" in which Chancey's use of various articulations is shown in his improvised solo. In the measures below, he alternates between staccato,¹¹ heavy accent,¹² staccatissimo,¹³ tenuto,¹⁴ marcato,¹⁵ and legato.¹⁶

Example 8: Variety of articulations in "Smooth Operator" (mm. 20-43).

Stopped Horn

Another frequently employed effect is stopped horn. Playing the horn with the right hand inside the bell makes it easy for the horn player to use this technique spontaneously. The timbre created by stopped horn can range from soft to aggressive. Theoro adds:

The bouché effect is characterized by a nasal, metallic – and sometimes comic – sound in certain contexts. When performed in strong dynamics, it has a penetrating character, but when in light dynamics it has a covert character. Its notation is represented by the "+" symbol or the conventional names above the staff "closed, stopped, bouché, gestopft or chiuso" and to open it uses the "o" symbol or the "open" notation. (Theoro, 2018, p.53-54).

Example 9 shows an excerpt from "Vernal Equinox," played stopped and open, respectively



Example 9: Stopped horn in "Vernal Equinox" (mm. 86-87).

Final Considerations

Through attentive listening and references to existing literature on improvisation, it is possible to identify many of the techniques used by Vincent Chancey in two of his improvised solos. Chancey uses several techniques that are employed not only in jazz, but also in other genres. Relating techniques already familiar from classical music to the act

of improvising can help instrumentalists, especially horn players, understand improvisation and become more familiar with the stylistic conventions of jazz and popular music.

I hope that this article can be used as a resource for horn players and other instrumentalists interested in the art of improvisation.



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. Victor has performed with orchestras and artists such as Rogério Bottermaio, Os Amanticidas, Timeline Trio, Élio Camalle, BrisaFlow, KDC Guild, Prog jazz do Absurdo, Coletivo Imaginário, Orquestra Jovem Tom Jobim. Victor holds a Master of Music degree from the Federal University of Rio Grande do Norte, and was a Featured Artist at IHS55 in Montreal.

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continued

¹Julius Watkins was an American jazz horn player and one of the first horn players to pursue a career exclusively as a jazz horn player.

²On the album *Next Mode* by Vincent Chancey, DIW-914, 1996: <https://music.apple.com/gb/album/next-mode/398123522>.

³On the album *Serious Fun* by Lester Bowie's Brass Fantasy, DIW-8035, 1989: <https://music.apple.com/nz/album/serious-fun/390095152>.

⁴<https://hmmusic.com/product-category/books/>; <https://www.phoenixmusicpublications.com/composers/about-ricardomatosinhos/>; <https://www.phoenixmusicpublications.com/composers/about-steve-schaughency/>.

⁵Ghost-Note: Finger the ghosted note but play it more softly (if at all) than the other notes. (Bridwell-Briner, 2006, p. 9).

⁶Ghost notes are also used in contemporary music notation and for percussion and drum writing. All signs written in the examples for this article correspond to those available in the Musescore 3 software.

⁷This technique consists of slightly lowering the pitch of the note, returning to pitch afterwards. The effect can be performed either by opening the jaw and throat or by gently closing the bell with the right hand. (Theoro, 2018, p. 65)

⁸Scoop is the playing of notes that start at the lowest pitch relative to their center but end at their center pitch. The sign corresponding to a scoop is similar to a comma, located before and just below the note. (Passos, 2016, p. 67)

⁹To create an effect by falling behind the rhythm. Jazz Glossary – Columbia Center for Jazz Studies - Columbia University. Available in <https://ccnmtl.columbia.edu/projects/jazzglossary/>. Accessed on 05/26/2021, at 10:30 pm.

¹⁰This technique is understood as the process of accelerating or decelerating the execution of Figures within the time established in the score (...) (Theoro, 2018, p. 70)

¹¹Decreased value of the note. (Cerqueira, 2017, p. 30)

¹²The heavy accent, in turn, is the execution of articulated notes with greater intensity at the beginning and with a decreasing at the end; however, sustained with the integral value. (Steps, 2019, p.6)

¹³The staccatissimo is shaped like a triangle that points towards the head of the note. This point divides the note into four parts of the same length, where the first part is a note and the other three parts are silence. Available in <https://www.simplifyingtheory.com/staccato/> Accessed on 05/25/2021

¹⁴Tenuto consists of playing notes accented with greater smoothness and sustained with the integral value. Its graphic representation is given by a small line written below or above the head of each note. (Steps, 2019, p.5)

¹⁵Strong note attack with decrease in note value. (Cerqueira, 2017, p.30)

¹⁶Translated as a "soft articulation," this technique is characterized by a light tongue articulation, causing a sustained, connected note effect. It can be presented in different ways, according to the intensity of the sound requested by the composer (...) (Theoro, 2018, p. 79)



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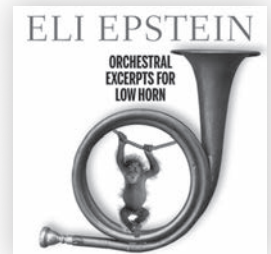
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The Founding of The International Horn Workshop and the International Horn Society

by William C. Robinson

The following was submitted by Charlotte Roberts, daughter of the late William C. Robinson (1919-2019), IHS Honorary Member and the person who is most responsible for founding the IHS and its annual symposium. Although the exact date of this article is unknown, it was presumably written a number of years after the First Annual Horn Workshop in 1969. Additional information is available at hornsociety.org/ihs-people/honoraries?view=article&id=88:william-c-robinson&catid=26

In 1966 I joined the faculty of the School of Music of The Florida State University as horn teacher. Joseph White had taught horn there for several years, but because of his heavy load of administrative duties, he had to give up teaching horn. During the next two years I came to realize more and more that the young generation of horn students did not fully appreciate our heritage of horn playing; indeed, many of the young players were not familiar with the names of Anton Horner, Max Pottag, Wendell Hoss, and Carl Geyer. This concern triggered my idea of bringing together those great people, with other great artists, for a horn workshop. In this way all in attendance could have the opportunity of meeting those great men, to get to know them, and to learn an appreciation of the heritage of horn playing which is ours. Mr. Horner and Mr. Pottag were in their nineties and Mr. Hoss and Mr. Geyer were only slightly younger, so I knew that our time was limited if we were going to bring them all together.

In the summer of 1968, I went to Aspen Music Festival to visit with Philip Farkas and presented the idea of a Horn Workshop to him. He was very enthusiastic, and we discussed various details over dinner at the Red Onion in Aspen. I asked him if he thought we could hire the artists for a five-day workshop for \$100 per day. He replied "Count me in, I'll be there." I firmly believe that the idea could never have come to fruition without Phil's enthusiastic support and guidance.

When I returned to Tallahassee, I visited with Joe White, who was in the hospital with a broken heel, and presented the idea to him. Joe had been a student of Mr. Horner at the Curtis Institute, with Mason Jones and James Chambers. His response was that it was a great idea and he was most enthusiastic. I next conferred with Dr. Wiley Housewright, Dean of the School of Music at FSU. He thought it was a good idea and suggested that I visit the Director of the Office of Continuing Education to explore the possibility of obtaining funds.

I wrote a proposal for the workshop and visited with the Director of Continuing Education. I was prepared to defend the proposal, to answer the questions, and then to be told that it was a great idea but that no funds were available. Imagine my surprise when, after about five or ten minutes of discussion, he told me to go ahead and plan the workshop and that he would set up a budget for us of the requested \$8,000.

Next, I wrote several artists, explaining the idea and

asking them to attend.

I sent each one a list of possible artists, hoping that each would be interested in attending after seeing who might be there. Mason Jones was unable to attend because of schedule conflicts, but all others accepted and all were enthusiastic about the idea. I wrote Barry Tuckwell in England and told him that we did not have the funds to pay his transportation from England but that I thought he might be on tour in this country and that we could pay his transportation from wherever he was at the time. He immediately wrote back that he would be on tour in this country and would be happy to attend. His performance of the Beethoven Sonata – played while standing (remember that in those days most horn players performed while sitting) – set a standard of excellence which forever raised the level of horn playing. John Barrows was already committed to the New College Festival in Sarasota at that time, but arranged to come to Tallahassee for one day, returning to Sarasota the next day. I well remember the timing – he flew to Tallahassee, we met him at the airport, took him directly to the auditorium, and he played his recital with almost no warm-up. As you may guess, John played beautifully.

One moment in history will never be forgotten by those who were there. Mr. Horner had come to Tallahassee earlier by car with his daughter Louise. He and several of the other early arrivals went to the airport to meet Mr. Pottag on his arrival. These two great men, the fathers of horn playing in this country, had not seen each other in some 40 years, and I will never forget the thrill of seeing them meet after almost half a century. The warmth shared between them brought tears to our eyes. It was indeed a moment in history.

During the Workshop Mr. Pottag conducted the Horn Choir – [at the time] the largest ever assembled; in his words this was for him the thrill of a lifetime. During the masterclasses Mr. Horner's daughter Louise took notes for him; he was interested in learning more about how to play the horn!

These great men were the artists for the First Annual French Horn Workshop, June 16-20, 1969: (That was the title; it was later that, at Harold Meek's suggestion, the "French" was officially deleted from the name of the instrument.)



William C. Robinson

John Barrows	Anton Horner
Arthur Berv	Wendell Hoss
James Chambers	Max Pottag
Philip Farkas	Barry Tuckwell
Carl Geyer	

Joe White and I had worked together in planning the format of the Workshop, in setting the schedule, and in planning all the details. We shared in the hosting of the various events and also shared in worrying about all the details which had a habit of creating one mini-crisis after another. The registration fee for the Workshop was \$50 and housing costs ranged from \$13 to \$18 for the entire Workshop.

The high point of the Workshop, and possibly the most exciting and memorable event of all succeeding Workshops, caught us all by surprise. The first session was held in the auditorium early on Monday morning; it was to be the introduction of the artists. Approximately 196 horn players were in the auditorium, the largest group of horn players ever assembled in history, and when these great men walked on stage to be seated for the introductions, the audience rose as one, the applause started, swelled and swelled and continued for about ten minutes. It was an experience that no one in attendance will ever forget. In retrospect, we should have anticipated it, but we did not and the whole thing was so spontaneous that we were all speechless when the applause finally subsided. Perhaps this was the finest tribute possible to our heritage as horn players. At the banquet, a special arrangement for horn choir of "Happy Birthday," arranged by Dr. Irwin Cooper, was played by all the horn players in honor of the birthdays of Mr. Horner, Mr. Pottag, and Mr. Geyer.

During the Workshop I presented to the group the idea of a Society of Horn Players. I felt that horn players, being such special people, should have an organization which would serve to bring players together for the exchange of ideas and would give everyone the opportunity to stay in touch with happenings in the horn world. As Joe and I later wrote in *The Horn Call* of May 1971 [reprinted in May 2018],

the Society would serve as a "useful vehicle for the exchange of ideas, information, and development of mutual interest to horn players all over the world."

The idea was enthusiastically received and after the Workshop I made phone calls to several players who had attended the Workshop and asked if they would be willing to serve on a temporary organizing committee to bring the idea of an International Horn Society to fruition. The following were members of the Temporary Organizing Committee:

John Barrows	William Robinson
David Berry	Norman Schweikert
Philip Farkas	Lowell Shaw
Wendell Hoss	Barry Tuckwell

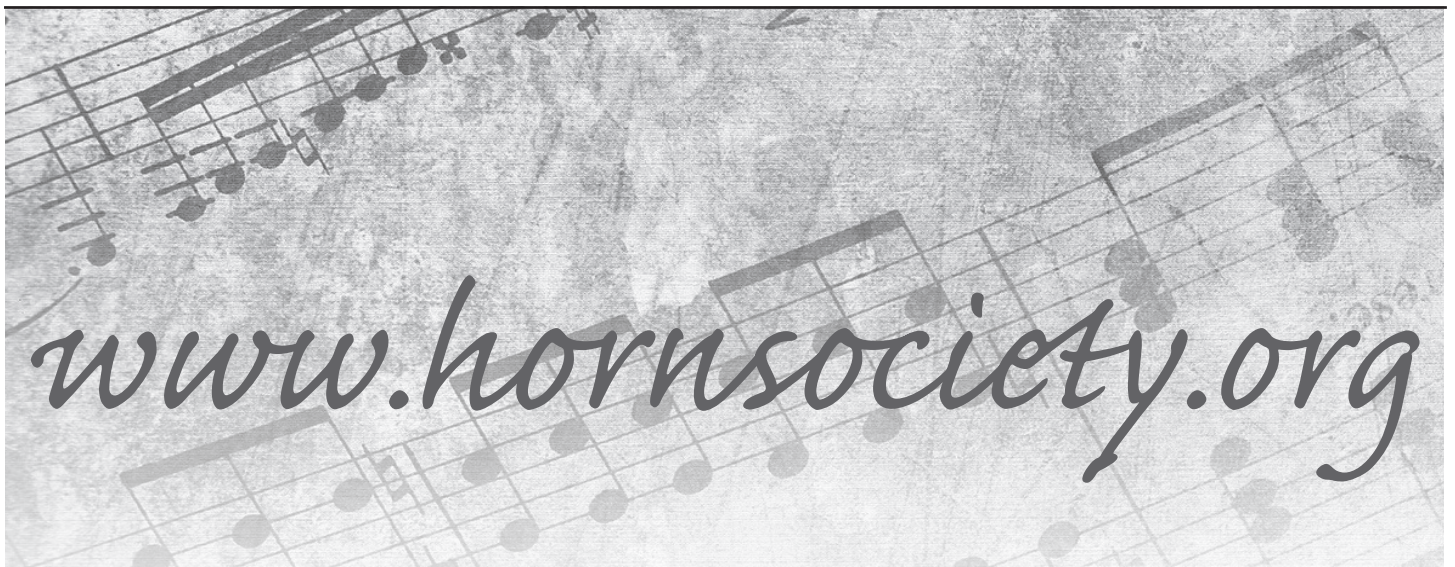
Norman Schweikert accepted the chairmanship of the committee, and the work of organizing the Society was begun. The first officers of the International Horn Society were:

Barry Tuckwell - President
Wendell Hoss - Vice President
Norman Schweikert - Secretary-Treasurer
Harold Meek - Editor of <i>The Horn Call</i>

The first Advisory Council (later expanded) included:

John Barrows	William Robinson
Philip Farkas	Lowell Shaw
Robert Marsh	

The efforts of all these men, the enthusiasm of horn players everywhere, the tireless efforts and leadership of all officers and advisory council members through the years, and the inspiration provided by the artists who have given so freely of their time and talents have helped to make possible this wonderful organization which has now become a significant world-wide institution.



Recovering

by Erik Svenson

It was February 2020; I had played third horn in Mahler's 3rd and Mahler's 5th and was at the top of my game. I felt as though I nailed it and everything flowed. I was strong, confident, and centered. Then the COVID-19 pandemic hit us all and changed our lives profoundly.

While the world struggled to adjust to the new normal, I thought I was able to take it in stride even though musical opportunities were shut off. I had been working from home for years as a software program manager, and I didn't have young children to homeschool.

When I retired from my 36-year professional career in October 2021, I knew I was making one of the major shifts that anyone makes in their lives. What I didn't know at the time was how it would impact my mental well-being.

In the six months prior to retirement, work had gotten a lot more stressful. That strain turned into an ever-present anxiety which manifested itself as a constant tension in my diaphragm all day long that I couldn't shake. I started to get a "wobble" in my sound with my upper lip shaking a little and my sound becoming thinner. Accuracy started to deteriorate, and I struggled to get through a practice session without becoming frustrated and dejected. I called this the "Condition."

After retiring, I thought that the absence of stress of work would have released the tension and the Condition would have resolved itself, but it didn't. I struggled to find out why for several months. Then, an insight (that my wife of 30 years actually discovered): I had a lot of my identity and self-worth tied up in my career as a software professional. When that was gone, I felt I lost a significant part of myself. The other parts of my life as a horn player, husband, father (and now grandfather!), and martial artist, took on a much higher significance as a result. Even more, for my horn playing, that meant the stakes got higher every time I picked up the instrument! That sense of lost identity coupled with the uncertainty of the pandemic increased my anxiety, and the Condition.

That was 18 months ago as of this writing in January 2023. Over this time, I've been on an odyssey of discovery to get to the center of how I developed the Condition after decades of practice and performance without an issue like this occurring. And, more importantly, I've been working to learn how to recover from it.

Though I was able to play in a number of ensembles throughout this time, the Condition was always a factor. I actually developed a Pavlovian response to practicing: at the mere thought of the horn, my diaphragm tensed, my shoulders tightened, and my breath got shallower. Even something as simple as tuning would cause anxiety, resulting in an uncentered sound and sub-optimal intonation. It was maddening.

One curious sidenote to this is experience: along with being a horn player for the past 40 years, I've also been a martial artist for nearly as long, a 5th-degree black belt in traditional Japanese karate. Interestingly, throughout this experience, the Condition would not manifest itself during my karate practice. In fact, I would be my most relaxed in my diaphragm (the "hara") during these sessions. I was interested in trying to understand why that anxiety would vanish during these practice sessions but come out full force during my horn practice.

While the Condition would ease slowly over time, due to my deliberate relaxation techniques and thoughtful practice, the anxiety would persist, even if just a little. The path has been slow and trying at times. Some days have been good where my sound was becoming rounder and more centered, while other days I would regress.

I have nearly fully recovered. During the journey, I learned things about myself that have helped.

- **Focus on fundamentals.** Every day's practice includes the same fundamentals: long tones, scales, arpeggios, high/low register, soft/loud practice. I've been using this routine thanks to Denise Tryon for the past several years and it has been my anchor.
- **Never quit.** Always practice every day, even if only a little bit.
- **Always be learning.** Treat every "failure" as an opportunity to learn something. A failure occurs only when I don't learn anything from my experience.
- **Be attentive to what my body is telling me:** As soon as I would feel the Condition, I would stop, take several cleansing breaths until it subsided, then resume.
- **Be adaptive to change.** When I have felt the Condition, I would often change where I practice, moving to a different room, practice standing or sitting, whatever it takes to break the cycle in the moment.
- **Leverage my Karate training.** I often exercise before practice. Having studied the martial arts for nearly as long as the horn, I leveraged the breathing techniques (both deep breathing as well as explosive "kiai" breaths), as well as "rooting" my stance; i.e., focus on driving my energy into the ground, which helps center my airflow and release tension.
- **Gain knowledge where I can.** I listen to podcasts such as Hidden Brain that have helped me rethink things like performing at one's best, managing stage fright, and contemplating my self-

worth. I have read (or re-read) books such as *The Inner Game of Music*, *Performance Success*, *The Talent Code*, and *The Stoic Challenge*, and I am currently reading *Breath*.

Regarding gaining knowledge and growing, one of the best books I have read is *The Talent Code* by Daniel Coyle. In it I learned the value of practicing very slowly and carefully and how the brain's pathways change when you do this. In *The Stoic Challenge* by William Irvine, I learned to look at setbacks as both challenges and opportunities for reflection and growth. He uses a metaphor of "stoic gods" that are putting challenges and setbacks in front of us as opportunities for learning and growth. That book helped me look at every playing experience as an opportunity to learn something about myself, which is

why I (try to) play every note at every rehearsal and not to take even boring rehearsals for granted!

In all, I feel as though I am almost back to my old self and that I've grown in several ways and learned a lot in the process. I'm playing in several groups in the area and feeling better about my sound. And, while I wouldn't wish this Condition on anyone, I'd like to think that the Stoic Gods gave me a gift in the end and helped me walk a more self-assured path.

*Erik Svenson and his wife live in the Boston area, volunteer for non-profit organizations, and enjoy time with their children and grandchild.
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The Horn in the Time of Empress Maria Leopoldina of Brazil

by Philip Doyle

The beginning of the 19th century has a significant place in Brazil's history. It was a time when many musicians arrived in Rio de Janeiro, bringing European culture to the capital, especially with the transfer of the Portuguese court to Brazil, thus fleeing from the tyranny of the Napoleonic invasions in Europe (prompting Beethoven to scratch out the dedication of his *Sinfonia Eroica* in 1804, after Bonaparte

had proclaimed himself emperor).¹ Dom João VI, King of Portugal, Brazil, and the Algarves, recreated the Portuguese *Capela Real* soon after arriving in Rio de Janeiro in 1808, and in its heyday, employed around one hundred musicians, even importing famous castrati to perform in the Royal Chapel.² This article reports the historical context of the arrival of the royal family to Rio de Janeiro and its influence on music.

The year 1800 was special for the horn, as the Sonata for Horn and Piano Op. 17 by Ludwig van Beethoven was premiered on April 18 at the Burgtheater in Vienna. In the same year, his Septet, Op. 20 was played for the first time, a work dedicated to Empress Maria Theresa, mother of Princess Leopoldina, a figure who would prove to become so important for the future of Brazil, through her involvement and influence in the struggle for the country's independence.

Carolina Josefa Leopoldina of Habsburg-Lorraine was born in Vienna on January 22, 1797. She was the sister-in-law of Emperor Napoleon Bonaparte, who was married to her sister, Maria Luísa. Leopoldina's family, the Habsburgs, one of the most important dynasties in Europe, encouraged a strict education, resulting in her learning six languages, and acquiring a taste for music, painting, and natural sciences.

Marriages between European courts at that time were political alliances, and when Napoleon was defeated in 1815, at the request of Dom João VI, the Marquis of Marialva, Portuguese ambassador in Paris, was assigned to negotiate the marriage of the Crown Prince, Dom Pedro (Dom João's son), with Archduchess Leopoldina. The marriage took place by proxy, and on June 2, 1817, she left on the long journey to Rio de Janeiro, stopping off at Florence and the Madeira Islands, finally reaching Rio de Janeiro on November 5, 1817.

For this journey, Erdmann Neuparth, clarinetist and conductor, was invited to organize and direct the band that would travel with the princess's entourage on the ships *Austria*, *Augusta*, *Dom João VI*, and *São Sebastião*. According to Angelo Pereira in the book *Os Filhos de El-Rei D. João VI*, the ensemble had two horn players: Antonio Carretero and Joze Romano. (Binder, 2006, p. 40.) On board the *Austria* was the painter Thomas Ender, who portrayed the musicians in two watercolors, important images showing the natural horns used at that time, shown in Figures 1-4. Ender was an Austrian painter and watercolorist who was awarded the "Great Painter's Prize" in 1817. On his adventures throughout

Brazil, he made over 700 drawings and watercolors.

Several composers wrote for this *Harmoniemusik* group, including the Brazilian José Maurício Nunes Garcia, who composed 12 *Divertimenti* for this ensemble, but alas, the manuscripts have since gone astray.³ José Maurício was the maestro of the Royal Chapel, as well as conductor of the music school of the Santa Cruz Royal Farm, a huge rural zone near Rio de Janeiro. There are references to the purchase of two horns with 10 crooks (*duas trompas de 10 voltas*) for the horn players of the Royal and Imperial Band of Santa Cruz.⁴

Garcia, a priest, was to prepare and direct the first performance of Mozart's *Requiem* in Brazil, and was an important musician, respected especially by the Austrian composer Sigismund von Neukomm, who wrote some marches and other pieces for band whilst traveling to Rio de Janeiro on the frigate *Hermione* before the arrival of Princess Leopoldina. (Binder, 2006, p. 45.) Neukomm, Dom Pedro I's music teacher, was born in Salzburg in 1778, and studied under Michael Haydn, Leopold Mozart, and Joseph Haydn. He worked from 1816 to 1821 in the Brazilian capital and composed many pieces in Rio, including the Nocturne for Horn, Oboe and Piano, written in 1817. More of his chamber music that includes the horn can be found here: musicabrasilis.org.br/temas/catalogo-de-obras-de-sigismund-neukomm.

When Emmanuel graduated, in 1831, the emperor gave him a horn, possibly one of the first Vienna horns made...

Another curiosity involving the Empress Leopoldina is the story of Emmanuel Rio, the subject of the painting by Albert Schindler, shown in Figure 5.⁵ In April of 1820, Leopoldina wrote a letter to Theodor von Kast, an Austrian diplomat in Brazil. She ordered him to send a monkey as a present to her father, Emperor Francis I of Austria. To her sister, von Kast was to send two parrots, and to Archduke Franz Karl, a ten-year-old orphan was to be sent, certainly a strange request. The archduke ended up not keeping the child, who was then looked after by the emperor. Francis enrolled Emmanuel in a



Figure 1. Part of the painting "Sailors dancing onboard the Austria," Watercolor and pencil, Thomas Ender.



Figure 2. Detail of a horn player.



Figure 3. Part of the painting "Music onboard the Frigate Austria," Watercolor and pencil, Tomas Ender.



Figure 4. Close-up of one of the horn players.



Figure 5. Emmanuel Rio, Albert Schindler, 1836, Gallery 221, The Art Institute of Chicago.

good school, where he learned music, amongst other subjects. When Emmanuel graduated, in 1831, the emperor gave him a horn, possibly one of the first Vienna horns made, but instead of pursuing a career in music, he ended up employed as a gardener in the imperial garden.

In this picture by Albert Schindler from 1836, we see the sad horn player gazing at a portrait of the recently deceased emperor. Rios's situation in Vienna worsened after the death of Francis, and he was nearly sent back to Brazil. He died in 1852, in Moravia.

It is a shame that there is not much information available to us on horn-related subjects in the time of Imperial Brazil, as this is certainly an interesting period. What were the horn player's names, what instruments did they play, how and what did they study? Benedicto Freitas, in his book on the Fazenda Santa Cruz, mentions that the band acquired method books for the horn players, but no mention of the authors, unfortunately. Professor Carlos Gomes de Oliveira from the Federal University of Rio de Janeiro has done important historical research on early Brazilian horn history. We must keep searching!

Philip Doyle has been living in Brazil since 1977. He began his horn studies in England with Adrian Leaper in 1973. In Rio de Janeiro, he studied with João Jeronimo Meneses and Zdeněk Svab. He is principal horn of the Petrobras Symphony Orches-



Photo by Daniel Ebendinger

tra and the Symphony Orchestra of the Municipal Theater of Rio de Janeiro, and has also been a member of the Quinteto Villa-Lobos since 1987. In 2018, he was awarded the Order of Rio Branco for cultural services. Since 2010, he has been professor of horn at the UFRJ Federal University Music School, and teaches at music festivals in the country. Philip is currently president of the Brazilian Horn Association, the ATB.

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¹Rio de Janeiro was the capital of Brazil from 1763 to 1960.

²José Gori, Antonio Cicconi, Giovanni Francesco Faccioni, Marcello Tani, Pasquale Tani, Francesco Realli and Angelo Tinelli. CARDOSO, André: *A Música na Capela Real e Imperial do Rio de Janeiro*. p.59.

³Freitas, Benedicto. Santa Cruz, Fazenda Jesuítica, Real, Imperial, Volume II. p.141.

⁴Freitas, Benedicto. Santa Cruz, Fazenda Jesuítica, Real, Imperial, Volume II. p.150.

⁵Rezzutti, Paulo. Informal account, November 12, 2022.

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Tips from a Pro

Horn Playing and Orthodontic Work

by Lydia Van Dreef

One of the biggest decisions any horn player makes is whether to have orthodontic work done. Moving the teeth for functional or aesthetic reasons will impact how our embouchure forms, requiring a thoughtful approach to practice as the teeth are changing their position.

As a professional performer and teacher, I had never had braces or any kind of orthodontic work until I was in my 50s. At that time, I found that my teeth had changed their position in my mouth, as teeth crowding is a common experience of aging. After talking with my dentist and consulting with an orthodontist, I decided to use Invisalign trays to correct the position of my teeth in my mouth.

I asked around through my network of horn player friends to see if anyone else had done Invisalign, and several of my colleagues had gone through this process with their teeth. I wanted to know: Did they practice with the trays in? Did they undergo this process while actively performing gigs/concerts or did they take time off? How did they structure their practice time?

As one might imagine, the answers to these questions were as varied as the players themselves. Some played with the trays in. Some took the trays out and used orthodontic wax on the tiny hooks that are adhered to the teeth. Most did not take time off from professional performing. All of them practiced fundamentals assiduously throughout the process, to accommodate the necessary adaptations made by the muscle and nervous systems when the skeletal structure under the muscles and nerves are shifting.

For me, it was impossible to play with the trays in or with the orthodontic wax on the hooks. I was most comfortable playing on my teeth, never using an amount of pressure that would injure the tissue of my lips. What helped me most was learning in detail the musculature of the em-

bouchure and how the muscles of the lips and face function most efficiently to create a buzz (and for this, I would highly recommend learning from Frankie Lo Sordo at Brass Rehab). As my teeth moved their position week by week, I would practice my daily fundamentals with great attention to how my embouchure formed over the teeth, and the subtle changes in the sensations of that formation. I would play very simple things – slow slurred scales, soft long tones – always being sure that my breath was flowing easily and efficiently so that I could remain as relaxed as possible in my shoulders, neck, and face muscles while feeling the minor shifts in my teeth, and how those differences felt in the muscles of my face.

My Invisalign treatment lasted 14 weeks. At the end of that time, I still didn't feel entirely comfortable with how my embouchure was forming. It was – and remains – a work

It was – and remains – a work in progress, but I have certainly benefited from the realignment of my teeth and the work that I have done in practicing through this physical change.

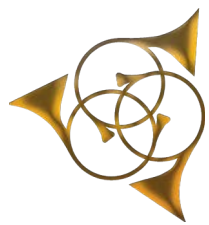
in progress, but I have certainly benefited from the realignment of my teeth and the work that I have done in practicing through this physical change. One of the many benefits I have experienced is honing a deeper understanding of embouchure function and the physicality of horn playing.

For anyone considering orthodontic work and what impact that might have on their horn playing, I encourage you to be brave and go for it. Our bodies are constantly changing throughout our lifetimes, and likewise our playing must adapt. One of the most important things we can do for ourselves as players is to have a daily practice routine that cultivates self-awareness in every sense. Notice how your muscles form. Figuring out the efficiency of your embouchure means paying attention to everything from the big picture details of quality and relaxed breath, to the small details of understanding the tiniest muscles in your face. And don't be afraid to ask your friends, colleagues, teachers, and mentors for help!

Lydia Van Dreef is Professor of Horn at the University of Oregon, following ten years as co-principal horn of the Sarasota (FL) Orchestra. She earned degrees from the University of Wisconsin-Madison and the Juilliard School. She hosted the 2015 and 2010 Northwest Horn Symposiums, serves as the recording reviews editor for The Horn Call, and has served on the IHS Advisory Council.



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CORNER

Lauren Antoniolli, Column Editor

The "Student Corner" column features content by and for horn students. Students of all levels are invited to submit material to Column Editor Lauren Antoniolli at laurenantoniolli@gmail.com

Performance Anxiety in Ourselves

by Emma Brown

A huge part of our lives as musicians involves understanding performance anxiety. It's something we all deal with, and there is much discussion about how we can do so successfully. Something I don't hear much talk of, however, is dealing with this issue when we observe it in our colleagues. A fellow musician exhibiting the signs and symptoms of performance anxiety often, in turn, heightens ours. We know exactly what they're feeling and often want to help, but how can we even be around them without increasing our own anxiety? How do we navigate this?

When I was asked to write an article for *The Horn Call*, this topic immediately jumped to mind. I interviewed Stephanie Preston, Professor of Psychology at the University of Michigan in the Cognition and Cognitive Neuroscience Area. She earned her PhD in behavioral neuroscience from the University of California, Berkeley, where her research focused on ethology and brain systems across species. She later switched her focus to humans, feeling that with this focus she could influence people's lives more through her work. Her current research interests are the neurobiology of empathy and altruism and the effects of emotion on decisions about resources.

Over the course of our conversation, she imparted excellent information. We covered so much that this article is split into two parts. This first part is a general introduction to performance anxiety, how it relates to us as individuals, and practical ways to help ourselves when experiencing it. Part 2 will contain our discussion of empathy, ensemble environments, and how we can better relate to and help our colleagues. I hope that

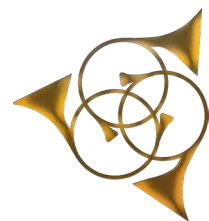
this interview will help provide some basic knowledge of performance anxiety, as well as useful tools we can use in our everyday lives as performers.

Of course, I had to ask about Preston's musical background. She told me that she grew up playing piano, and even participated in competitions. I asked if she had experienced performance anxiety during her years as a young musician. She said yes, but not to a great extent. "I think it's different when you're a kid because you don't comprehend as much the reality of it all," she told me. "You're just like, there's another place my mom drives me to!" When the stakes are lower, so too is our anxiety (more on this in Part 2). She also admitted to struggling with sight-reading, which many of us can relate to. "The thinking and the doing are in conflict, and I can't just relax and let my fingers play what they surely know how to do."

Most performance anxiety research is conducted in athletics, so I asked if athletics has an equivalent to sight-reading. She responded that most of what is done in sports, such as catching a ball from several angles over the course of a game or running over terrain you've never seen before, is exactly that. "There's a distinction between playing something you already know, which is like executing a shot that you've practiced a million times, versus in the moment making creative decisions. It's a little bit of a different skill." She said that since they are almost constantly "sight-reading," athletes commonly seek to be in a flow state where they let their previous training and experience take control.

A flow state can easily be interrupted by

STUDENT



performance anxiety symptoms, like those Preston described in her own sight-reading. A method that many find successful is practicing mindfulness, which lets them become aware of performance anxiety, without panicking. Preston points out that "the fact that you feel anxious, or have jitters, or are worried, or whatever isn't necessarily a sign you can't perform. So, you can't interpret the signal from your body as evidence that you can't do it... But you have to be able to tolerate the sensation and not take it as an indicator of bad things to come."

Preston described her post-doctoral fellowship, which she completed at the University of Iowa's College of Medicine. Her research there explored how emotions produce "gut feelings," which in turn influence decisions. The sensation of having butterflies in your stomach, for example, is a signal that travels through your nervous system and reaches your brain. Like all other signals, this is where it gets interpreted. However, when it reaches your brain, it isn't marked with any specific meaning. The brain assigns meaning and decides what to do. The brain gets to decide if we're thrilled, terrified, giddy, or nervous.

While methods used to suppress or mask the symptoms of performance anxiety can be helpful and valid parts of a solution, psychology supports a mental approach to combating it as well. By using mindfulness and an understanding of what is truly going on in our bodies and minds, we can provide ourselves with a more stable and pragmatic approach to each performance. Rather than interpreting our performance anxiety symptoms as confirmation of impending failure, we can see them for what they are (neutral signals to the brain) and reframe our interpretation. It takes time and consistent effort to train oneself in this way of thinking, but it is a wise and worthy investment.

Part 2 will discuss how this works in relation to other musicians.



Emma Brown is currently pursuing a master's degree in Orchestral Studies from the Chicago College of Performing Arts at Roosevelt University. She recently graduated with a bachelor's degree in Horn Performance from Michigan State University. Her major teachers include David Griffin, Mark Almond, David Cooper, Corbin Wagner, Denise Root-Pierce, Janine

Gaboury, and Caroline Steiger. Emma was a charter member of the International Horn Society's Student Advisory Council, serving from 2020 to 2023. She was recently elected to the Advisory Council. She is passionate about providing resources, mentorship, and connection to a musical community for young players.

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Creative Technique

Reading the Playbook: Not Sports, Just Music

by Drew Phillips

Have you ever tried to play a book? Not a picture book – although that would invite lots of creativity – but the actual words, phrases, and sentences? Sentences have letters in them, and we also use some of the same letters in the musical alphabet! How cool would it be if we could practice, compose, or invent exercises and train our brain to read in a totally different way by playing actual words? Let's treat it like a game: what if words on the page were a map for music creation and practice? Here are the rules:

Choose a random sentence, it doesn't matter from where, just anything that has letters in it; be careful about choosing anything from Hawthorne or it might be a very lengthy sentence! Here's an example from one of Dr. Seuss's famous works:

"I do not like green eggs and ham."

There are many letters in here we can play: A, D, E, and G are in our musical alphabet. But what do we do with the other letters? You can invent rules:

- All vowels are B \flat (or another random note)
- All consonants are F \sharp (or another random note)
- H-J are D, K-M are E, N-P are F (and so on)
- Two of the same letters in a row means you jump up (or down) an octave.

Words can be separations of rhythms. Periods signal phrase ends.

Here are the rules I'll establish for this sentence for simplicity:

- All vowels other than A and E are D \flat .
- All consonants other than B, C, D, F, and G are G \sharp .
- Double letters will drop down an octave.
- All rhythms will be in quarter notes.
- Different words are separated by a quarter rest.

That exercise would look something like this, shown in Figure 1.



Figure 1. Green Eggs and Ham Option 1.

This is a very interesting accuracy exercise; aurally challenging and quite repetitive, but rhythmically easy and in a normal range with good limitations due to our rules.

For more interest, let's alter this so that H-J are E \flat , K-M are F \sharp , N-P are B \flat , and everything else is C. Here's how the melody would change, shown in Figure 2.



Figure 2. Green Eggs and Ham Option 2.

Wow! Even more challenging! Let's change the rhythmic rules this time in that words with even numbers of letters are all eighth notes. Here's how that would change this melody, shown in Figure 3.



Figure 3. Green Eggs and Ham Option 3.

With these simple changes, you have three diverse exercises. This sentence with our particular rules is fairly atonal, but it doesn't have to be. We could confine the phrase to a key, add chords, and make it something more accessible.

Let's try that with the same phrase. There are many occurrences of B \flat and G, so we can assign it the key of G harmonic minor and harmonize it diatonically. We can also eliminate rests and add sustained sounds, as shown in Figure 4.



Figure 4. Green Eggs and Ham Option 4.

If you play that on a piano, it's an interesting little melody; much different than our very atonal beginnings. This is just the beginning! Come up with rules for the game as specifically or as generally as you want. Here are some possibilities:

- Write down the music, or “read” directly from the text you are using. This could give you several atonal accuracy exercises, or inspire the start of a new composition.
- Need inspiration for a musical line? Visit your local bookstore or library and find a sentence from a new book that you can use to create something exciting! I sometimes do this with my own set of rules to get the ball rolling on a melodic or rhythmic idea that could inspire me as I compose, and it's always easier to have something to start with.
- Use this purely for rhythm. Each different length of word is a new set of rhythms or a specific note value. See what counting or syncopated exercise emerges.
- Take a paragraph, apply rules with pitches and make it a long cadenza. Treat periods as fermatas to separate phrases. Play each note one after the other and invent your own phrasing. See what kind of unaccompanied melody you come up with and what cadenza you create!
- Give punctuation a role: commas change the dynamic level, exclamation points increase the tempo, quotation marks create muted passages, italics mean heavy vibrato, whatever you decide!

This activity can unlock a method for music creation and practice if you've never tried it. Who knows, maybe our next great horn work is hidden in the middle of a book somewhere at your local library!

Drew Phillips is the Associate Professor of High Brass at Liberty University. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast The Complete Musician. He enjoys going to the gym and playing with his new baby girl born in May.

MILITARY MATTERS

Erika Loke, Column Editor

Royal Australian Air Force Band: A Day in the Life

by Leading Aircraftman Aidan Gabriels

LAC Aidan Gabriels is a hornist with the Royal Australian Air Force Band. Previously, he was a freelance horn player, performing with many of Australia's and New Zealand's leading orchestras. He started his Bachelor of Music at the Western Australian Academy of Performing Arts before completing his degree at the Queensland Conservatorium, then studying at the Australian National Academy of Music. His teachers were Peter Luff, Ysolt Clark, Andrew Bain, and Ben Jacks. Aidan has performed with the Melbourne, Queensland, New Zealand, and Auckland orchestras. He is a founding member of Golden Gate Brass and also appeared as a soloist in the 2020 Canberra International Music Festival.



Warming Up

A typical day in the Royal Australian Air Force Band (RAAF Band) for me starts at the gym, which is conveniently next to the band building. We are allocated time in our work hours to dedicate to self-managed exercise and personal training. A balanced routine of cardio and strength is a requirement for a military job, but I have found it extremely beneficial for my horn playing as well.

I always try to fit in at least 30 minutes of warm-up before rehearsals begin each day. My warm-up routine is an amalgamation of exercises I have picked up in my travels and studies. I put emphasis on flexibility in my warm-up but then move into scales,

Coming from an orchestral career, I didn't know what I was getting into by joining a military band, but so far it has been a truly fulfilling position...

accuracy, and range-expanding exercises. These exercises are heavily influenced by the "Hector McDonald Routine"; Hector was an alumnus of the RAAF Band and Principal Horn of the Vienna Symphony Orchestra. I am currently documenting my warmup routine and hope to share it with the horn community in the future.

The Air Force Band is a 40-piece concert band, which can also be broken into component parts of a marching band, ceremonial band, and small ensembles. Each day is divided into three one-and-a-half-hour rehearsal sessions, which are each allocated to different ensembles. All Defence bands have a catalogue of military-themed music and for us more specifically, themes audiences associate with the Air Force. These include famous movie and television themes such as *Dam Busters*, *633 Squadron*, *Those Magnificent Men and Their Flying Machines*, and *Band of Brothers*.

Work Day

The core of my work is performing with the Wind and Brass Quintets. In Wind Quintet, we rehearse and play predominantly classical repertoire. My recent favourites include: Klughardt's Wind Quintet, Cambini's Wind Quintet, and from local Australian composer Ross Edwards: *The Laughing Moon: Five Bagatelles for Wind Quintet*.

After the first rehearsal session, I rush to the unit break room for the Air Force's best coffee. The band prides itself on the quality of its coffee – so much so that for the last 15 years, the band has owned a professional-grade barista espresso machine. Selected band members are barista-trained to make coffee for the unit and any visitors. When I was a student at the Queensland Conservatorium, I worked as a barista – a background my colleagues have much appreciated.

Brass Quintet is the second session of the day. This quintet runs predominantly off three different books: Din-

ner & Reception, Classical Reception, and Ceremonial. The Brass Quintet is the only chamber ensemble that performs at small official ceremonies, such as memorials and parades (with a bass and snare drum to support the marching) instead of the Ceremonial Band. Transporting small ensemble is much easier, and all Air Force trumpeters are able to perform "Last Post" on bugle. The ceremonial book for these occasions includes pre- and post-service music, as well as arranged marches and salutes that are traditionally played as part of ceremonies and parades.

Personally, I find the Dinner & Reception book the most challenging but also the most rewarding. This is a selection of fantastic 1920s-themed repertoire, featuring a mix of classic wartime songs and big band-style arrangements. We have found Jack Gale's brass quintet arrangements of jazz standards and old-time tunes to be the best. Not having any experience whatsoever in jazz or big band

playing before joining the Air Force, this has been a great project to sink my teeth into and learn something out of my comfort zone. When we are not preparing for a specific event or have some spare time, we try out new arrangements to add to our performance books. It's great to be able to collaborate with other members of the band on sourcing new music and to have autonomy over what we play.

The lunch break follows with another much-needed latte. We have a nice outdoor area to eat lunch or convenient options close by off-base, and the on-base mess hall isn't too bad if anyone forgets to bring a lunch from home.

Our final playing session for the day consists of either Marching Band or Concert Band. For marching band, we go out to the parade ground and refine our marching skills for the large number of parades we perform and practise new repertoire while marching. The band maintains a high level of musicianship on the parade ground, as well as visual precision of our drill.

On other days, the whole unit convenes for Concert Band, and we rehearse various genres of music, depending on the upcoming events or concerts that we will support. If there is a memorial or ceremonial event, we will practise hymns and reflective pieces, along with pre- and post-

service entertainment music consisting of some Air Force standard titles. We're fortunate to have our own in-house arranger, which is essential given the dynamic nature of a workplace that requires arrangements for ensembles of varying sizes. Music from *Dam Busters* is a classic example – we have at least five arrangements to account for differing ensembles!

Concert Band's community performances include a mixture of classic repertoire, arrangements of orchestral works, and modern concert band repertoire. Last year we performed Symphony No. 5: *Elements* by Julie Giroux, a fantastic wind band and film music composer, which has been one of my favourite works performed to date in my military career.

The final part of our workday is dedicated to self-improvement, when we are able to self-manage and hone our skills relevant to the band. I usually take this time to practise, but I also really enjoy working on the unit's audio team, doing both live sound for the rock band and recording various ensembles. Recording the Jazz Group is particularly fun, as they have such a different perspective and workflow from my classical education. I take the opportunity to learn something new every session, and as an added bonus, I get to listen to some funky tunes!

Celebrations and Travel

This year marks 100 years of music and bands in the Air Force, and we are currently planning a celebration concert towards the end of 2023. We will explore new and old repertoire to celebrate this momentous occasion. For people interested in military music history, we are also releasing a book in the near future to commemorate this milestone.

While this is my day-to-day at the band unit based in Melbourne, we are often on the road supporting various Australian Defence Force events, as the only band in the Air Force. Every two weeks we support Air Force recruit graduation parades around the country. The Band also travels overseas to popular events such as the Edinburgh Tattoo, and most recently, we travelled to the Republic of Türkiye to support the ANZAC Day commemorations.

ANZAC Day is widely considered Australia and New Zealand's most important military commemoration, held

on April 25 each year, originally to honour the Australian and New Zealand Army Corps (ANZAC) who fought in World War I. It now acknowledges the service and sacrifice of all military personnel and considers the impacts on veterans' mental health and well-being.

The Dawn Service held in Gallipoli, Türkiye, is a solemn ceremony that takes place at the site where the ANZAC troops landed on the shores of Gallipoli, now known as Anzac Cove, during World War I. The service is held at dawn, just before sunrise, to symbolise the time of the initial landing. It aims to recreate the atmosphere of the ANZAC soldiers who faced the challenges of dawn on April 25, 1915. It was an incredible and humbling experience to support such a significant military event and visit a place I never dreamed my music would take me.

Conclusion

Coming from an orchestral career, I didn't know what I was getting into by joining a military band, but so far it has been a truly fulfilling position, given the variety of music played and places visited. The amount of different

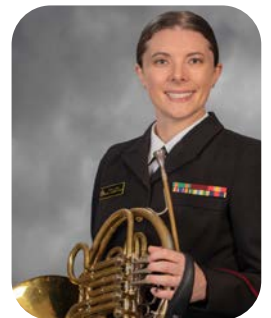
repertoire and consistent chamber playing has made me a stronger player, and being in a fulltime ensemble with musicians from all kinds of backgrounds has expanded my appreciation for other musical genres.

The Royal Australian Air Force Band currently has vacancies for horn. Application and audition information is at www.musicalchairs.info/jobs/41378. For questions about applying to the Air Force Band, contact the Air Force Band Audition Coordinator at airforceband.auditions@defence.gov.au.



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MU1 Erika Loke is the Horn Section Leader of the US Naval Academy Band.



COR Values

Ellie Jenkins, Column Editor

James Hampson: Hampson Horns

James Hampson has made a name for himself over the past several years as a leading expert and dealer in historic horns and replicas. Hampson Horns (hampsonhorns.com), founded in 2017, specializes in historic instruments, the only such business in the United States. Hampson became fascinated with natural horns while majoring in electrical engineering, and changed career paths specifically to study natural horn.



Ellie Jenkins (EJ): How did you get started on horn?

James Hampson (JH): I started taking piano lessons when I was six. My mom tells the story that in third grade, when we were looking at the instruments to see what we wanted to play, I came off the bus screaming, “I want to play the French horn!” I got 100 on the test and got to pick my first instrument; I picked the horn and started on it in fourth grade.

EJ: Did you take horn lessons at an early age?

JH: I did not have a private teacher until college. I played in band in school and whenever they needed a horn in orchestra. It wasn’t something I took seriously. In college, I was pursuing electrical engineering and had no interest in music as a career. I’d always been great at calculus and physics, so I went into engineering at Rochester Institute of Technology in Rochester, New York. What was great about RIT was that it was right next to Eastman. We had Eastman professors teaching classes, so I did a minor in music, and when I finally decided I was going to switch to music school, they set up a private teacher for me. I wish I remembered her name. I just know that she toured with *Spamalot*. This was around 2006. Whoever that was, please let me know because I don’t remember!

EJ: So, you weren’t that serious about it until you really were?

JH: Yes, and what made me serious about it was a class I took on Mozart’s operas. The teacher talked about the instruments that Mozart wrote for, which are different from those we play today. When he got to the natural horn, I immediately became so fascinated that I had to make it my career.

EJ: Once you got fascinated with natural horn, what was your next move?

JH: I realized that I had been doing it already. When I was in high school, I had recordings of Mozart’s horn concer-

ti by Dennis Brain. I’d play along with recordings, and what I did with the first horn concerto was I put down one and two. I didn’t know that it was Horn in D, I just knew, “Oh, all these notes are mostly available here.” And I just started wiggling my hand. So I had been doing it but didn’t realize it. But after I learned about the natural horn, I looked through my CD collection and I realized I had a CD of Lowell Greer on natural horn. I listened to it repeatedly and heard the nuances in Lowell’s playing. I researched Lowell and then got in contact with him. Fortunately, I was able to get a natural horn from 1820, a Courtois with original full crook set that had belonged to Louis Stout, when I transferred to music school at SUNY Fredonia, studying with Marc Guy. He was great to me, and fortunately at the school there was a valvetomy¹ natural horn there before I got my Courtois. Marc encouraged me. For my undergrad recital, I performed the Mozart horn quintet on natural horn.

EJ: What were some of the most important resources for you?

JH: Lowell Greer. We sent probably thousands of emails back and forth. He was a huge resource. Anneke Scott is another. I’m glad that she published her book; that’s something that’s been needed for a long time, and I recommend it to any horn player who’s interested in natural horn. And the Dauprat method. I’ve read it at least five times, and every time I learn something new. It’s really three books, and the last one is for composers writing for the natural horn, because Dauprat wanted to expand its capabilities. He wanted four natural horns in four different keys. And then you can look to Dauprat’s students – Galla, Meifred, who wrote important stuff as well; lots of resources are out there, but scattered, and now we’re starting to bring them together.

EJ: You’ve said that you’re the first person to have a doctorate in historical performance on natural horn in this

country. How did you come to realize that?

JH: Because it wasn't offered. Places like Indiana University offer a minor or concentration in natural horn studying with Richard Seraphinoff. But you could never get a degree in historical performance on natural horn. I contacted numerous universities to see if they would offer this program. At the time, Juilliard had a great historical performance program, but not for horn. Only two universities in the country would consider it. One was Boston University (which I attended), and the other is Stonybrook University.

One of the big factors in my decision was that Boston is a big center of early music, so they have great ensembles in the city. While there I played with the Handel and Haydn Society, Boston Baroque, and Grand Harmonie.

EJ: What inspired the move to Ohio? You'd been living in Boston and traveling all over the country to perform.

JH: One of my colleagues, Deborah Nagy, who lives in Cleveland and plays Baroque oboe all over the world, convinced me to move to Ohio. She said that the music scene was really growing there. It has great universities in the area – Cleveland Institute of Music, Oberlin, Case Western – and the cost of living is less than Boston. It was great for my wife's career, and my career, and really growing this business.

EJ: It must have been great to be closer to Lowell Greer as well.

JH: Yes. When I first moved there, I spent time at his house and played with the Natural Horns of Northwest Ohio. Then I went to the Kendell Betts Horn Camp in 2008 with Lowell, and met other great teachers there. After that I decided to do my Master's at Rutgers University with Doug Lundeen. The first time I heard Doug play, at the American Hunting Horn workshop in Chautauqua, New York, I knew I had to study with him.

EJ: How did the business, Hampson Horns, come to be?

JH: In 2017, my wife became pregnant with twins. I had just finished my doctorate, and we had just moved to Ohio from Boston. I remember thinking, "How are we going to afford life?"

I already owned 35 horns, and had procured several historic instruments for colleagues, so I sold four of my instruments and started the business. I had been looking at the horn world and seeing a gap to be filled. I had gone to international workshops and regional workshops and was active on social media. I used that to my advantage and contacted people to say "I'm starting this business. I'm getting all these horns in to sell."

I also invested in student double horns, which are cheap on eBay if you know what you're looking for. I worked with a repair tech named J. C. Sherman, who owns Variations in Brass. He fixed up the horns as I got them. I've been

able to fund special projects by buying and selling student double horns. There's always a need for them, and that's always been a focus of my business.

EJ: With the historic instruments, you offer a level of information about the instruments you're selling that's well beyond what's available elsewhere in the US.

JH: Everything I do with my business is education. I've gained, and continue to gain, knowledge. I play the instruments, the mouthpieces, in order to share the knowledge. The horn has such a rich history, in that composers were writing for so many different instruments in different styles. I've probably played over 5000 horns at this point, and they're all different. I made it a goal to be a compendium of knowledge and to share that with people, and social media has made it much easier to do that.

EJ: It's been amazing to me to realize that I can own a great natural horn, but that I'm probably never going to have exactly the right horn for most music.

JH: To make those resources more available, I started a rental program. I lend out instruments for free. For example, a group performing Brahms's Fourth Symphony on period instruments; the trombone players contacted me asking me if I have period trombones that they could use. And I have a set.

EJ: You post several videos on social media, and you're always playing a different horn.

JH: That's something I've built my career on, playing a different horn on every single concert. I'm not playing anything crazy; it's always something that's best for the music. I pick instruments that fit the music and the section. I just did a Gilbert and Sullivan opera here on Long Island. I played our Uhlmann Vienna horn prototype, testing out different fingerings and different shadings, doing echo technique on the Vienna horn, to find ways to make the music more interesting.

EJ: This whole idea of the right horn for the music seems to be breaking through in the US now.

JH: In Europe, there are universities and conservatories where you can study natural horn, where you can study French piston horns and other historic instruments. In this country, Lowell Greer was one of the first champions of historical performance. Lowell was such a fantastic player, he could make any horn sound great. But he couldn't take a French piston horn into the Detroit Symphony or the Toledo Symphony. Now more players are able to do that, such as the San Francisco Symphony. Bob Ward and Jon Ring have amazing collections, and they've played natural horns and Vienna horns in the orchestra.

I'm a huge advocate for valvectomy natural horns: they're a low-cost way to get into natural horn playing. The leadpipe is close to what you're used to, the tapers are

similar. It's a way to get away from the valves and start thinking more about the harmonic series. Being able to play natural horn makes *everything* much easier.

EJ: You've been working with Miles O'Malley for a while now, producing valvectomies but also your own Hampson Horn natural horn.

JH: Our relationship started about four years ago when he posted on Facebook that he'd made a natural horn. He sent the instrument for me to try, and I sent him two of my Courtois crooks to copy. He was able to replicate them. The next natural horn he built was amazing, and that's where the Hampson Horns natural horn came from. It uses an old bell and first branch, but everything else is handmade by Miles, using natural horn tapers. It's an upgrade from a valvectomy, and not that far from some of the Austrian and Bohemian natural horns that had larger bell throats.

EJ: Are there other builders you're working with besides Miles?

JH: I'm working with Susan Anderson of Jackalope Brassworks in Portland, Oregon. She's repairing some horns for us and building our slide horn, the corno da tirarsi. The only other place to get one of those is from Egger, in Switzerland, and it's over \$5000 for a new one. We used an old Fürst Pless horn, which is like a post horn, which are easy to find, and then we added a tirarsi slide to it. Shanyse Strickland wrote a piece for me, *Lazy Bones*, which is a lot of fun. I premiered it at an IHS symposium a few years ago. It opens a lot of possibilities.

EJ: What are other commissioning projects?

JH: Joseph Lee Graham, a composer from Texas, has composed several natural horn works for me. He wrote a horn sonata in four movements for different crooks. Each movement opens with an unaccompanied capriccio, in the style of Galla. He also wrote a horn trio for violin, horn, and piano.

EJ: How do you connect with composers to commission new works?

JH: I'm always looking for something different for natural horn because I've played so much of the repertoire. I'm not into modern dissonance and that type of music, and I've never done anything with electronics. I'm also composing my own piece, a song cycle in fifteen movements. It's part of my journey in working through my childhood trauma.

It's for natural horn, baritone voice, and piano, using crooks from C alto down to C basso.

EJ: Are you teaching on a regular basis?

JH: I don't have my own studio, but when I was in Ohio, I taught a natural horn course at Oberlin every year. I have taught natural horn students at the Cleveland Institute of Music because they have a historical performance department, and I've been a guest at different universities around the country.

Since moving closer to New York City, I've been working with a lot of players there. The Metropolitan Opera horn players brought me in as a mouthpiece consultant. Several of them got new Jacob Medlin horns, and they're trying to find a mouthpiece for it. I love doing that, especially working with professionals.

I want to travel and do more of this kind of thing, but now it's hard because I have five-year-old twins in school. Being close to New York City is great, with all the performers who come through. Recently I met with players in the Vienna Philharmonic. They tried our Vienna horn, built in America by Miles O'Malley, and loved it.

EJ: You still seem to be busy playing. What are some of the things you're doing?

JH: I've been playing in musicals and operas, and I've been learning jazz and blues. They're part of the whole picture of historical performance and what the horn can do. It's also part of my personal journey to do more things that the horn isn't necessarily known for.

EJ: It seems like an exciting time for historical horns and historical horn playing.

JH: The research is coming together, especially because of social media. We're able to talk to someone across the world in seconds. Lowell Greer traveled around the world and went to libraries and museums, and talked with people, but that took decades. Now we're able to learn in weeks what took years in the past, but you must know whom to talk to and where to find the resources. I'm talking to all these people in Europe – the professors at the Paris Conservatory, Brussels Conservatory, in Italy – because they all have their specialties. They're at workshops over in Europe, but there's not as much happening here. I'm gaining that knowledge to share it with horn players in the United States.

¹A horn with valves that has been converted to function as a natural horn by having the valve section removed.

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Horn Playing with Tongue Tie and Exercises for Healthy Tonguing *by Leslie Hart*

A recent health journey led to improvements in my horn playing, including range, endurance, posture, and breathing – a discovery I hope will help other horn players and wind musicians.

I've struggled with breathing for most of my life. My journey to understand and improve my ability to breathe led me to an unexpected group of muscles – the tongue. Having experienced waking up in the middle of the night not breathing, because of allergy induced asthma, I needed to figure out a more sustainable way of living. My childhood allergist recommended I stop going outside during the spring and summer months, a dire option for a child growing up in the Pacific Northwest of the United States. As it relates to horn playing, I've practiced breathing exercises and incorporated breathing practice through meditation, yoga, Buteyko, and Wim Hof. I always knew my breathing was problematic, but I had no idea it was connected to one simple piece of tissue, the lingual frenulum. This is the result of a tongue tie (ankyloglossia) that I've had since birth.

As a horn player, I have experienced limitations in my high range and breathing that are likely attributed to my tongue tie. Since having my tongue tie released in April 2021, my high range and endurance have significantly improved along with my breathing and posture. It is my

hope that my story will support professional and student wind players with tongue tie to seek appropriate treatment to improve beyond their limitations.

I have never met another wind player with tongue tie. It's not really the type of question you ask at a gig! Prior to an evaluation, I never thought my tongue tie was negatively connected with anything related to my health. As research related to tongue tie is a relatively new field of study, no teacher or doctor had ever proposed negative effects from tongue tie, and I was warned to be skeptical of the field by medical practitioners.

So how did I change this thinking? As someone curious about longevity, health, and self-improvement, I read *Breath* by James Nestor. While Nestor's book does not discuss tongue tie and its relationship with breathing, he does describe his own experience with a device worn to help improve sleep. I developed sleep issues after my second child was born and, after years of working on improving my sleep hygiene (see Matthew Walker's *Why We Sleep*), I sought the advice of a sleep dentist who could evaluate my situation to learn if a sleep appliance might help me. What I learned was shocking. My tongue tie was likely affecting everything from sleeping and breathing to allergies, asthma, posture, and playing my horn.

What is Tongue Tie?

Between 4% and 10% of the population is born with ankyloglossia – known as tongue tie – in which the lingual frenulum (the tissue under the tongue) limits movement and range of the tongue. The Mayo Clinic reports that "Tongue-tie can interfere with activities such as...playing a wind instrument."

Healthy tongue resting posture is the tongue passively suctioned to the roof of the mouth. In this position your tongue rests on your upper palate and creates pressure on your sinuses when you swallow about 1,000 times per day. With tongue tie (others with poor oral posture may experience this as well) the back of your tongue is unable to lift and therefore unable to push against your sinuses to clear out your nasal passage, which can cause or exacerbate allergies and allergy-induced asthma. Additionally, if the back, middle, and front of your tongue do not rest up high near your palate, playing in the high range is challenging. Upon learning about the connection between healthy tongue/oral posture and tongue tie it became clear to me why I had always been a solid low horn player and why my high range was significantly weaker.



Tongue Tie, image by Klaus D. Peter, Wiehl, Germany¹

¹This file is licensed under the Creative Commons Attribution 3.0 Germany license. The image has been converted from full color to black and white.

Process

The dentist I visited referred me to an orofacial myofunctional therapist (Jenae Ciuffreda, oralposture.com), who immediately began giving me exercises to improve muscle control in my tongue. After four to six weeks of exercises, I had my tongue tie released, a procedure known as frenuloplasty. The procedure was easy and painless, and the recovery involved a few days of

discomfort. For the next twelve months post-op, I worked daily (3-5 times) on rotating exercises targeted at my tongue muscles, oral cavity, thoracic cavity, and facial muscles. As a result, my sleep has improved, my allergies and asthma are essentially non-existent, my posture has opened, and my playing has improved: specifically, my posture, high range, breath control, and endurance.

Myofunctional (Tongue Control) Exercises, Courtesy of Jenae Ciuffreda at oralposture.com

As I was working in orofacial myofunctional therapy, I encountered several exercises that I believe to be helpful to horn players, or any wind player. The following are my all-time favorites:

1. **Puff.** In this exercise, fill up one cheek fully with air for 10 seconds and switch sides. Repeat three times. I love this after playing as it helps relax all the facial muscles around my embouchure.

2. **Lip Trace.** With lips sealed, trace with your tongue starting under your nose all the way around your mouth in one direction until you are back under your nose, then go back in the opposite direction. Repeat 6 full circles.

As someone who had extremely low muscle tone in the middle of my tongue due to tongue tie, this exercise was challenging, but I believe this to be helpful for all wind players for strength.

3. **Cave Rest.** For healthy oral posture, the tongue should rest at the roof of your mouth. If it is not sitting there, this simple exercise can help remind it to rest there. Hold a suction with your tongue at the roof of your mouth also known as a cave (as if you're going to make a clicking sound) and leave it there. Add a bounce by opening widely and smiling. This stretches out the tongue and facial muscles and reinforces healthy oral posture.

Conclusion

While I wish I had personal X-rays pre and post tie-release – or real time MRI images such as those found in Eli Epstein's book *Horn Playing from the Inside Out* – to examine my tongue position while playing, I am confident based on my current ease of high playing that my tongue was not capable of a healthy position for high horn playing prior to my tongue tie release. While I was always able to make do, it was never easy or comfortable

to play high, and I primarily took low horn jobs as a result. I'm happy to report that I am taking high horn work with ease and look forward to continued growth.

As this is my personal experience, more research is needed to show the scope of issues with tongue tie for horn players (and other musicians) to ensure that future generations of musicians can adequately assess their situations and appropriately treat tongue tie.

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Leslie Hart is a freelance horn player and teacher in the Miami and San Francisco Bay Areas and a member of the Emerald Brass Quintet. She is the Director of Noise Lab Creative Music Community, which provides early childhood music learning workshops. She completed a DMA degree in Performance and Music Teaching and Learning from Eastman in 2011. She has written on cadenza improvisation and her dissertation "Improvisation in the Collegiate Horn Studio" describes college horn majors improvising with meaning in orchestral horn excerpts.



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Recording Reviews

Lydia Van Dree, Editor



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Witches in the Air. The Golden Horns. Tuomo Eerikäinen, Jukka Harju, Tommi Hyytinen, Tero Toivonen, *Jaakko Välimäki, horns (*substitute). PILFINK records JJVCD-258.

Erkki Melartin, *Little Quartet for Four Horns*, Op. 185, original version and version arr. by Holger Fransman;

Eero Hämeenniemi, *Sonata a 4*; Matthew Whittall, *Anthem II*; Juhani Nuorvala, *Summer!* for four natural horns; Juho Kangas, *Witches in the Air* for four natural horns; Kai Nieminen, *From Hidden Cities (Dreams of Gaudi)*.

The Golden Horns is a Finnish quartet dedicated to works by Finnish composers. Except for the two versions of the Melartin horn quartet, all the works on this disc were commissioned by The Golden Horns.

The first rendition of the Melartin was arranged by Holger Fransman in 1936, the year it was commissioned and premiered. The original version, heard later and performed impeccably, was deemed too difficult to play in the original key of F major (concert B-flat), so Fransman arranged it in G. His arrangement remained in the Finnish canon and the original wasn't premiered until 2018. This is the first recording of both versions.

The *Sonata a 4* by Eero Hämeenniemi is an homage to the Venetian Baroque era. Inspired by the sonorities of Venetian Giovanni Gabrieli, it has a comfortable tonality, lovely melodies, and modern rhythmic groove.

Matthew Whittall's *Anthem II* was originally scored for three horns and electronic delay. This version for four horns retains the reverberant quality of the original, without the electronic element.

Juhani Nuorvala's *Summer!* is a strikingly different

piece in its use of the natural horn. The harmonic series is used without adjusting pitch, creating a panoply of microtonal melodies, chords, clusters, and explosions of sound. The composer describes using a chord progression from Donna Summer's *I Feel Love* at the turning point of the piece. The inventive exuberance of *Summer!* is delightful, and The Golden Horns showcase their virtuosity.

Witches in the Air by Juho Kangas is also written for natural horn, but also explores extended techniques. It paints an eerie picture of unearthly supernatural beings swooping and swishing through the air. The composer describes trying to compose a work both strange, eerie, and sometimes comical, and succeeds in every regard.

Kai Nieminen's *From Hidden Cities...(Dreams of Gaudi)* is a tribute to the acclaimed Italian writer, Italo Calvino. The three movements, *Olinda*, *Marozia*, and *Berenice*, draw their titles from three of the invisible cities described in Calvino's book. The liner notes explain that the composer doesn't intend for this music to be programmatic; rather, the narrative and dream-like journey through the music is inspired by Calvino's titles which provides a rough guideline to the listening experience.

The performances on this disc are impeccable displays of virtuosity and refined chamber musicianship. The music by the Finnish composers displays an incredible variety and depth of ideas, musical vocabulary, form, and architecture. Listening to this disc is a lesson in how much potential for complexity, variety, and interest the genre of horn quartet music is capable of. One can only hope that our burgeoning number of top-notch horn quartets in the world continues to explore sonorous possibility with The Golden Horns leading the way. Bravi to the extraordinary hornists and composers associated with this fine recording

—LVD



lowlands. Factory Seconds Brass Trio. Jack Sutte, trumpet; Jesse McCormick, horn; Richard Stout, trombone. factoryseconds.org.

Arthur Mulemans: Trio No 1; Marius Flothuis: Sonatine, Op. 26; Jean Louël: Trio; Niels Viggo Bentzon: Trio, Op. 82; Arthur Meulemans: Trio

No. 2; René Maniet: *A Trois* – Trio No. 2.

The Factory Seconds Brass Trio comprises the second trumpet, horn, and trombone players in the Cleveland Orchestra. They deliver rock solid brass playing, impeccable ensemble, terrific sound, and beautiful style as they

explore mid-century music for brass trio (the oldest piece dates from 1933, the newest from 1963, and the works are presented in chronological order).

Brass trios differ from brass quintets in the extra exposure of each voice, a transparent texture with no tuba or bass trombone. This trio's players interweave seamlessly, but each instrument also sounds with great clarity. At times, the players sound like a brass section at the back of an orchestra, while at others as if they are in a living room. It is easier than in a quintet to focus on a particular instrument such as the horn, and Jesse McCormick does not disappoint.

The trio plays with impeccable control: attacks, dy-

namics, releases, solid sound, and singing lines all underlie their performance. The pieces generally consist of short movements, like a series of stylistic vignettes. The exception is the middle movement of the trio by Bentzon, which is just over eight minutes long with a wide palette of stylistic variety.

Most of the pieces are written with a neoclassical approach to harmony. As in Paul Hindemith's musical world, there is much stacking of perfect intervals, a healthy splash of dissonance, and the occasional appearance of a major chord or two. The first of the two trios by Meulemans is written in this style, but strays briefly in the fourth movement, sounding almost like 1930s jazz. Flothuis's trio never strays far from major chords; it is perhaps the most anchored in traditional harmony.

The Louël sounds shockingly modernist after the first two pieces, the occasional triad coming as a surprise. Brilliant lip trills occur in the horn and trombone. Despite the less tonal language, the musical forms are evident: march, scherzo, and so on. The finale is particularly enjoyable, with its steady stream of quick notes; the horn and trombone engage in frequent pointillistic conversation. The composer provides musical mockery as well, and the ending, on an almost-major chord, brings the movement to a satisfying close.

Bentzon's trio begins with a beautifully singing passage, providing contrast to the Louël. This is the piece with the long middle movement, and I found myself on the edge

of my seat as that movement ran through many changing characters, giving the players a chance to display their stylistic chops. The short third movement unfolds at the edge of tonality, the consonances feeling like moments of sunshine on an overcast day.

The second Meulemans trio was written 27 years after the first. The harmonies struck me as richer than those of the first trio, the mood somewhat darker. The basic language remains unchanged: classical gestures, recognizable rhythmic patterns, and a pleasant use of dissonance. The second movement opens with a lengthy horn solo, in which Jesse McCormick displays his enviable control.

The Maniet trio is rhythmically complex. The first movement sounds modern at one moment, then shows brief glimpses of Renaissance style. This pattern repeats in each of the subsequent movements. The second movement contains a moment of almost-jazz in a trumpet solo that comes as a shock in the context (a syncopated trumpet figure in the final movement has the same effect).

When Alvin Etler and Gunther Schuller wrote their brass quintets, they brought the language of jazz into "classical" brass playing in a way that forever changed brass writing. But the neoclassical approach of the mid-century composers represented on this disc can certainly be heard today in the brass music of composers like Anthony Plog. This disc is a fascinating revelation of a musical period in which the language of brass chamber music was being created.

– Daniel Grabois, University of Wisconsin-Madison



Four Impulses. 4th Line Horn Quartet. Tanja Nisonen, Paulina Koskela, Mervi Huttunen, Maria Luhtanen, horns. Alba Records, ABCD 516.

Johan Kvandal: Horn Quartet, Op. 73; Atso Almila: *Small Suite* for Four Horns; Daniel Kjellesvik: *Four Impulses* for Four Horns; Mat-

thew Whittall: *Anthem II*; Terje Lerstad: *Recitative and Fanfare* for Horn Quartet, Op. 130; Erkki Melartin: *Small Quartet* for Horns, Op. 185.

4th Line Horn Quartet was founded in 2017; the members are female hornists from Finland: Tanja Nisonen (Turku Philharmonic), Pauliina Koskela (Tampere Philharmonic), Mervi Huttunen (Turku Philharmonic), and Maria Luhtanen (Finnish National Opera). This album showcases music by Nordic composers. The music is engaging and the playing is stellar.

The most well-known composer on the album is Norway's Johan Kvandal (1919-1999). This is the first recording of his Horn Quartet, written in 1988. From the beginning, 4th Line shows off their great intonation, balance, and blend. All four players show beautiful control in the softer lyrical sections. The second movement starts with wonderfully crisp articulation and great energy in the hunting-themed Scherzo. In the third move-

ment, all four players handle the acrobatics with incredible cleanliness.

Atso Almila is a Finnish conductor and composer. His *Small Suite* is in three movements and was written in 1987. The first movement opens with lots of quick, stopped horn. The writing and playing are equally energetic. The second movement is beautiful, lyrical, and melancholy. It features some wonderful solo lines, full of drama with great control and dynamic shaping. The third movement brings back the energy of the first. Here is a perfect marriage between individual virtuosity and ensemble cohesion.

The title track of the album is a four-movement work by Norwegian horn player and composer Daniel Kjellesvik. As a horn player himself, Kjellesvik knows how to use the full technical and timbral range of the instrument.

Anthem II, by Canadian-Finnish composer Matthew Whittall, is just over two minutes long. Originally written for three horns with a digital delay pedal, the composer later created this version for four horns. The piece is a simple unison canon – though not fully strict – which creates incredibly rich and fascinating sonorities. The liner notes describe how the players stand as far apart as possible when performing this piece live, and the recording does a good job capturing this spatial element.

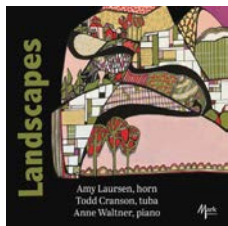
Recitative and Fanfare by Terje Lerstad shows off impressive low horn playing. Stopped horn is used effectively. The voicing of the chords, when played with such superb intonation, creates a striking illusion of depth. The *Fanfare* is a delightfully fun romp, and includes foot stomping for percussive effects.

Written in 1936, *Small Quartet* by Erkki Melartin is in three short movements, all of which are very accessible

to audiences. Catchy themes and pleasing harmonies abound.

Even if this album didn't feature such phenomenal playing, it would still be worth listening to for the music you have probably never heard before. And the playing is so good, it would be worth listening to the album even if the music wasn't so thoroughly enjoyable. I hope there will be much more to come from 4th Line Horn Quartet.

– Travis Bennett, Western Carolina University



Landscapes. Amy Laursen, horn; Todd Cranston, tuba; Anne Waltner, piano. Mark Masters, 2023.

Gina Gillie, *Intrada for Joey*; Charles Dibley, Suite for Horn, Tuba and Piano; Brad Edwards, *I Have Relatives in North Dakota*; David Brinkman, *Southwest Sketches* for Horn, Tuba and

Piano; Elisabeth-Claude Jacquet de la Guerre arr. Logan Wadley, Sonata No. 2 in D Major from *Sonates pour le Violon et pour le Clavecin*; Corrado Maria Saglietti, *Crossing South Dakota* for Horn, Tuba and Piano.

Landscapes features six compositions for horn, tuba, and piano as well as one for unaccompanied horn and tuba. Except for de la Guerre's Sonata, all the works were composed within the last five years, making this album a significant contribution to the horn and tuba repertoire.

Gillie's *Intrada for Joey* was commissioned by Laursen and Cranston as a concert opener dedicated to their fun-loving dog, Joey. The call-and-response writing implements rhythmic and harmonic language often found in Gillie's compositions, and the performers execute this with excellent rhythmic interaction. Charles Dibley's Suite for Horn, Tuba, and Piano opens with driven, asymmetrical syncopation. The wide dynamic contrasts make the music even more turbulent and effective.

After hearing Brad Edwards's music at the International Women's Brass Conference in 2019, Laursen and

Cranston decided to commission Edwards. "Upon learning that the duo is in South Dakota, (Brad) Edwards replied, 'I have relatives in North Dakota.' From there this light, fun, tongue-in-cheek piece was born." It includes playful interactions between the horn and tuba.

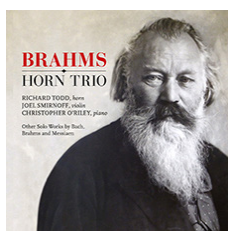
Southwest Sketches, by David Brinkman, portrays landmarks in the Southwestern United States. It departs into a mystified feeling with trickling piano figures over legato lines in each of the brass parts and pointillistic writing in the third movement.

Arranged by tubist Logan Wadley, the Sonata No. 2 in D Major by Elisabeth-Claude Jacquet de la Guerre was originally composed for violin and harpsichord. This duet for horn and tuba includes wonderful lines indicative of music at the height of the Baroque era.

Saglietti's *Crossing South Dakota* implements challenging lines for the brass and features stopped horn and disjunct lines for everyone.

Landscapes fills the unique gap of horn and tuba repertoire. Any of these pieces would add variety to a program and be a nice change from typical chamber music selections. Aside from some heavy low-end mixing in the sound and occasional split tones, *Landscapes* is an album that paints vivid pictures of the varied geology within the Southwestern United States and South Dakota effectively. Laursen and Cranston have put together a recording that is a fantastic resource for specific chamber music needs.

–Maddy Tarantelli, University of Northern Iowa



Brahms Horn Trio. Richard Todd, horn; Joel Smirnoff, violin; Christopher O'Riley, piano. GM, 2081 CD.

Brahms: Horn Trio in E-flat, Op. 40; J. S. Bach: *Sarabande* from *Partita for Violin Solo No. 2 in D Minor*, BWV 1004; Brahms: Three Intermezzi, Op. 117; Olivier Messiaen: *Appel Interstellaire* (*Interstellar Call*) from the sixth movement of *Des canyons aux étoiles*.

All three performers on this album are accomplished musicians with long track records of excellence. Richard Todd is currently on the faculty of the University of Miami Frost School of Music. He has performed and recorded both classical and jazz, and has participated in

more than 2,000 motion picture soundtracks. This was Gunther Schuller's last recording project as producer before he passed away in 2015 at the age of 89. Schuller was a monumental figure in American music as a horn player, conductor, composer, and author.

The Brahms Trio has been recorded extensively, so why would Schuller and this all-star cast put out another one? This question is addressed in the extensive essay by Schuller in the CD booklet, titled "The Fascinating Problem of Performing and Interpreting Brahms's Horn Trio in E-flat Major." He states, "The Trio's first publication as well as all later publications/editions must be counted as among the worst in the entire history of classical music." He cites misplaced or misaligned dynamic markings and tempo changes, and puzzling *sempre* markings "that

didn't say *sempre* to what." The promotional flyer remarks, "With this version of the Horn Trio, Schuller hoped to address those long held 'discrepancies and ambiguities' and to capture as close a definitive version of the Trio as possible from the viewpoint of the composer, based on long-standing Brahmsian traditions and performance practices." Their stated mission was "to rise above previous notions of this seminal work and to re-discover its soul." Schuller includes a lengthy list of "discrepancies and ambiguities" in the first movement. But these are stated as questions, and he stops short of giving his answers. To find out what conclusions he and the performers arrived at, we must listen to the recording.

There is a wonderful clarity to the sound, which highlights the beautiful, velvety tones of both Todd and Smirnoff. Balance is always a challenge in this piece, but it is well done here. It is recorded in a way that sounds like a real chamber music performance, rather than as though the balance was artificially adjusted in the studio. There were only rare occasions where the violin seemed under-represented in the texture. Todd shows incredible control and finesse in the soft passages and does a wonderful job of playing "second fiddle" when needed. His sound is consistently rich throughout.

The way Todd and Smirnoff match articulations stands out – especially in the legato eighth notes in the first movement's opening theme, and the staccato eighth notes in the Finale. It is obvious that great attention was paid to every detail of the interpretation. Three performers of

this caliber could have taken a more casual, "we got this" approach to this project, but thankfully they took the time and effort to create a special rendition of this masterwork. Admittedly, most of the details that make this recording different from the rest are extremely subtle. But if you are familiar with how it is usually performed, dynamic differences will catch your ear.

If their only goal was to produce a beautiful, memorable recording, then all of Schuller's agonizing over the discrepancies in the score would have been unnecessary. After all, music is not an exact science, neither in performance nor in notation. However, he was trying to get to what Brahms originally wanted. This is a tough task, because not only are there differences between editions, but there are also differences between the score and the individual parts. Brahms's manuscript can be viewed on imslp.org, but unfortunately this raises more questions than it answers.

The other track of interest to horn players is the *Appel Interstellaire* by Messiaen. It stands out as something completely different from the Brahms and Bach that make up the rest of the album. Todd plays it effectively. He sounds completely in command, even in the wildest passages. The reverb of Mechanics Hall in Worcester, Massachusetts is captured in a way that greatly enhances the performance.

This album is currently available only on CD, although the Brahms Trio can be heard on O'Riley's YouTube channel. It is worth obtaining the CD just to read Schuller's essay in the liner notes. –TB



Diagonal Music, Chris Parkes, horn; Malin Bromin, violin; Simon Crawford-Phillips, piano. Alba ABCD 513.

Britta Byström: *Diagonal musik*, *Walk to Brahms*; Brahms: Trio for horn, violin, and piano, Op. 40, Songs from Op. 91.

This album contrasts Brahms's horn trio with newer works by Swedish composer Britta Byström. Byström's *Diagonal musik*, a work inspired by the art of angular modernist Olle Bærtling, consists of twelve short movements designated by numbers rather than titles. The three instruments interchange in contrasts and collaborations of musical lines that explore the timbral possibilities of this ensemble. Though the compositional language is complex and would challenge a typical audience member, the varied textures and short movements make this a great choice for a horn trio program. *Diagonal musik* is followed by *A Walk to Brahms*, a short piece by Byström featuring distorted themes from all four movements of Brahms's Trio, laid over a chordal walking-pace background in the piano part.

The remaining works are by Brahms: his famous Horn Trio, and the Op. 91 songs, in which horn substitutes for voice. As expected for an album by such highly-regarded performers (each musician is one of the top Swedish performers on their instrument), the technique and musicality are world-class. I appreciated the musical flow throughout the trio, which can feel stagnant in some recordings. Parkes's virtuosity and beautiful resonance of tone in the high register are especially notable in the song transcriptions.

Reviewing this album drew my attention to the works of Britta Byström, which I now plan to program on future recitals, but also helped me see the Brahms Trio in a new light. The album inspiration, as previously stated, stems from the artwork of Olle Bærtling, whose paintings are known for their use of triangles whose lines never meet, giving the impression that the texture continues beyond the work's frame. Each work on the album, framed in this way, provides a different perspective on ideas just out of reach, ranging from Brahms's references to folk songs and a previous piano work of his, to Byström's use of themes from the trio in *A Walk to Brahms*.

– Lauren Hunt, Interlochen Center for the Arts

Book and Music Reviews

Heidi Lucas, Editor

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Books

*Horn Teaching at the Paris Conservatoire, 1792 to 1903:
The Transition from Natural Horn to Valved Horn*, by Jeffrey L. Snedeker.
Routledge Taylor and Francis Group; routledge.com, 2021, \$39.16.

For many hornists, the natural horn may be viewed as an instrument of mystery. The history of its development and the transition from natural horn to the modern valved horn in use today may seem murky. Some teachers espouse exercises that develop “natural horn techniques” and use these to try to connect players of the modern horn with the roots and history of the instrument and its performance practices. These often aid in the development of modern horn playing skills. While it is possible to study the natural horn itself and several performance opportunities exist for the instrument, it is often, depending on location and context, something that is considered an area of specialization. Certainly, most beginning horn players start on a modern valved horn of some sort, and many are unaware of the transition from natural to modern horn through the creation of the valve and the impact that has had on horn playing, teaching, and practices. Fortunately, a new resource on the history, methods, and performance practices related to this transitional period from natural to valved horn at the Paris Conservatory, one of the preeminent institutions to boast a horn-playing and teaching lineage, is now available.

Jeff Snedeker’s new book seeks, among other things, to “shed some light on how horn players and composers in France perceived the horn and the evolving valve technology as it was applied to brass instruments in general,” as the author notes at the opening. In the Introduction, he also lists a set of bullet point questions the book seeks to address, which flesh out the essential elements of that broader goal. Divided into seven chapters and devoted to topics such as: “establish(ing) a context for horn teaching at the Conservatoire, including teachers and methods in Paris,” “the evolution of valve technology to its arrival in France in the early to mid-1820s,” and “issues related to its percep-

tion and use at the time,” Snedeker also devotes some space to Meifred, Mohr, and Brémond, and provides a broader context for the valved horn in Paris, as well as some recommendations for performance practices and the application of Meifred’s teachings. Graphics, musical notation, tables, and supporting images are shown in detail. Three appendices are included at the end, which include foreign language translations, writings, and compositions of Joseph-Émile Meifred, and a short story written by Meifred entitled “The Mechanic,” a humorous tale about the valve. An extensive bibliography and detailed index round out the volume.

The level of detail and care that has gone into the preparation of this book (including research and translations) is evident and Snedeker’s loving and faithful commitment are clearly rendered. His writing flows easily, making this book an enjoyable read, not just because of its interesting and important content, but also in the way that he makes things multi-dimensional, by creating context that facilitates connections not only with the content, but with the people involved in this history. This also helps balance sections that might seem pedantic. Clearly structured, organized, and presented, Snedeker has created an invaluable resource to bridge the gap between the natural and modern horn through his faithful account of over 100 years of teaching and performance practices at the Paris Conservatory from the late 1700s through the early 1900s. There are numerous benefits for all who read this book to discover, including (but not limited to) a deeper understanding of the history, a context for the performance practices and methods, as well as a greater connection with the lineage. A thorough, well-researched, and comprehensive resource for the history of the horn in France, this is a must-read. – HL

Collections

Brave Belgians – Complete Box (5 volumes). Edited by Jeroen Billiet.

Golden River Music; goldenrivermusic.eu, 2019, 113.21€.

This collection of works, edited by Jeroen Billiet, brings lesser-known composers and the Belgian tradition to the attention of the broader horn community. The five volumes of the *Brave Belgians* are Ghentian Songs (vol. 1), Quintessentially Poetic (vol. 2), Masters of Lyrical Style (vol. 3), A Legacy of Elegance (vol. 4), and Summer Evening (vol. 5). They are available for purchase as a collection or as individual volumes. While each volume focuses on something different, they have the following things in common. First, each volume begins with a brief introduction to, and history of, the Belgian style and tradition of horn playing. It also includes short biographies and photos of famous Belgian horn players. Second, all pieces have a title page listing the following information: original title, composition date, source, original instrumentation, notes, and a brief composer biography. All this information would be helpful in the study, preparation, and performance of the pieces, allowing the performer to understand style, purpose, and proper performance practice. Each volume also has a sec-

tion describing the style, time, and composers for the works contained in that volume.

The compositions vary in difficulty from high school to advanced undergraduate. Technical considerations include range (F - c'''), lip trills, stopped horn, bass clef, transposition, and endurance. While the collected works are mainly horn and piano, there are several chamber works (for example: two horns and piano, or horn, violin, piano) and volume 5 is for horn quartet or horn ensemble. Since this is all music from the Romantic Era, there is not much stylistic variety; however, pieces could easily be programmed for a recital, church service, wedding, jury, or just for fun.

While this collection contains some great music, it should be noted that there are inconsistencies in several of the works such as incorrect or missing accidentals and inconsistent beaming. Whether you choose to delve into the *Brave Belgians* one volume at a time, or all at once, this collection of works has something for everyone.

– Sarah Schouten, Penn State University

Editor's note: This box set may be purchased as a stand-alone, or bundled with the book, Brave Belgians of the Belle Époque—A Study of the Late Romantic Ghent Horn Playing Tradition by Jeroen Billiet.

Methods

The French Horn Creative Studio, by João Gaspar.

Ava Music Editions; editions-ava.com: ava212560, 2021, €20.00.

A first look through *The French Horn Creative Studio* reveals a variety of concepts, objectives, explanations, exercises, and other tools to aid in the creation and establishment of a personalized daily routine. The book is slightly oversized and spiral bound and its contents are well-organized. Gaspar opens the book with an introductory page, which clearly lays out the author's intent both in creating the book and in suggesting its use. He notes that the technical exercises presented are largely "creatively constructed from common, standardized practice daily routines drawn from the most consensual academic and musical literature among horn players," and points out that "the idea of deconstructing recurrent material and adapting it to new routine proposals unequivocally constitutes the innovation." I like this point that familiar materials may be adjusted to find new benefits as it encourages infinite possibilities and creativity.

Gaspar shares suggestions regarding practice and repetition, daily routines, practice time management, beginner through advanced level adjustments, fatigue, small and large breaks, concentration, practice space, posture (and sitting vs. standing), embouchure, and breathing. The ex-

ercises themselves are divided into sections including (Pre) Warm-Up, Warm-Up, Flexibility, Scales, and Other (Works). The bulkiest section is "Flexibility." Gaspar includes snippets of "Melodies" in the "(Pre) Warm-Up," but suggests that the player use familiar melodies of their choice as an alternative. Rounding out the volume are sections on adapting the contents for use on other brass instruments, a "Library" of other suggested resources, and a "Daily Practice Table," a grid divided into sections for each day of the week and the concepts on which to focus denoted in blocks. Gaspar provides suggested timings for each, resulting in a "practice journal" with a duration of roughly two hours.

This book is useful for anyone interested in trying a new routine, and for those who have a steadfast daily practice to get a fresh perspective on their favorite regimen. Since Gaspar provides opportunities for ways in which this volume may be used by players at various levels (and stages of their development), it is accessible by most and can be used independently. It may also promote a more intentional approach to a daily routine and practice regimen, and to the role of a creative approach in shaping those. – HL

French Horn Player's Guide to the Blues (and Beyond), by Jeffrey Agrell.

Wildwind Editions; jeffreyagrell.com. 2023, \$15.00.

Jeff Agrell has a knack for sharing his diverse and extensive expertise in a relatable and fun manner. His catalog of numerous and varied publications is proof of this. *French Horn Player's Guide to the Blues (and Beyond)* is no different. Published through Wildwind Editions, this book is a trove of information that introduces, enables, and empowers horn players to delve into the blues, and play them, too! Agrell is known for so many things, but some may not know that his guitar playing experience almost matches his horn playing experience. He remarks that it is through his guitar that he has been able to explore folk, classical, bluegrass, blues, and jazz styles, which he has then endeavored to translate to horn, through his books and articles, teaching, and his own horn playing. He has published several other books on improvisation and creative music making, though this is the first to solely focus on the blues. As with many of his other books, this one is slightly oversized with larger text, which makes it easy to read. Agrell encourages the reader to replace the binding with a tin loop wire to facilitate easier use; this will allow the book to lay flat. Several quotes from notable musical figures are sprinkled generously throughout the book, providing a more direct connection to those who are part of the fabric of the history of the blues (and music in general). The layout is clear and organized, opening with "Acknowledgements," moving to "A Dialogue," wherein Agrell humorously realizes an imagined conversation between himself and the reader. It is through this dialogue that Agrell directly addresses many of the apprehensions and hesitations that a horn player may have when considering approaching the blues.

A few of the moments that stand out in this section include Agrell's note that although the horn may not necessarily have had a role in playing the blues throughout history, "the beginning of *Til* is close." He also makes the point that the blues encourages creative music making, which is something that has been recognized both formally and informally as an essential element of well-rounded musicianship. A humorous moment of the dialogue occurs when the imagined "You" (the reader of the book) states, "It's horn, not French horn, by the way," and Agrell (who clearly knows the horn community well and knows that this point about the horn not being French is something 90+% of us would say) responds, "...the subject is blues and blues is related to jazz and in jazz everything this side of a piano is called 'a horn', to eliminate any possible confusion, we staple on the 'French' for clarity's sake, at least in the title." He also mentions that there are few jazz-related resources directly intended for horn players, thereby making this book even more relevant and valuable. The first chapter, "Getting Started," creates a context for the book and its value to horn players, providing a lengthier argument for why horn

players should learn and play the blues as well as a brief history of the art form. I appreciate that after these points are made, he stresses the importance of listening as a first step to connecting with the blues. He then gives some basic information about the form, lyric structure, chord changes and harmonies, ground rules, using accompaniment and accompaniment apps (and strongly encouraging these in the practice and learning process), and then some tips for "Your First Blues Solo." There's a lot to delve into just in that first chapter, but it's an essential foundation to the process.

Chapter 2 dives into "Blues Bass I," giving examples of bassline patterns and emphasizing the importance of understanding how bass lines work. Agrell likens them to a "GPS," which is a great analogy. Simpler patterns are presented first and then suggestions are given for how to build on these. This is a great way to allow readers to progress at their own pace while using the book.

Chapter 3, "Minor Pentatonic" introduces the first set of pitches to use when soloing. This is a very accessible collection of pitches to work within. A number of jazz-related pedagogies introduce the blues scale as the first pitch collection to utilize – minor pentatonic makes a lot of sense as a stepping stone to this. Agrell provides some pattern examples, discusses the concept of "licks," and then adds bass line, rhythm, a duet activity, and a culminating "Beyond" section, which provides ways to extend the concepts further. In this way, readers may continue to progress at their own pace and build their skill set in a way that is organized and scaffolded, and valuable to them.

Consequent chapters are structured similarly, making the approach comprehensive and thorough, with topics including "Following the Chord Changes," "Dominant 7th," "Guide Tones," and "Mixing and Matching Major and Minor Blues," among others. An especially thoughtful feature at the end of each chapter is the inclusion of a short section entitled "Summing Up: What We Learned So Far," which serves as a bullet point summary of the main points covered in the chapter, followed by "What's Next," a short description that helps transition from the current chapter to the next and connect with the overall context of the book.

An Appendix of sorts follows the chapters and includes an assortment of goodies to put the content of the chapters to work. Entitled "Wait, There's More," this section is subdivided by headings including "Cool Stuff," which contains games, natural horn blue-sy warm-ups, exercises and "Secrets," "Literature," which lists works for solo horn, horn ensemble, etudes/methods, tune collections, and blues influences in classical compositions, and a "Beyond" section featuring tips for building on the skills discussed

to move towards jazz, non-jazz improvisation, and “The Sad Blue Broke Mozart Project.” Additional resources for further study are also listed, along with “Ginger’s Blues,” a free original tune written by Agrell. His clear, concise, and accessible language makes this an easy read and a resource that promotes independent growth. You could

work with this book in many contexts, such as a private or group lesson setting, or on your own.

This book is a necessary tool for promoting creative music making, and providing the steppingstones to understanding and playing the blues; it would be a great addition to every horn player’s library. – HL

Etudes

***10 Etudes pour Cor-Basse chromatique (1906)*, by Henri Kling, edited by Martin Hackleman.**

Legacy Horn Experience Publishing; www.legacyhornexperience.com, 2023, \$16.00 (pdf).

Conductor and hornist Steve Lewis recently started his own company, Legacy Horn Experience, which includes a branch dedicated to publications. Working closely with Martin Hackleman, the company now offers several new publications, some of which are available via digital download in pdf, and others in hard copy. While many hornists may already be familiar with Kling’s *40 Characteristic Etudes for Horn*, which have been edited, published, and available for several years, other works such as the *10 Etudes pour Cor-Basse chromatique*, may have only been available through scans of the original manuscript, which can be difficult to read. This edition is available via digital download as a pdf. Hackleman’s edits are largely faithful to Kling’s

original manuscript, with some minor adjustments. At the end of the first etude, for example, Hackleman has modified the original final few bars, perhaps to promote accessibility. Since these etudes are targeting a broad range of the horn (particularly the lower range), clef designations and ledger lines can be cumbersome. Hackleman has presented these in a manner that aides the player in smooth and expeditious navigation of a number of these passages. The engraving and typesetting are clear, well-spaced, and meticulously notated. Many thanks to Lewis and Hackleman for giving new life to this set of etudes; these are far easier to read than the original. – HL

***Follow the River. Études for Horn Volumes I and II* by Alexandre Ouzounoff.**

Billaudot Edition; billaudot.com: GB10306 (Volume 1) and GB10307 (Volume 2), 2022, € 13,18 (per volume).

Editor’s Note: Volume 1 contains 17 etudes, Volume 2 contains 18 etudes; the two volumes are sold separately.

Sometimes finding new repertoire to focus on a variety of techniques, skills, or tonal settings can be difficult. Frequently, hornists can find themselves resorting to the classics – Kopprasch, Maxime-Alphonse, Gallay, etc. – to tackle these issues in their normal routine; however, *Follow the River* is an excellent new set of etudes that not only challenges the performer in a multitude of specific skills, but additionally creates musical imagery via the overarching theme. There are frequent cultural references through harmonic structure, articulative style, and extended techniques. Stopped, muted, and echo horn all appear, giving the performer an opportunity to explore different sound concepts. Additionally, there are other techniques such as hand-stopped glissandi, unmeasured passages, pitch-bending, wind patterns through the horn, and mouthpiece taps that truly round out a comprehensive approach to the demands of the modern horn player.

Ouzounoff’s etudes not only challenge the player to cover a wide range of techniques, but also demand rhythmic security. A variety of time signatures is employed throughout both volumes, corresponding to the rivers that title each etude, thus giving the performer an added layer of information to approach the performance of each selection. The etudes cover two-and-a-half octaves, staying in a comfortable range between c and g” for horn in F. One of the strongest attributes is the imagery provided by the title of each etude, which references a specific river in the world. While Ouzounoff titles each selection with the river that the composition reflects, it might be helpful to have a specific directive or technique that the performer should be observing that ties the musical selection to each river. The etudes miss out on some of the more extreme registers of the instrument, but otherwise this collection would be a worthy addition to any hornist’s daily regimen.

– Dakota Corbliss, *Appalachian State University*

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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.

Webpage: Horn Stuff. Ricardo Matosinhos,
ricardomatosinhos.com/index.php/en/horn-stuff

Ricardo Matosinhos has added a new tab to his extensive personal website that features a treasure trove of resources for horn players, teachers, and enthusiasts of all ages and abilities. His initial aim was to “create a resource to help Portuguese-speaking horn players, as most of the resources found online are in English.” Matosinhos tackled this lack of Portuguese resources by creating videos spoken (mostly) in Portuguese with English subtitles.

Widely known for his playing, teaching, and compositions for the horn, Matosinhos offers a comprehensive database of theses, dissertations, and books about the horn, followed by several sections showcasing his own pedagogical and creative interests. These topics include practice re-

sources, equipment, tips from the composer regarding the study and performance of his works, and humorous anecdotes/musical games.

I was especially impressed by his Horn365 practice guide and the in-depth video discussions about the overtone series and “The Horn’s Embouchure.” I found each of his explanations and demonstrations to be easily absorbed, practical, and effective. I also enjoyed the charming interactive games he created to teach transposition. Taken together, Ricardo Matosinhos has created one of the most comprehensive and useful online resources available to the horn community.

– Jeb Wallace, Wichita State University

Music Video: Dorian Wind Quintet: TUNA RAP; February 12, 2023; Karl Kramer-Johansen, horn; Gretchen Pusch, flute; Roni Gal-Ed, oboe; Benjamin Fingland, clarinet; Adrian Morejon, bassoon.
Original text, music and concept by Karl Kramer-Johansen; youtube.com/watch?v=brFvysNWRjk.

Karl Kramer-Johansen, hornist of the Dorian Wind Quintet for the past 18 years, wrote “Tuna Rap” (text and music) as a light-hearted vehicle for the wind quintet to explore dance rhythms and theatrical elements and, in the strictest sense of the word, it is that. Yet this is more off-beat film than music video with its eccentricities, delightfully nonsensical nautical theme, pure absurdity, and the existential wrestling of a tuna – all which might be a bit too much, were it not for the excellence of the music.

The work is truly interdisciplinary, seamlessly blending the woodwind quintet with spoken word, visual art, theater, choral arts, and cinematography. While its quirkiness (think: grown man in a tuna suit) might take the traditional classical music fan aback, I could easily see this capturing the imagination of many who have never even heard a woodwind quintet. In structure, “Tuna Rap” (the title itself a pun), tells the story of a tuna’s journey from sea to plate through five characters’ perspectives, each represented by

a costumed member of the quintet with corresponding cadenzas in the ensemble providing clues as to who is playing whom.

There is a conspicuous lack of horn cadenza leading into T. Una, portrayed by Karl Kramer-Johansen, but I think that adds to the shock value. I won’t spoil what I found to be the highlight of the piece but will confess to having laughed out loud every time I have watched it. There is, however, a post-section cadenza in which the hornist plays an extended polyphonic technique à la Ian Anderson of the rock band Jethro Tull. The piece ends with the unexpected appearance of a vocal quartet singing moral commentary on the tale of T. Una like the berobed chorus of a Greek tragedy, showcasing yet another set of creative skills. I hope to see more of this immersive style of composition that stretches musicians to be rappers, actors, comedians, and vocalists; with or without the tuna costume.

– Jenna L. McBride-Harris, Saint Olaf College

Music Video: Gliere Cadenza; October 29, 2014. Karl Kramer-Johansen, horn; Jin Wang, conductor; Vestjysk Symphony Orchestra. youtu.be/41BhGVRjra4

Rheinhold Glière: Concerto for Horn and Orchestra in B-flat major, Op. 91, I. Allegro - cadenza

In this live recording from a performance in 1996 with the Vestjysk Symphony Orchestra conducted by Jin Wang, Karl Kramer-Johansen performs his own cadenza to the first movement of Rheinhold Glière’s Concerto, Op. 94. From a compositional standpoint, he borrows heavily from luminaries of the past (Baumann, Buyanovsky, and Polekh) while offering a fresh perspective through this playful yet

sauntering rendition. Kramer-Johansen’s expressive capabilities are on full display in this cadenza. His phrasing is heartfelt and operatic, and he glides effortlessly across the entire range of the horn with the agility of a virtuoso flutist. Despite being considerably shorter than versions by some comparable artists, this cadenza is brilliantly assembled, performed flawlessly, and altogether riveting from the first note to the last. – JW

Music Video: Bellon: Quintette no. 2, 1st movement – Brass Quintet Raiku;
June 20, 2021. Miika Saarinen, cornet; Zoltán Kövér, cornet; Tommi Hyytinen, horn;
Antti Hirvonen, trombone; Nicolas Indermühle, ophicleide. youtu.be/-9DJltyMAtw
 Jean-François-Victor Bellon: Quintette no. 2, I. Allegro

Jean-François-Victor Bellon is a pivotal figure in the history of brass quintet repertoire. A prolific French violinist, conductor, and composer of the early 19th century, Bellon wrote 12 brass quintets that are considered by the publisher, Editions Bim, to be the oldest substantial works of brass quintet repertoire. These pieces originated in 1850, a century before the modern brass quintet became an established ensemble.

Brass Quintet Raiku's music video of the first movement of the second of these quintets is a fascinating glimpse into period performance practice of music written for brass quintet during the 1850s and performed on French instruments from the 1850s through the 1920s. Brass players and teachers will find this video to be a refreshing and unique glimpse into the past. The playing of each member is superb. A rich, clear sound is coupled with a lyrical approach

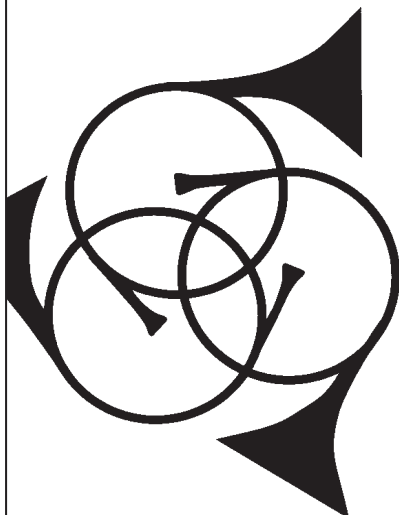
to phrasing, demonstrating how beautifully these smaller antique instruments could be performed.

Tommi Hyytinen plays the horn part in this quintet with refined artistry on a French Couesnon piston horn built in 1889. It is inspiring to hear him play so well on a period instrument in a distinctly separate approach from his dazzling playing on modern horn. His colleagues similarly sound comfortably at home on their instruments. As we appreciate the big and bold sounds of brass instruments today, it is important to remember the contrast we employ compared with so many of our predecessors. The video's setting in a room adorned with dated aesthetics of furniture and art in the Helsinki Bourse Club matches the performance quite artfully. Tuukka Raitala's work in creating the video deserves recognition as well. Take a moment to watch this performance. You will be glad you did! – MCH

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$\text{♩} = 100$

I. The First Noel

The musical score is written for Horn in F and consists of seven staves of music. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'With motion' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes, followed by a double bar line and a repeat sign. The second staff contains a first ending bracket labeled '1'. The third staff continues the melody. The fourth staff includes a piano accompaniment part marked 'Pno.' and 'mp'. The fifth staff contains a third ending bracket labeled '3'. The sixth staff contains a fourth ending bracket labeled '4'. The seventh staff concludes with an optional repeat section marked 'opt. repeat' and 'mp'.

mf

9

1

mf

15

21

2

Pno.

mp

28

3

mf

f

35

4

mf

42

opt. repeat

mf

mp

IHS55 General Membership Meeting Minutes

by Allison DeMeulle, Secretary

Saturday, July 29, 2023, at 8 am ET

President Radegundis Feitosa and Executive Director Julia Burtscher welcomed everyone to the IHS55 General Membership Meeting. President Feitosa called the meeting to order at 8:04 a.m. and asked everyone to vote on the 2022 General Membership Minutes online at hornsociety.org. The minutes were approved.

Radegundis Feitosa and Julia Burtscher talked about the 2024 budget. The 2023 budget ended in a deficit primarily due to inflation. The IHS has a surplus for 2024 to help balance it. The Advisory Council wants to restructure our programs and scholarships to make them more meaningful to our members; because of the surplus, the budget will have room for us to do so. The IHS completed an audit, but there were no new recommendations from our accountant.

Radegundis Feitosa discussed the background checks the IHS has started using for the Advisory Council and contracted staff. These will expand further if needed.

Julia talked about the Barbara Chinworth Project. We are collecting surveys from amateur, enthusiast, and hobbyist players. Visit bit.ly/chinworth-survey to complete the survey.

Publications Editor James Boldin gave an overview of the publications: *The Horn Call* is published tri-annually, the Horn & More monthly newsletter organized by Mike Harcrow, social media organized by Jefferson Montiel, and podcasts released monthly. Assistant Editor Marilyn Bone Kloss encouraged members to submit articles and offered help with putting them together.

Vice-President J. Bernardo Silva discussed the area and international representatives report. Most countries are nearly back to normal activities after the pandemic, but some countries are still having economic difficulties. He asked our community to share any ideas they have to help. All reports are available to view on the IHS website.

As head of the Sound Archives, Michelle Stebleton said the Sound Archives Committee has a prioritized list of recordings to digitize from previous symposiums. This year, they have added 289 minutes of recordings from 1978. Having these recordings available to listen to is one of the great benefits of being a member.

Webmaster Dan Philips talked about an upcoming major software upgrade for the website, which also includes a major update to the look and feel of the website. Nearly all of the content will be the same.

Julia Burtscher spoke about the 241 titles available in the Thesis Lending Library, which is managed by Lin Foulk Baird. She said that the Paper Archives role hasn't been filled yet since Peggy Moran stepped down and asked members to let us know if they have any items we

should add to the Archives.

Regional Workshops have an allocated \$5,000 (which this year only used \$3,200) to go to regional workshop grants. Julia Burtscher reminded members that this is available to assist with hosting Regional Workshops.

Meir Rimmon Commissioning Assistance Fund is an IHS program that partially funds new pieces for the horn. The Meir Rimmon Committee decides on how the budget item is allocated. The Composition Contest will now be held during even years, with Meir Rimmon Commissioning Assistance Fund being distributed in odd years.

Lydia Van Dreel, Susan McCullough, Benjamin Lieser, Tommi Hyytinen, and Allison DeMeulle stepped down from the Advisory Council (AC). Lisa Bontrager, Richard Todd, and Jennifer Sholtis were voted onto the AC by the membership. Emma Brown and Monica Martinez were voted onto the AC by the AC.

Julia Burtscher will be stepping down as Executive Director. Allison DeMeulle will be Interim Executive Director until the formal hiring process is finalized for the permanent Executive Director position. Richard Todd has been voted to serve as Secretary in the Executive Committee to finish out the last year of Allison DeMeulle's term.

Benjamin Lieser and Julia Burtscher announced awardees. See the Symposium Report on page 24 for the list of award recipients.

Radegundis Feitosa thanked Louis-Philippe Marsolais and his organizing team for a wonderful week at IHS55. The next symposium (IHS56) will be hosted by John McGuire at Colorado State University in Fort Collins, Colorado from Monday, July 29 to Friday, August 2. The IHS has also decided to partner with the International Horn Competition of America (IHCA) for this symposium.

Jeff Snedeker asked if the plan for a higher honorarium for the Executive Director is in place. Radegundis Feitosa said that we have been working on restructuring and adding some positions before making more changes, but we are still planning to better compensate those who regularly do a lot of work for the Society. Jeff Snedeker said that he would suggest looking at the logistics to avoid limiting the applicant pool for Executive Director, as well as raising the membership fees since they are so low in comparison to other professional organizations.

Jim Schliestett suggested having a list of member contacts to organize travel to symposiums. He's helped with this for his town, etc. and said he would be willing to help organize these lists.

Marilyn Bone Kloss moved to close the meeting. Seconded by Alex Gertner in the audience. The meeting was closed at 8:58 a.m. ET.



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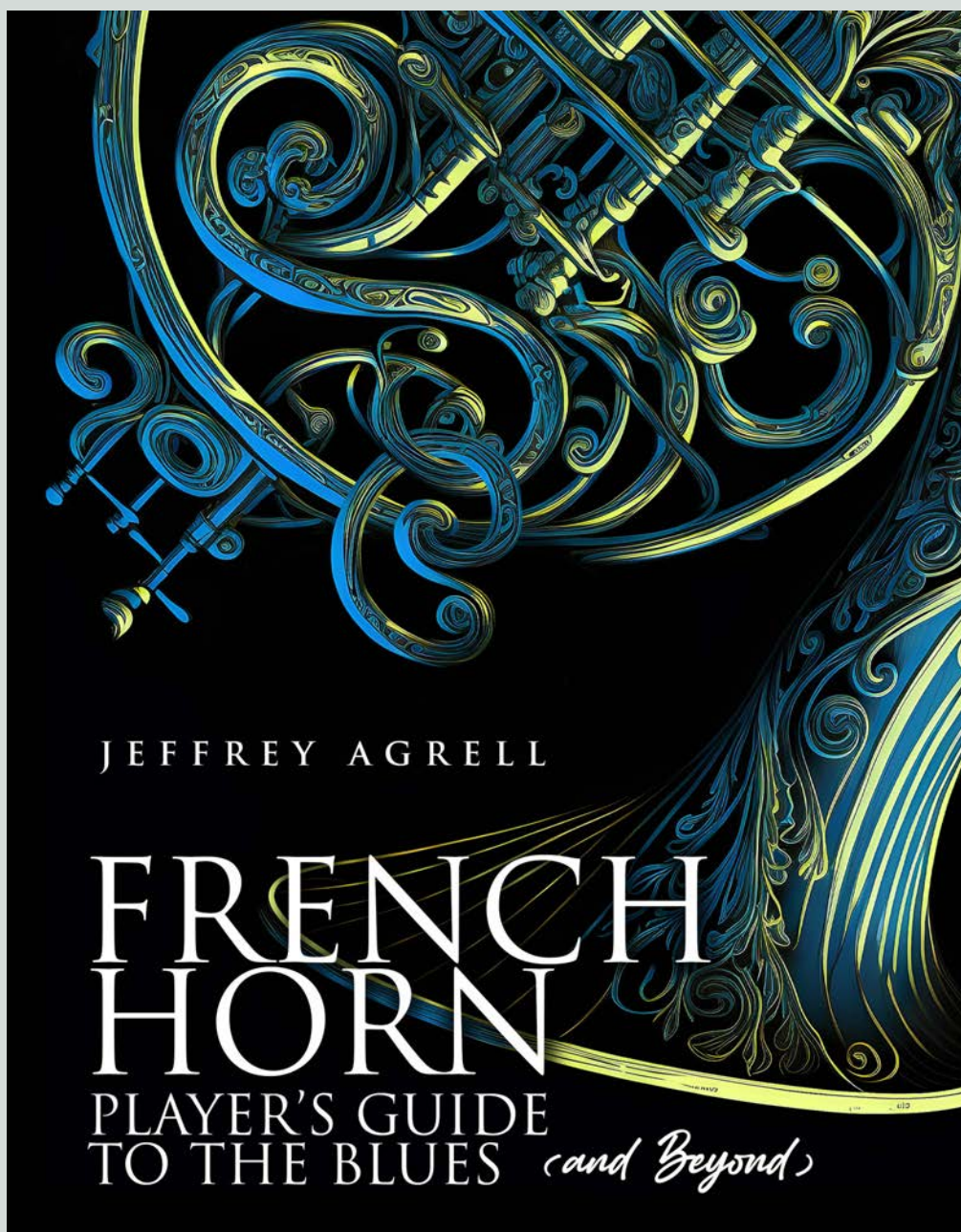


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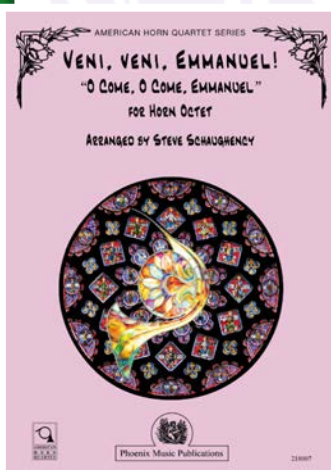
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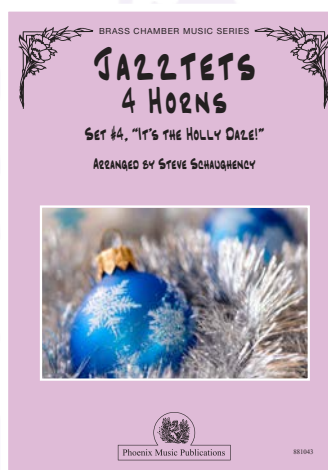
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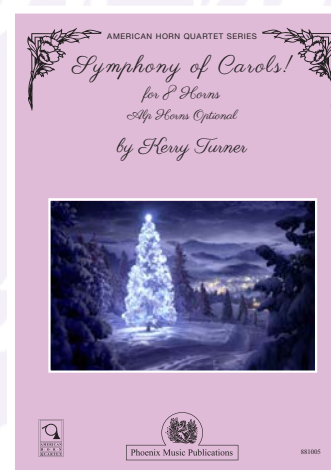
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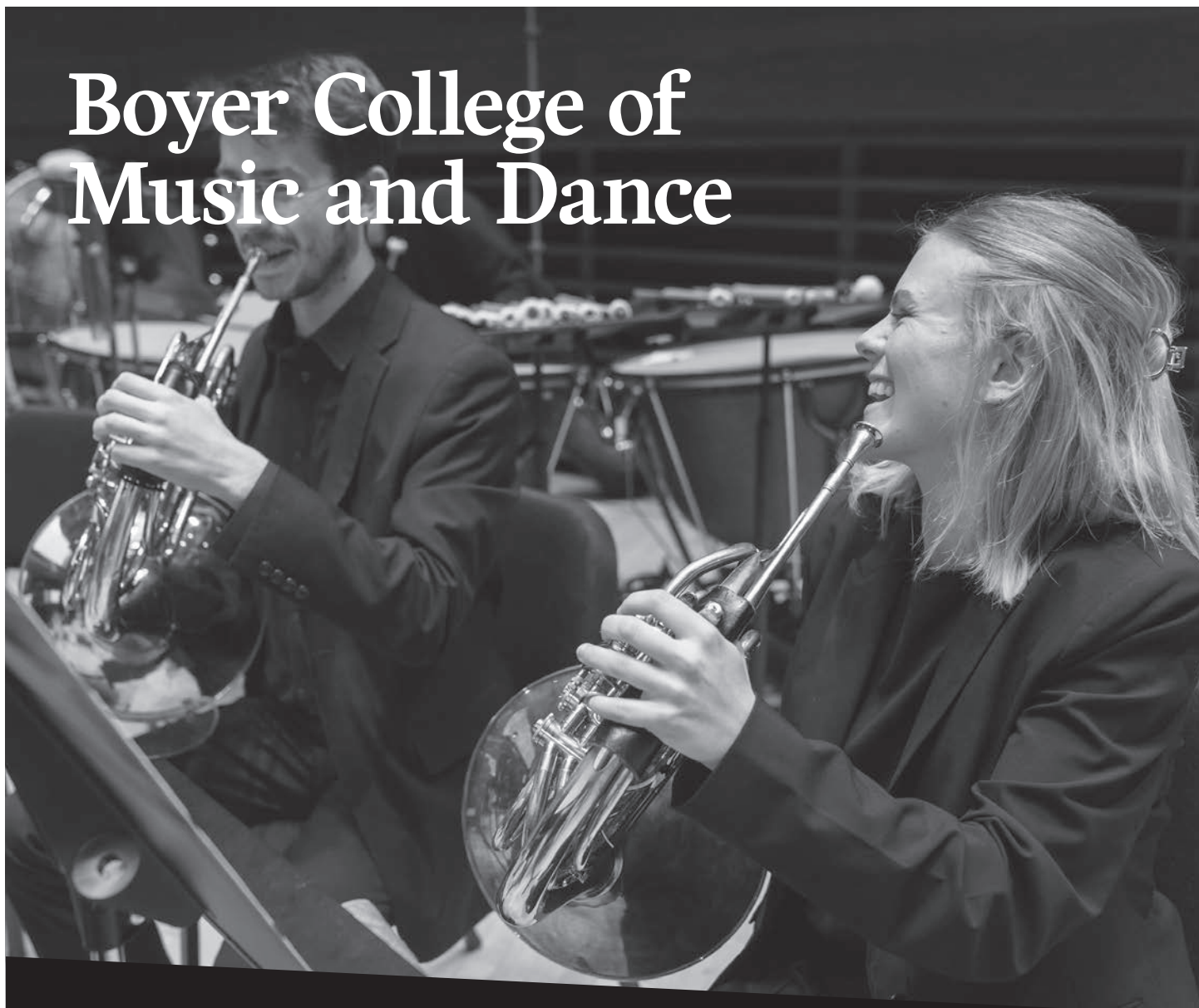
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An Index to *The Horn Call* Volume LII (October, 2022 – May, 2023)

compiled by Harriet Fierman

Indexes of *The Horn Call* articles from 1970 to the present are available at the IHS website under PUBLICATIONS/ THE HORN CALL / HORN CALL INDEXES. Search categories include Biography, Author, Subject, Book Reviews, and Music Reviews. Downloading issues requires membership, but anyone can search the indexes.

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IHS Financial Statement

INTERNATIONAL HORN SOCIETY STATEMENTS OF FINANCIAL POSITION As of December 31, 2022

	<u>2022</u>
<u>ASSETS</u>	
<u>CURRENT ASSETS</u>	
Cash and cash equivalents	\$ 217,347
Accounts receivable	5,202
Inventory	28,325
Prepaid expenses	3,737
TOTAL CURRENT ASSETS	254,611
<u>OTHER ASSETS</u>	
Beneficial interest in endowment fund	139,705
TOTAL ASSETS	\$ 394,316
<u>LIABILITIES AND NET ASSETS</u>	
<u>CURRENT LIABILITIES</u>	
Accrued programming expenses	\$ 24,035
TOTAL LIABILITIES	24,035
<u>NET ASSETS</u>	
Without donor restrictions	151,502
With donor restrictions	
Scholarships and commissions initiatives	101,699
Friendship	21,906
Advanced memberships	95,174
Total with donor restrictions	218,779
TOTAL NET ASSETS	370,281
TOTAL LIABILITIES AND NET ASSETS	\$ 394,316

INTERNATIONAL HORN SOCIETY STATEMENTS OF ACTIVITIES AND CHANGE IN NET ASSETS For the Year Ended December 31, 2022

	<u>2022</u>		
	<u>Without Donor Restrictions</u>	<u>With Donor Restrictions</u>	<u>Total</u>
<u>REVENUES</u>			
Dues	\$ -	\$ 87,954	\$ 87,954
Advertising	57,941	-	57,941
Workshop income	12,176	-	12,176
Merchandise sales	9,369	-	9,369
General donations and support	12,763	1,000	13,763
Manuscript revenue	5,895	-	5,895
Interest and dividends	-	-	-
Investment return, net	(14,688)	(15,391)	(30,079)
Scholarship	-	1,600	1,600
Composition registration	-	-	-
Symposium registration	-	-	-
Major commission initiative fund	-	-	-
Royalties	1,750	-	1,750
Publication sales	60	-	60
Thesis Lending Deposit	360	-	360
Miscellaneous	-	-	-
Released from restriction	94,520	(94,520)	-
TOTAL UNRESTRICTED REVENUES	180,146	(19,357)	160,789
<u>EXPENSES</u>			
Program services	156,592	-	156,592
Supporting services	38,887	-	38,887
Fundraising	5,338	-	5,338
TOTAL EXPENSES	200,817	-	200,817
CHANGE IN NET ASSETS	\$ (20,671)	\$ (19,357)	(40,028)
NET ASSETS, BEGINNING OF YEAR			410,309
NET ASSETS, END OF YEAR			\$ 370,281

2022 Composition Contest Results

Virtuoso Division

by Randall E. Faust, Composition Contest Coordinator

This is the second of three articles about the 2022 IHS Composition Contest. The first article, in the May 2023 issue, reported on the results of the Featured Division. This article reports on the winning composition and two Honorable Mentions in the Virtuoso Division.

Results

Winner: *Concerto pour Cor et Orchestre* by Simon Bourget of Montréal, Canada

Honorable Mention: Listed alphabetically by composer:

Voyageur Fantasy for Horn and Orchestra by Stefan Freund of St. Louis, Missouri

Concertino for Horn, Trombone, and

Wind Ensemble by Adam Har-zvi of Bowling Green, Ohio

Winner

Concerto pour Cor et Orchestre by Simon Bourget

Composer's Description

Early on, I became fascinated by orchestration, poring over the scores of the great masters to uncover their secrets. Mahler, Shostakovich, and Prokofiev are special sources of inspiration, as can be heard in the Horn Concerto.

The work has two contrasting movements. The first, titled "Berceuse triste" (Sad lullaby), is imbued with an intimate character. The second, "Rondo macabre," puts the soloist's virtuoso technique on display.

I weave into the work the warm-up exercises that Louis-Philippe Marsolais performs before each orchestra rehearsal.

Commentary

This *Concerto* is an attractive work that will appeal to a broad range of audiences and hornists. The video recording of the premiere (hornist Louis-Philippe Marsolais with the Orchestre Métropolitain conducted by Nicolas Ellis) is beautiful in sonority, stunning in its drama, and

impressive in its virtuosity. Aside from a few multiphonic horn chords, the virtuosity required is traditional in its demands on the soloist. This work has the potential of being a favorite of many hornists and audiences.

– Randall E. Faust

Composer's Biography

Simon Bourget grew up in Dieppe, New Brunswick, Canada. He studied horn at the University of Moncton, at McGill University with Jean Gaudreault, and at the Université de Montréal with the Orchestre Métropolitain's principal horn, Louis-Philippe Marsolais. In September 2017, he secured a position with the OM.

Alongside his music studies focused on the horn, Bourget taught himself composing from the age of 11. His inventive works showcase his instrument, and many are dedicated to his former professor and now colleague Marsolais. In 2018, Bourget's compositions included Nocturnes, a decet for the Pentaèdre ensemble, of which Marsolais is a member.

Continued

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Honorable Mention

Voyageur Fantasy for Horn and Orchestra by Stefan Freund

Composer's Description

The *Voyageur Fantasy* was premiered by hornist Roger Kaza with the St. Louis Symphony Orchestra to celebrate Missouri's bicentennial and captures the rich French history of St. Louis Missouri.

Roger suggested acknowledging St. Louis Symphony conductor Stéphane Denève's and St. Louis's French heritage by incorporating a voyageur song into the piece. "C'est l'aviron" (It's the Rowing) serves as the thematic musical material while a day in the life of the voyageurs dictates the dramatic shape of the first movement.

The voyageurs wearily set out on a cold, misty morning and make their way down a murky river. They paddle slowly at first, but gradually gain momentum. The tune originally heard by the horn alone eventually works its way to the orchestra as it is sung by everyone on the boat as a chorus.

When the day grows darker, solo horn calls are heard. The movement ends with dreamy retrospection, perhaps remembering a fallen comrade.

The second movement represents an evening celebration of the voyageurs with a fun swing tune. This is interrupted by a "Funkgarian March," a tribute to Roger's Hungarian lineage. In the final section, the swing returns with boisterous presentations of "C'est l'aviron," just as the French song has been blended with popular styles associated with the state of Missouri throughout the piece.

Commentary

This is a great showcase for the virtuosity of the hornist, and with the references to songs of the voyageurs, jazz, and other popular styles, it is an alternative concerto for a strong hornist looking for something new and different. The premiere performance by Roger Kaza and the St. Louis Symphony was notable, and the IHS55 Symposium performance by hornist Tommi

Hyttinen and pianist Philip Chiu was a crowd pleaser.

Following IHS55 in the French-Canadian province of Québec, it should be noted that this concerto, composed for the Bicentennial of the State of Missouri, also has a connection with French-Canadians. This was described by Roger Kaza in an article in the St. Louis *Post-Dispatch* in December 2021, excerpted here.

New Year's Eve marks the end of Missouri's bicentennial 1821-2021. The St. Louis Symphony Orchestra will celebrate the occasion by premiering a new symphonic work by Missouri composer Stefan Freund, conducted by SLSO Music Director Stéphane Denève. ...

[Along with the classical European masters] ...Missouri's music [has] its own inimitable stream, with tributaries as varied as Native American songs, ragtime, blues, jazz, bebop, fiddle tunes, rock, and rap. Given the embarrassment of musical riches, I wondered how Freund would find a theme for his composition. ...I was thrilled when I learned Freund had bypassed many obvious musical heroes in favor of a group of lesser-known intrepid explorers that first blazed the water highways of our state: the French-Canadian voyageurs. ...

After Father Jacques Marquette and fur trader Louis Joliet made their epic journey down the Mississippi river in 1673, French Catholics established a mission at the mouth of the River Des Pres in what is now south St. Louis. ...When Pierre Laclède and Auguste Chouteau established the city of St. Louis as a fur-trading post in 1764, they hired voyageurs from French Canada to bring home the lucrative pelts on which the city's fortunes were built. Their canoe journeys covered thousands of river miles, and they sang the whole way...

Freund's composition, *Voyageur Fantasy*, starts at dawn with the weary paddlers rising to meet a misty overcast day. The French canoe song "C'est l'aviron" is heard in a blues-inflected setting. "It's the oar that leads us to the High Country."

The High Country originally referred to the vast Canadian wilderness, but it could just as easily invoke the opening of the American West via its natural water route. ...

I am no means a French voyageur, ...but during the pandemic I spent more time on Missouri's waterways than I have in the 24 previous years I've lived here. ... And every day, I played my French horn. Water and music sustained me, just as they did the French voyageurs 200 years ago.

As we near the end of Missouri's bicentennial year, I'm sure I am not alone in worrying about where we are headed as a state and a nation. But I also think it's worth remembering how much we have to celebrate. As we journey toward the "High Country," may Missouri's early visitors, the voyageurs, inspire us to paddle together. And if we can make music along the way, I say "bravo." (Roger Kaza).

– Randall E. Faust

Composer's Biography

Freund is Professor of Composition at the University of Missouri and has received many prizes, notable commissions, and performances, including from BMI, ASCAP, MTNA, the Barlow Endowment, the Carnegie Hall Corporation, the Lincoln Center Festival, as well as from the St. Louis Symphony, Phoenix Symphony, and Copenhagen Philharmonic. His works have been recorded on the Albany, Innova, Crystal, Centaur, and New Focus labels.

Freund is the founding cellist of the new music ensemble Alarm Will Sound, described by the *New York Times* as "the future of classical music." His cello playing can be heard on 18 albums featuring Alarm Will Sound. In addition, he serves as the Artistic Director of the Mizzou New Music Initiative and as the Music Director of the Columbia Civic Orchestra.

Concertino for Horn, Trombone, and Wind Ensemble by Adam Har-zvi

Composer's Description

Although occupying approximately the same tessituras, the horn and trombone differ significantly in shape (conical versus cylindrical bore) and pitch production (valve versus slide). They are both colorful instruments, capable of both sweet singing qualities and strident fanfares.

At some moments, this piece pushes their virtuosic possibilities to their extremes. They are pitted against the formidable backdrop of an orchestral wind ensemble. Since this concertino is under ten minutes, and due to the power of the two solo instruments to cut a large ensemble, the duo works in tandem with the ensemble. This contrasts with the classic solo concerto, which typically alternates between solo and tutti passages. The wind ensemble is treated both as a band and as small groups of soloists in conversation with the horn and trombone.

Notable performers of the premiere performance were hornist Andrew Pelletier and trombonist Brittany Lasch.

Commentary

This Concertino is a dramatic work that showcases the virtuosity of both the hornist and the trombonist, not to mention the modern Symphonic Wind Ensemble. The orchestration of the wind ensemble, complete with an instrumentation that employs four percussionists, creates textures that require mature performers and a good conductor.

The harmonic language has the intervallic quality and power of the major works from the late 20th century. It could easily fill the role of a showcase composition for the horn and trombone soloists on a university wind ensemble concert or at a new music festival.

—Randall E. Faust

Composer's Biography

Adam Har-zvi is a composer and double bassist originally from New Jersey. His music focuses on rich counterpoint and the intersection between patient lyricism and rhythmic drive. He holds degrees from The Cleveland Institute of Music, UMass Amherst, and Bowling Green State University.

His compositional catalog includes works for orchestra, wind ensemble, vocal, chamber, solo, and electroacous-

tic works. Har-zvi is a member of the Lansing Symphony Orchestra, and performs regularly with the Adrian, Ashland, and Mansfield Symphony Orchestras. He has studied composition under Jeremy Allen, Christopher Dietz, Mikel Kuehn, Elaine Lillios, Salvatore Macchia, Marilyn Shrude, and Kate Soper, and double bass under Salvatore Macchia, Bob Rohwer, and Derek Zadinsky. Har-zvi is currently completing his DMA in Contemporary Music at BGSU.

Continued

www.hornsociety.org

Performances at IHS55

Among the 104 compositions submitted to the Composition Contest, only the two division winners receive a modest cash prize. To showcase the fine compositions submitted, the following works received performances by members of the IHS Advisory Council at IHS55 in Montréal on July 28, 2023.

Session 1: In-person Performances (Philip Chiu, piano)

Sentimental Story for Horn and Piano by Dan Turcanu – Lydia Van Dreel, horn

Romance for Horn and Piano by Wan-Yun Liang – Benjamin Lieser, horn

Two Movements for Horn and Piano by Michael Dixon – Peter Luff, horn

Sae taryung – Litany of Birds for solo horn by Teddy Niedermaier – Lucca Zambonini, horn

Voyageur Fantasy for Horn and Orchestra by Stefan Freund – Tommi Hyytinen, horn

Ballad of A Wanderer for Horn Choir by Jennifer Bellor – Advisory Council Horn Ensemble,

Randall Faust, Conductor

Horns: Jeffrey Snedeker, Radegundis Feitosa, Jeff Scott, Michelle Stebleton, Peter Luff, Benjamin Lieser, Lucca Zambonini, Allison DeMeulle, Tommi Hyytinen, Ken Pope, Lydia Van Dreel, Nancy Joy

Session 2: Video Performances

Fringe Horn Trio by Trevor Zvac – Jodi Dunn, Violin, Andre Richter, horn, and Ting-Ting Yang, piano

Concertino for Horn, Trombone, and Wind Ensemble by Adam Har-zvi – Andrew Pelletier, horn and Brittany Lasch, trombone

Concerto Pour Cor et Orchestre by Simon Bourget – Louis-Philippe Marsolais, horn, Orchestre Métropolitain, Nicolas Ellis, conductor

Forthcoming Article

The February 2024 issue will include additional Virtuoso Division Honorable Mention works and a listing of all the works submitted. In this way, we encourage the composers who are providing important literature for the horn.

Please encourage composers to write more works for the horn and to submit their compositions to the Composition Contest at the IHS website. The deadline for the next contest is December 1, 2024.

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Chuck Ward is the former Manager of Engineering, Design Engineering & Quality Control for C.G. Conn, King Musical Instruments and the Benge Trumpet Company.

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