

The Horn Call



FEBRUARY 2024



Journal of the

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The Horn Call

Journal of the International Horn Society

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

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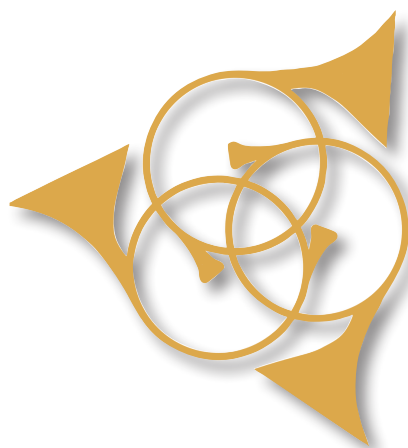
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International Horn Society

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From the Editor

James Boldin

Greetings, and Happy New Year!

For many, the beginning of a new year is a time of change. One change you will notice in this issue of *The Horn Call* is the color images throughout. While the journal has long been available online as a color PDF, this issue marks the first full color print edition. Many thanks to Impact Printing of Dallas, Texas, for working with us to make this possible. It is our hope that we can continue to offer both digital and print versions in full color for the foreseeable future.

The beginning of the year is also when the IHS begins the election process for Advisory Council members. As you may know, the AC is the governing body of the IHS, and is responsible for guiding the organization. Be sure to read the profiles of Advisory Council candidates at hornsociety.org and cast your votes.

We are fortunate, as always, to have an excellent slate of articles for this issue. These include John Ericson's meticulously researched work on Carl Geyer, as well as articles from Malaysia, Brazil, France, and the United States. In the words of past Editor James H. Winter in the May 1973 issue of *The Horn Call*, "...the journal will survive or perish in exact proportion to the quantity and quality of material submitted by its readers..." This is as true now as it was then, and over fifty years later we can all be proud of the news, articles, columns, reviews, and reports submitted to *The Horn Call*. Please keep sending them! Speaking of that, have you checked out our newest column, Tips from a Pro? Each installment in this column will include helpful ideas to improve your playing from one of our Advisory Council members.

As the Editor of *The Horn Call*, I'm curious to know how our readers like to read the journal. Do you read it all at once, or piecemeal? Do you flip straight to the news, reviews, or featured articles? Which format do you prefer, digital or print, and why? Our Editorial Staff would love to hear from you, and we welcome all comments, suggestions, and other feedback through editor@hornsociety.org.

Here's another piece of related news. If you haven't visited hornsociety.org recently, you are in for a wonderful surprise! Our revamped site, thanks to webmaster Dan Phillips, has all the same content as the previous version, but in a more visually engaging and easier to use format. We hope you continue to make use of this tremendous resource for the horn playing community.

And finally, a special note of thanks goes to Aaron Robinson for this issue's cover image, a creative reimagining of *The Starry Night* (1889), by Vincent van Gogh.

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.

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

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



President's Message

Radegundis Feitosa

Fundamentals

Dear Horn Community,

I hope you are all healthy and well! Here in the southern hemisphere, more specifically in Brazil, we are about to start our 2024 term. January is usually a time for vacation and summer music festivals, and February is a time to prepare for the start of the new semester. This time of the year always reminds me of the importance of staying in shape and being ready to have the best performances possible throughout the year. For me, this process means working on fundamentals. No matter how difficult the music is, practicing the basics – long tones, flexibilities, and articulations – seems to be the best help in this process. With that in mind, I decided to start this message by highlighting the importance of fundamentals in anything we are trying to develop.

To that end, the Executive Committee and the Advisory Council have been working now on a strategic plan to guide the next steps of our Society. To run an interna-



Photo by Luana Tayze

will be!

The first months of every year are always a time of great work for the IHS staff because of the coming International Horn Symposium, and I'm very excited to meet as many of you as possible at IHS56! John McGuire and his team have been doing a wonderful job and it will be great to be in Fort Collins at the end of July. This year we will also be able to enjoy the International Horn Competition of America (IHCA), another great opportunity! Save the dates: IHS56 – from July 29 to August 2, and IHCA – from July 26 to 29. See you there!

All the best,

Radegundis Feitosa



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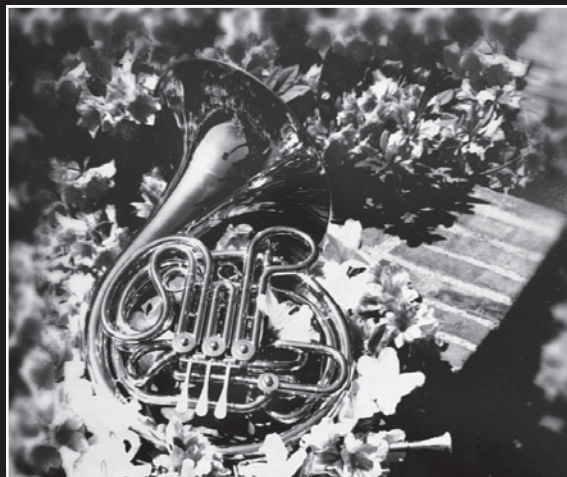
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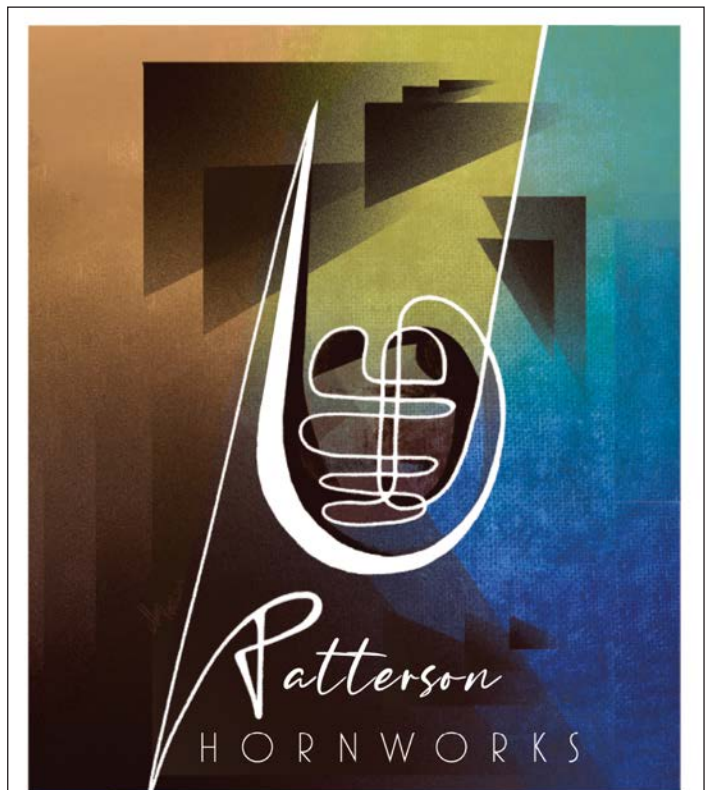
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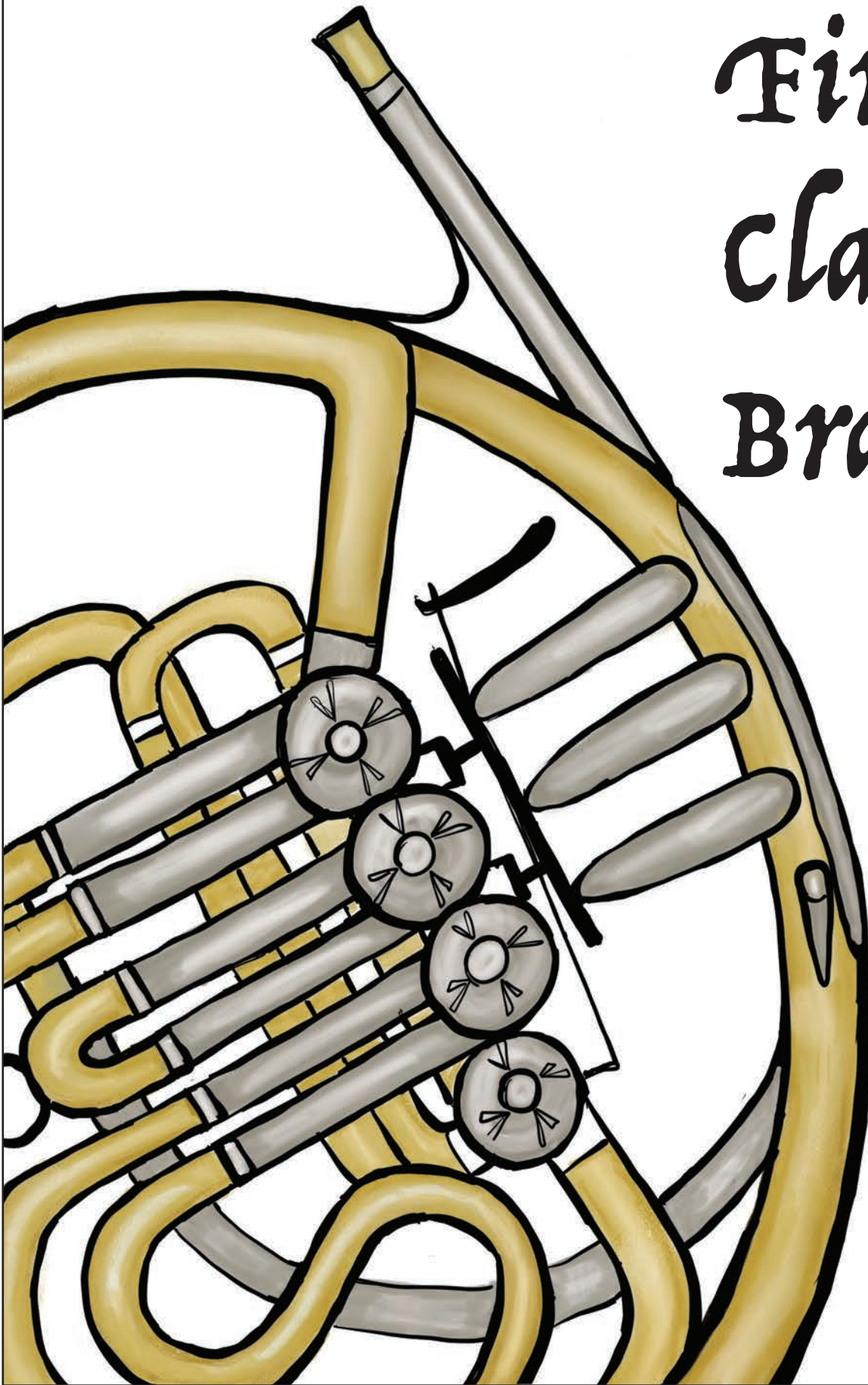
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FORT COLLINS, COLORADO



COLORADO STATE UNIVERSITY

IHS News and Reports

Brenda Luchsinger, Editor

From the Office

Greetings from your new executive director! My name is Allison DeMeulle and I'm so honored to serve the International Horn Society in this capacity. Feel free to reach out to me via email at exec-director@hornsociety.org. I would love to hear from you!

I invite you to our 56th Annual International Horn Symposium at Colorado State University in Fort Collins, Colorado from July 29-August 2, 2024. This year brings an exciting new element to our symposium: a partnership with the International Horn Competition of America (IHCA)! IHCA will be held prior to the IHS Symposium from July 26-29, 2024. If you are interested in competing in IHCA, check out ihcamerica.org for rules/regulations,

repertoire, and more details. To learn more about all IHS 56 has in store, keep an eye on hornsonthehorizon.com and be sure to like IHS 56 & IHCA on Facebook and follow @ihs56_ihca on Instagram. We can't wait to see you in Fort Collins this summer!

Your vote matters! Please vote for our Advisory Council. The deadline for voting is April 15, 2024. You'll find our nominees' biographies on our website. You can vote by mail OR online by logging in to your account at hornsociety.org. We also have an addition this year to approve a change to our bylaws, so please vote, and if you have any questions, please email me at exec-director@hornsociety.org.

– Allison DeMeulle, Executive Director

Advisory Council Members Election

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

The individuals listed on the website have been nominated to serve a term on the IHS Advisory Council beginning after the 2024 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) or by electronic ballot by logging on to the IHS website, hornsociety.org. Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2024.

Bylaws Updates

The International Horn Society's Bylaws can be amended by mail ballot to the membership for action. Vote for or against the proposed Bylaws Amendment on the postcard found in this journal (stamp required) OR by electronic ballot by logging on to the IHS website, hornsociety.org. Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2024. The following proposed changes in the IHS Bylaws were approved for general member vote at the Advisory Council meetings in December 2023.

Membership Amendment: Update to the Membership levels offered in the International Horn Society, currently found in Article III, Section 3:

Original: "There shall be five types of members: (a) Club Membership, (b) Regular Membership, (c) Honorary Membership, (d) Life Membership, (e) Non-voting Membership, and other such types of membership as desired."

UPDATED: "There shall be three types of members: (a) Regular Membership (b) Student Membership, (c) Honorary Membership, and other such types of membership as desired."

RATIONALE FOR CHANGE: In order to simplify the Membership structure and to align our bylaws with the Membership levels currently used (there are no non-voting members). With the simplified membership levels, **current life members will retain their life membership, but there will be no new life members with the exception of the life memberships awarded to future honorary members.** The One Year Membership and the One Year Electronic Membership are considered two different kinds of regular memberships, the only difference is the printed *Horn Call*, which is included in the One Year Membership. The Student Membership will be available as an electronic membership, with *The Horn Call* available exclusively in a digital format on the IHS website. In the "Join page" on the IHS website, it will be shown as "Student Electronic Membership."

Area Representative News

Two positions of our Country Representatives team have been updated: **Mariana Martínez Robles** is the new Country Representative for Mexico and **Tiago Carneiro** is the new Country Representative for Brazil. Welcome and much success in your work!

We currently have several positions open for country representatives. Check the website: hornsociety.org/ihs-people/area-reps-other. If you are from one of the countries that does not have a representative and you are interested in becoming one, apply on the website!

– J. Bernardo Silva, Coordinator

IHS Website

Updated Section Listings. Section Listings are listings of the members of band and orchestra horn sections around the world. As part of the recent software update to the IHS website, the Section Listings feature was rewritten. New features that were added include "Search for ensemble names" within a list from a single country, and "Search for a player" from the main page. Those section lists were imported from hornplayer.net when it was absorbed by the IHS in 2011. Unfortunately, many of the entries have not been updated since then.

We need your help! Go to the Section Listings page

(under the **Network** menu, go to **Community Directory**, then to **Section Listings**), log in, and use Search for a Player to search for your name. If any listings that include your name are outdated, update them, or delete them if they are no longer relevant. Then go to your country's page, search for or browse ensembles with which you are familiar, click on Edit This Listing (below the table) and apply any needed updates to those pages.

This fun and useful crowd-sourced resource is only as good as users make it, so please help us keep it current. Thank you!

– Dan Phillips, Webmaster

News Deadline

The next deadline for news submissions is March 1, 2024. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos

are not guaranteed for publication. Send submissions to the News Editor, **Brenda Luchsinger**, at news@hornsociety.org. or log in to the IHS website, click **Publications -> The Horn Call -> Member News Submission** to upload text and image files.

IHS Major Commission Initiative

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

IHS Composition Commissioning Opportunities

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

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

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

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

Barbara Chinworth Project

This Project was created by an anonymous donation to provide resources to amateur horn players and enthusiasts in the memory of Barbara Chinworth, an IHS member who gathered hornists from all walks of life to play together and

support each other in their mutual love of the horn. On the HS website, look under **Programs->Barbara Chinworth Project**.

Job Information Site

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

Coming Events

Ricardo Matosinhos invites you to participate in an online international competition. Many of you may already be familiar with my compositions, which are not only enjoyable to listen to, but also enjoyable to perform. For the first round, you need to record one of my 11 technical studies. You can record more than one to improve your chances of getting to the final round. Each study counts as one entry. Those who make it to the final round will have to perform one of my solo pieces, published by AvA Musical Editions. This competition is unique because there is no registration fee and all participants, whether they win or not, will receive feedback from me, the composer. The deadline for submissions is May 1, 2024. ricardomatosinhos.com.

Christophe Sturzenegger invites you to the second congress of the Association of Cornists of French-speaking Switzerland, which will take place in Geneva on March 2 and 3, 2024. The Place-Neuve Music Conservatory (Geneva)

will be dedicated to the horn for the weekend. We bring together music professionals from Geneva and its surroundings, as well as Chilean international soloist **Matias Piñeira**. Our Congresses introduce horn players of all ages and levels, as well as the general public, to the horn in all its diversity. Participants in the second congress will include **Pierre Burnet, Benoit de Barsony, Bertrand Chatenet, Olivier Darbellay, Jacques Deleplanque, Julia Heirich, Kathrin Williner, Clément Charpentier-Leroy, Alexis Crouzil, Stéphane Mooser, Joffrey Porter, Charles Pierron, Matthew Siegrist, Maxime Tomba, Victor Alvarado, Benoit Durand, Pierre Véricel**, and **Trompe et Cors Academy**. Two new commissions by featured composers **Alexandre Mastrangelo** and **Christophe Sturzenegger** will be presented. A physiotherapy workshop, "From the Body to the Horn," will be presented by **Claudio Agueci**. A workshop, "Functioning the Horn" will be presented by **Claudio Maragno**. Contact Christophe at c.sturz@gmail.com.



Hornists from the first Congress, held in Neuchâtel.

Member News

IHS past President and Honorary Member **Frøydis Ree Wekre** was appointed Knight of the 1st class of the Royal Norwegian Order of St. Olav in October 2023. The order is

awarded as a "reward for excellent services to Norway and humanity." Frøydis received the award "for her contribution to Norwegian musical life." Congratulations, Frøydis!



Hazel Dean Davis

Hazel Dean Davis is now teaching the horn studio at Boston University. Hazel is an orchestral, chamber, and Broadway hornist as well as a highly regarded teacher. She played with the Virginia Symphony and Virginia Opera before moving back to Boston with her husband and three children. Hazel pursues a versatile career, balancing her passion for teaching with her performance schedule. In addition to Boston University, Hazel teaches at The Longy School of Music and the Brevard Music Center. She is a member of the Boston Pops Esplanade Orchestra and has played and toured with orchestras across the country. She spent 2022-23 playing solo horn in the revival of 1776 on Broadway in New York City and on tour.

Steve Eddins, a software developer who plays with community orchestras in the Boston area, studies horn with Hazel Dean Davis, and is Technology Advisor for Cormont Music (Kendall Betts Horn Camp), has created a website, hornjourney.com, for writing about and sharing his personal path and experiences learning the horn. Topics include accuracy, intonation/fingerings, horn camp, memorization, and mistakes.



Steve Eddins



Anne Howarth

Anne Howarth was featured by the Juventas New Music Ensemble in January at the Cambridge (MA) Multicultural Arts Center. The program included world premieres of pieces by Judith Shatin, Justin Casinghino, and Oliver Caplan for horn, cello, and piano as well as selections by Catherine Likhuta and Wayne Lu.

Boston Conservatory at Berklee held their first Brass Festival Weekend this fall. Two days of activities for brass players and enthusiasts of all levels. The offerings included masterclasses by guest artist **Denise Tryon** and faculty member **Eli Epstein**, a panel discussion on Making It in Music facilitated by faculty member **Anne Howarth**, a performance by the faculty brass quintet (Anne Howarth, horn), and a guest artist recital featuring Denise Tryon. Congratulations to **Nicholas Grey**, who performed as a finalist in the full scholarship solo competition.



Maria Serkin

Maria Serkin, horn professor at the University of North Carolina School of the Arts, will perform the Gordon Jacobs Horn Concerto on April 19th with the North Carolina Chamber Orchestra. The concert will also include Mozart's *A Musical Joke*, with Serkin and **Paul Manz** on horn. Other works include the Rutter *Suite for Strings* and a Bach Fugue. The concert will take place in the Well-Spring Theater in Greensboro, NC, USA.



Daniel Kurganov, Steven Gross, and Constantine Finehouse

Steven Gross performed on natural horn at the Natural Horn Workshop at Indiana University and in the Boston area in September. The featured work was the Brahms Trio for Horn, Violin and Piano, Op. 40, partnering with violinist Daniel Kurganov and pianist Constantine Finehouse. Often played with a valve horn, a rendition with natural horn provides a perspective on the piece as Brahms intended it. One performance used a period piano by J.B. Streicher & Son, Vienna, 1871. Gross also performed Bach's Brandenburg Concerto No. 1 with the Roanoke (Roanoke) Baroque, partnering with **Andrew Phillips**.

Bill Scharnberg performed a guest horn recital in November at the University of South Dakota where one of his former students, **Amy Laursen**, is the horn professor. The recital included works by Abbott, Messiaen, F. Strauss, Mozart (*the Concerto in E-flat*), Plog, Gliere, and Nagy. At age 74 he challenges others to come out of "retirement."

Derek Hayes reports from Kuala Lumpur, Malaysia, that **Zheng-Kit Liew** led an adventurous recital for solo horn, horn and piano, and horn quartet in November in the Recital Hall of KS Strings, Petaling Jaya, Kuala Lumpur, Malaysia. Kit Liew performed Franz Strauss's Concert Etude no. 10 for solo horn, Franz Danzi's E-flat Horn Sonata op. 28 and Ballad and Salsa by Donato Semeraro with Bonnie Kong Tien Li on piano, and led a horn quartet with **Marvin Loh Zi Shun**, **Ng Woon Bing**, and **Woon Sze Ting**, in a performance of the six quartets by Nikolay Tchernepnin, Op. 35 and a Disney Medley arranged by Marc Papeghin as an encore.

Heidi Oros reports that in October, Ithaca College alumni horn players and members of the current IC horn community gathered during a reunion weekend to schmooze, play in a horn ensemble, and celebrate **Gail Williams** as she was presented with a Lifetime Achievement Award. Special thanks to **Alex Shuhan** for helping to coordinate our event. We were able to Zoom in some people who were unable to attend in person, including **Jack Covert**, former horn



(L-R) Ng Woon Bing, Marvin Loh Zi Shun, Woon Sze Ting, Bonnie Kong Tien Li, Zheng-Kit Liew

professor at IC and Gail's teacher. The evening before the reunion, some of us went to hear the Rochester Philharmonic perform Mahler 5 with their newly appointed principal hornist, **Michael Stevens**. It was a great opportunity to both reconnect and to meet new friends.



The Ithaca College Horn Community and Alumni

Heidi Oros and **Barry Chester** coordinated the Buffalo Horns of Ithaca Porchfest in Ithaca, New York (the birthplace of Porchfest) in September. The ensemble included **Patti O'Connell**, **Sarah Posegate**, **Liz Fuller**, **Anna Freebern**, **Grace Demerath**, **Duane Small**, **Tom Knipe**, and **Deb Scharf**. They performed works ranging from Renaissance antiphonal works, Mozart aria arrangements, Weber's *Hunting Chorus*, all the way to *Fripperies* and *Bohemian Rhapsody*.

Peter Kurau, Professor of Horn at the Eastman School, reports: After 19 years as Principal Horn of the Rochester Philharmonic Orchestra (RPO), I have retired from that position, and happily now singularly focus on my wonderful students (26 this year) at the Eastman School and guest masterclasses, such as at the Gould School at the Royal Conservatory in Toronto this past September. Eastman DMA student **Nikollette LaBonte** accepted a position as principal horn of the Calgary [Alberta, Canada] Philharmonic (relinquishing her position as Associate/Assistant Principal of RPO), **Miles Teague**, senior BM horn student, accepted a position with the horn section of the US Army Band "Pershing's Own," and junior BM horn student **Morgan Chalmers** was appointed third horn of the



The Buffalo Horns of Ithaca

Binghamton [NY] Philharmonic. Eastman has welcomed residencies this fall by **Frøydis Ree Wekre** and **William VerMeulen** (Visiting Professor of Horn), and looks forward to a visit in February by **Nathanial Silberschlag**, principal horn of the Cleveland Orchestra. The Eastman Summer Horn Institute: Orchestral Excerpt Audition Intensive will be held June 24-28, 2024. Faculty are myself, **Elizabeth Freimuth**, and **Nicolette LaBonte**.

The **Dauprat Horn Quartet** has a new member: **Miriam Zimmermann**, a freelance horn player from Stuttgart (Germany), who joins **Peter Bromig**, **Catherine Eisele**, and **Daniel Lienhard**. The quartet gave its first concert forty years ago, on November 13, 1983 (the 100th anniversary of Wagner's death) in Basel (Switzerland). Former members of the quartet include **Will Sanders**, **Horst Ziegler**, and **Olivier Darbellay**. The quartet specializes in rarely performed pieces for four horns and orchestra, including works by Georg Abraham Schneider, Dudley Buck, Yvonne Desportes, and Carlos Chávez. Among the most interesting

discoveries for horn quartet alone are quartets by Agostino Belloli, Gerd Boder, York Bowen, Yvonne Desportes, Paul Gilson, Louise Hofmann-Kern, Lothar Kempter, Paul de Maleingreau, Carl Oestreich, Zdeněk Fibich, and Eric Zeisl. The quartet has performed the world premieres of works by Klaus Cornell, Elma Miller, Roland Moser, Andreas Pflüger, and Jorge Zulueta. After many years of research, the quartet was able to present a recital of compositions by female composers in Kassel, Oldenburg, and Salzburg. They have also performed a recital featuring historical arrangements of Wagner's music.

Devin Cobleigh-Morrison accepted the assistant professor position at the University of Louisville in August 2023. During his short time at the institution, the faculty ensemble Louisville Brass completed tours to New England and Ecuador, engaging in both performances and masterclasses. He has recently accepted invitations to perform the Schumann *Konzertstück* in Paraguay, and to arrange

Bach's *Saint Annes Prelude* for the NU Corno Ensemble. Prior to moving to Louisville, Cobleigh-Morrison recorded a wind CD with Penn State's faculty, a hip-hop album with contemporary ensemble Mr. Chair, performed with acclaimed artists Andy Grammer and Sheryl Crow, and taught at the Blue Lake Fine Arts Camp. The U of L Studio was part of a horn ensemble commissioning consortium



Devin Cobleigh-Morrison

to be premiered in 2024, engaged in multiple honors-based events and concerts, and will take part in two more world premieres for wind quintet and horn ensemble in the upcoming months.

Hua Hua reports that the Junsahan District's Student Symphony Orchestra's "Little Conch" horn ensemble won the China Cup at the 16th China Wind Music Team Performance competition, with their performance of *Jasmine Flower*, and received the title, "Excellent Orchestra!" The students all study with Teacher Hua, and are from a rural school in Shanghai. As the highest quality wind music performance platform in China, the Wind Music Carnival is in its 16th season, and attracted the largest number of participants ever – a total of 140 youth wind music teams from all regions and groups across the country.



Little Conch Horn Ensemble

Thomas Jöstlein (associate principal horn, St. Louis Symphony Orchestra and IHS Lifetime member) and his wife, **Tricia Jöstlein** (longtime SLSO sub, former Omaha Symphony Principal), made their first recording as a couple. Produced by **Randall Faust**, who introduced them years earlier at Interlochen National Music Camp, they recorded three of his original compositions, plus all the works in the Marvin Howe *Solo Hornist* collection of art songs, all published by Faust Music, accompanied by Yeon-kyung Kim on piano. James Land (Western Illinois University Tuba professor and recording engineer) handled the technical aspects. The CD and videos will be released early next year. Thomas also finished the next duo in his complete Brahms symphonies series for Cherry Music. The fourth symphony duo is to be released in February (the third is available now; see Book and Music Reviews).



Thomas and Tricia Jöstlein with Yeon-kyung Kim

Shaka Marko Lwaki performed in the US premiere of his composition *Beethoven in Kenya* with the Montgomery (AL) Symphony Orchestra. This orchestral work features the iconic themes from Beethoven's Symphonies 1-8, interspersed with authentic traditional dance rhythms from communities in and around Nairobi, Kenya. The piece was composed in 2020 to celebrate the 250th anniversary

of Beethoven's birth. Other section members included MSO hornists **Brenda Luchsinger**, **Michael Stutheit**, and **Sallie Brock**. Several Alabama State University percussion students were also featured in the performance. Shaka is currently in his sophomore year at Alabama State University, studying horn with Brenda Luchsinger and composition with Adonis Gonzalez-Matos.



Shaka Marko Lwaki

Black Moon Trio (Parker Nelson, horn; Jeremy Vigil, piano; Khelsey Zarraga, violin) premiered *Water(color) for the Soul* in May 2023, as part of their residency program in partnership with Brushwood Center at Ryerson Woods, the Captain James A. Lovell Federal Health Care Center, and Healthy Minds Healthy Bodies in Lake County, Illinois. Over the course of six weeks, Veterans from the At Ease: Nature and Art for Veterans & the Military Community program at Brushwood Center, participated in graphic score composition workshops that lead to the creation of eleven original pieces of music that were performed and recorded by Black Moon Trio. Chicago author Michael Tyler's collection of poetry, *Sow the Seeds: A Composition in Verse* – specifically the poem “Water for the Soul” – provided the thematic framework for veterans to compose works about their experiences in nature and their personal connections with one another. Members

from Heeyoung Kim's Botanical Art Academy guided participants in painting their scores with watercolors. The residency culminated in a pop-up exhibition at The Brushwood Center Gallery open to the general public, where audiences could view and listen to the works created throughout the project. blackmoontrio.com/programs/watercolor-for-the-soul.



The Black Moon Trio and Water(color) for the Soul participants

CorCorps presented its sixteenth ChristmaHanukwan-Stivus concert in December at McHenry County College in Crystal Lake, Illinois. Along with a mix of pops, Fripperies, and seasonal favorites, the program featured *Legend of the Sleeping Bear* by Eric Ewazen and three pieces by James Naigus – *White Mountain Fanfare*, *Harvest Light*, featuring **Jen Souder** as soloist, and *Polaris* with Molly Sedivec on keyboard. CorCorps, a Northern Illinois horn choir, was founded in McHenry County living rooms in 2005 and became a full horn choir in 2006. The group's current and alumni roster lists more than 70 local players, ranging from high school age to – well – older. A spring 2024 concert is scheduled for April 20th. Contact **Russ Henning** at rhenning@mchenry.edu

James Boldin and the University of Louisiana Monroe Horn Studio hosted **Matthew Reynolds** from the University of Oklahoma in September for a recital and masterclass. Professor Reynolds performed music by Madeline A. Lee, Buyanovsky, Mozart, and Fanny Mendelssohn Hensel. In October, Professor Boldin performed recitals at the University of Louisiana Monroe, Arkansas State University, and the University of Central Arkansas. The program included music by Lauren Bernofsky (*Two Latin Dances*), Edith Borroff (Sonata for Horn and Piano), Shanyse Strickland (*When I'm Older*), and Anthony Plog (Horn Sonata). James thanks his collaborative pianist, Justin Havard, and his hosts, **Juli Buxbaum** at Arkansas State University and **Brent Shires** at the University of Central Arkansas.

Angelika Kirchmeyer writes: I am a lifelong amateur horn player. I played in local symphony orchestras, symphonic wind bands, and brass and woodwind quintets. My horn has always been my connection to the universe and my way to understand the world. After a cancer diagnosis, and a year-long break from playing, I found the sheer weight of the instrument left me depleted. One night, after playing Brahms's *Requiem* in concert, I realized that coming home in tears from exhaustion was not a

tenable solution for my future. Instead of trying to get back what I had lost, I made a bold decision: I started playing the trumpet. This new instrument filled me with hope and marked a true new beginning. In less than a year, I've made significant progress playing trumpet. The horn will always be my soulmate; but life is change, and in it, lies opportunity. My hope is that this reaches someone that has traveled the same path, to give someone else a ray of hope.

Gabriel Radford, after returning to work in 2022 as third horn of the Toronto Symphony Orchestra following embouchure dystonia, is preparing to launch a network of professionals dedicated to illuminating a path to recovery for professional musicians experiencing embouchure dysfunction in its many forms, including a range from minor annoyances to multi-year embouchure dystonia. The Embouchure Project (TEP) will be free and confiden-



Gabriel Radford

tial, providing the choice of access to high-quality, experienced, and knowledgeable practitioners, including psychologists, physicians, retainers, and pedagogues. Founding members include Noa Kageyama, Dr. Xenos Mason, Bronwen Ackermann, and Gail Williams. A podcast and social media will help explain Embouchure Syndrome and propose potential treatments. Contact theembouchureproject@gmail.com.

Obituary

Ronald Lemon (1937-2023)



Ronald Lemon

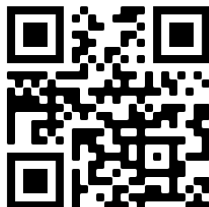
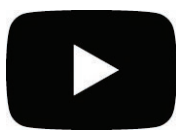
Punto Honoree Lynn Ronald "Ron" Lemon died in Canyon, Texas, where he had taught at West Texas A&M University from 1976 to 2008. Over the years, he contributed to music and music education, principally in West Texas. He grew up in Lubbock and attended Texas Tech University, then joined the US Navy Band in Washington DC, followed by the New

Orleans Philharmonic and the Mobile (Alabama) Symphony. Returning to Texas Tech, he completed an MM degree and taught at Emporia State University in Kansas before settling in Canyon. He also played in the Lubbock Symphony, the Amarillo Symphony, the Brevard Music Festival Orchestra, and the New Hampshire Music Festival Orchestra. He was honored with the Punto Award in 2012 in Denton, Texas.

continued



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IHS on Social Media:
<https://linktr.ee/hornsociety>



Event Reports

Indiana University Summer Natural Horn Workshop Reported by Richard Seraphinoff

The Indiana University Summer Natural Horn Workshop took place in June 2023, attended by 10 horn professors, university students, and amateur players. In addition to director **Richard Seraphinoff**, **John Manganaro** joined us as guest teacher, and performed a number of solo pieces

for the participants. Everyone played in the daily masterclasses with fortepiano, and all received private lessons and coaching from both teachers. This annual workshop is a chance to spend a week immersed in the technique, literature, and history of the natural horn.



IU Summer Natural Horn Workshop participants



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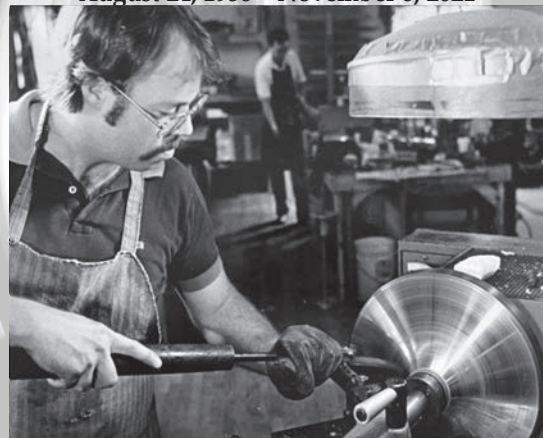
Lawson Brass Instruments™

With sadness we announce the passing of Bruce Lawson and Paul Lawson. Two of the greatest designers and builders.

Bruce Lawson
September 30, 1952 - July 27, 2021



Paul Lawson
August 24, 1958 - November 8, 2021



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Correspondence

On Wooden Mouthpieces

My father, Ward O. Fearn, was the inventor of the wooden mouthpiece. As a kid, I spent a lot of time with my father in his workshop as he perfected his design for the mouthpieces. We would get periodic shipments of exotic woods at our house. The bundles were as heavy as if they were metal, and I can still remember the wonderful odor of those blanks of wood, which became especially strong as he machined them. Needless to say, he had to use a metal lathe for fabrication. One of his books (*Exercises for Flexible Horn Playing*) is still in print, and I get the royalties from it now. It is not a lot of money, but it is a great reminder of the work that he did.

My father went to Curtis and was hired directly by the Philadelphia Orchestra in 1940. He continued with them until the late 1960s when he retired and took a couple of artist-in-residence positions around the world. His final years were at Rollins College, near where he settled in Florida. He died in 1985 at age 66.

My father wanted to see if a wooden mouthpiece would provide a richer sound. He was pleased with the result. He made a few for Philadelphia Orchestra horn players, and for some of his friends in other orchestras. With good feedback from those players, he decided to patent the idea and introduce the wooden mouthpiece as a product. He enlisted the aid of a mechanical engineer, the Dean

of Engineering at Swarthmore College. They needed to quantify the increased vibration of the wood versus metal. One preliminary test they did was at our house. They used a phono pickup to measure the vibration level, etc. My father lay on the floor so that the tonearm could reach his mouthpiece as he played. The final measurements were made in a lab at Swarthmore. I think that data was part of the patent application.

Making them one at a time resulted in durable and consistent mouthpieces. But when ramping up for production, it was found that the reject rate was too high, since the lathe operators did not have a feel for how to make the thin-walled stem of the mouthpiece. The result was mouthpieces that were inconsistent and prone to cracking. My father used various sealants to see if that would help the cracking, but those changed the characteristics too negatively. I believe the best finish was a thin coat of lacquer, but I am not sure of that. Even his handmade version would eventually crack. After a few more years of experimenting, and even trying composite materials, he decided the idea was impractical.

I doubt that any are still in use. I have a tuba mouthpiece he made, which was never used. My cousin has several different ones, for trumpet, trombone, and horn. They are beautifully crafted and still look new.

– Doug Fearn

Octave Designations in The Horn Call

Dear Editor,

Please consider changing *The Horn Call* octave notation to scientific pitch notation (SPN), also known as international pitch notation or American standard pitch notation. The magazine's current octave notation uses a combination of uppercase letters, lowercase letters, subscript prime symbols, and superscript prime symbols [Editor's Note: see page 6 for the current Guidelines for Contributors]. In contrast, SPN uses a simple, uniform notation to distinguish the octaves: The note name is followed by an octave number, such as C0, C1, C2, C3, C4 (middle C), C5, C6, and C7. Subscript numbers are sometimes used: C₃, C₄, C₅, and so on. SPN is easier to read than the current notation, as one does not have to distinguish between uppercase C and lowercase c (especially problematic in hand-

writing), or count the tiny, stacked, superscript prime symbols. SPN is easier to write, especially in combination with accidentals.

SPN is easier to say. In an online instructional horn video that I recently watched, I heard the presenter identify specific notes by saying "C three" and "G five," and the meaning was immediately clear. In comparison, there is no good way to verbalize the current notation. SPN is widely used, appearing in many online sources, publications such as *Journal of Music Theory* and *Music Theory Online*, and on the tuner screen of the most popular music app in the App Store.

I believe this notation change would benefit your readers, your authors, and possibly even your editorial staff.

– Steve Eddins, Milford, Massachusetts, USA

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Corrections to the Biography of Composer Wan-Yun Liang in the May 2023 Issue

The biography of composer Wan-Yun Liang on page 81 of the May 2023 issue was inadvertently published with some errors, and without proper credit for the translation. We apologize for this oversight. The following is a corrected version, with many thanks to Dr. Katy Ambrose at the University of Iowa and her doctoral student Yi-Hsun Tang for bringing this to our attention.

Wan-Yun Liang, translated by Yi-Hsun Tang

Wan-Yun Liang is an emerging female composer from Taiwan. After years of arranging for wind ensembles, she made her debut in writing for solo brass instruments in 2018. Her piece for the Euphonium and Wind Ensemble, titled *Once in a Blue Moon*, drew immediate attention and praise in the music market. This original work was published the following year by Cimarron Music Press.

Once in a Blue Moon was chosen as the designated piece for the Euphonium Performance Competition for the Student Division at the Leonard Falcone International Euphonium and Tuba Festival in 2020. It also received recognition as a designated piece at the Southwest Regional Tuba Euphonium Conference in 2022 for the Euphonium student division, making her the first person from Taiwan to receive this honor.

Following this success, Liang received an increasing number of requests to commission music for various Taiwanese wind chamber music groups and soloists. She has composed over fifty original wind music works for various instruments since 2018, including solo pieces, concertos, ensembles, and wind orchestra works. Her compositions have gained international recognition and are frequently featured in concert programs. Notably, her euphonium composition, *Four Psalms*, premiered in the United States by Denson Paul Pollard, a bass trombone player from the Metropolitan Opera Orchestra in New York. The principal tuba player of the Oakland Philharmonic, Tak Chun Lai, also performed this piece in the same year. *Four Psalms* was recently selected as the designated piece for the Northwest Regional Tuba Euphonium Conference solo competition for the Artist solo Tuba Division in 2024.

In 2022, Liang's works *Concerto for Euphonium and Meteoroid* for horn and piano were chosen as designated pieces for the 2023 ABRSM examination. Following that, in 2023, her composition *Romance for Horn and Piano* received Honorable Mention in the 2022 International Horn Society composition contest.

Wan-Yun Liang's works have garnered international attention and acclaim, and her wind music compositions have become designated repertoire in national student music competitions. She remains active in the music industry, exploring numerous composition styles. At the end of 2022, she began working on a creative album titled *Kaleidoscope*. In addition to solo compositions that have gained widespread recognition in recent years, she composed a new euphonium solo, *Pioneer of the New Land* at

Sea, inspired by the poem "Compass" by the great Taiwanese poet Mr. Bai Di. The poem depicts Taiwan's progressive development from an island-like state to establishing a foothold in the global arena. The CD also features a euphonium solo work called "Hakka," displaying not only a pastoral solid style but also using motives from various Hakka ballads as material, adapting and developing them with the hope of achieving widespread popularity. The album introduces the simplicity and qualities of Taiwanese native music.

Her album consists of brass compositions, as well as solo clarinet and saxophone works, encompassing styles ranging from funny, poetic, and rhapsodic to jazz and blues. The album was released in September 2023 and is available on Spotify and Apple Music.



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100 Years of the Geyer: Carl Geyer and his Innovative 1923 Horn

by John Ericson

This article is based on a series titled “Geyer Dreaming,” which was posted on the Horn Matters website in six installments between December 2022 and March 2023.

In 1923, “after much experimentation,” Carl Geyer (1880-1973) is reported to have made the first example of what we today call a “Geyer style” double horn.¹ Without question, today the Geyer style model is the most in demand horn in the US market. And as 2023 marked the

100th anniversary of the design, Geyer is worth a closer look. Compared to other early and lasting double horn designs – the Alexander 103, the Kruspe Horner model, and the Schmidt – the Geyer is the newest type by some 20 years.

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**Without question, today the Geyer style model  
is the most in demand horn in the US market.**  
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Introducing Carl Geyer

A native of Germany, at age 15 Carl Geyer began an eight-year apprenticeship to an instrument maker in Markneukirchen, a town long known for its instrument makers. By age 23 he was experienced in the craft and saw an advertisement in Leipzig for work as an instrument maker in Chicago.² He decided to follow the opportunity, entering the United States in April of 1904 to work for the firm of Richard Wunderlich. Geyer became a naturalized US citizen in 1915.

In those early years, Geyer built single horns and double horns with the Schmidt-style piston thumb valve. Wunderlich retired during WWI, and Geyer took that opportunity to set out on his own, operating by 1918 at 218 S. Wabash Ave.³ During WWII and after the war, when he was in Chicago, Milan Yancich (1921-2007) spent many hours with Geyer in his shop. According to Yancich,

Musicians began to try the Geyer horn and they discovered a French horn of superior quality. By listening to a person’s tone quality and the manner in which he performed, he was able to construct an instrument that fitted that individual’s needs. Perhaps this is one of the reasons why Geyer’s horn[s] have been so popular with his clientele and the reason why today a Geyer horn is considered a collector’s item.⁴

Milan Yancich offered the following introduction to Carl Geyer.

Geyer was a man of slight build, lean and with no trace of fat on his body. He was physically powerful. There were times

when he asked me to take over a task in his workshop. He seemed to be able to work effortlessly at a job that I strained and quickly tired from in the same endeavor. His formula for good health was eating oatmeal every morning for breakfast and it had to be prepared a certain way. ... I once asked him why he thought oatmeal was good for one’s health. He came up with the old line that “Horses are strong because they eat oats.”⁵

One thing you might wonder by this point is did Geyer play horn? According to Yancich,

He learned to play some trumpet and he was able to get a few sounds out of a horn; it was his tradition to always play the first few notes on a newly made horn. I had the privilege of testing many of the new horns that he manufactured. In those days of World War II, I never missed the opportunity to visit him when I came into Chicago from Ft. Sheridan [where Yancich was stationed]. It was to be the beginning of a long and meaningful friendship. ... Despite some political differences, Carl and I trusted each other about many things. Several years after the war was over, and I had become a member of the Chicago Symphony, his workshop became like a haven, a refuge, my second home.⁶

Geyer Serial Numbers

It should be highlighted that Geyer had a system for serial numbers. As related by Tom Bacon in his Horn Planet website,

Over his lifetime, he made about 1,400 horns, but never did he complete more than one on the same day. It wasn't until the day my horn was finished that I noticed Mr. Geyer's interesting way of numbering his instruments. He finished work on my horn on April 9, 1963. The inscription on the bell was: Carl Geyer/Chicago/4963⁷

A Geyer style Geyer double horn exists with the serial number 223. The system would suggest that it was completed in February of 1923. Where this fits into the experiments that developed the design is unclear, but for anyone with an early Geyer double, you should give that serial number a look; it could further help pin down the year that the design was perfected. But presently available information points to 1923, and we will look closer at that 1923 horn shortly.

Geyer Looks Back in 1972

According to a July 12, 1972, interview included in a 1975 research project by Gary Gardner Fladmoe, "The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke," Geyer reported that he had changed the design of his double horn "by the mid-1920s."⁸ Fladmoe summarized their conversation as follows.

Geyer's design was unusual in that he located the change valve after the main valve section instead of in its customary position ahead of the valve section. The valve was operated by the thumb by means of a long rod which connected the thumb key to the valve by bridging the main valve section. Geyer believed the design offered two advantages over the traditional placement of the change valve. Placing the valve after the main valve section simplified the overall design of the horn by eliminating some of the coiling of the smaller tubing. Geyer also believed that the design made the instrument less crowded in the area ahead of the valve section and provide the player with increased leverage in the operation of the change valve.⁹

Fladmoe then turned to the issue of the Knopf horn being of the same design.

At about the same time that Geyer placed this design on the market, Knopf, a German manufacturer introduced a horn of

almost identical design. Geyer maintained that Wunderlich, who had observed Geyer working on the design while he was still at Wunderlich, had taken the idea to Knopf upon a trip to his native Germany.¹⁰

So, the roots of the design date to before World War I. But an important question remains ...

Who Held the Patent?

Continuing with the Fladmoe narrative,

Geyer applied for a patent on the design, but probably because the Knopf instrument was in production, calling Geyer's claim on the design into question, the patent was not granted. ... Instead of seeking patents, Geyer's approach was to indicate that he had applied for a patent on the new design.¹¹

In short, the design was not patented by Geyer or by Knopf. As Jonathan Ring commented, "Many of the large German firms like Kruspe, Alexander, and Schmidt took out patents on their designs for a period of time. I find it interesting that Knopf did not patent the design in question, possibly because it was actually Geyer who came up with it as he suggests in the [Fladmoe] thesis. I'm not sure we will ever actually know the answer for sure."¹²



The Two Geyer Shops

Ever visit a horn makers shop? I have been fortunate to visit several, but never the shop of Carl Geyer. Fortunately, Milan Yancich and Thomas Bacon both have stories that vividly paint the picture of his original shop and the later shop. Most of Geyer's horns were produced at 218 South Wabash Avenue in Chicago, as he was here the longest, from ca. 1918-1955. Yancich recalls,

Painted on his shop door was the sign Carl Geyer – Horn Maker. The anteroom to his shop had a showcase displaying such items as mouthpieces, mutes, oil, cases, and instruments. Pictures of famous horn players hung on the walls. His desk was littered with hundreds of unanswered letters and hanging on a peg above the desk was a hunting horn ...

An odd assortment of tools covered three work benches. Only Geyer knew where to find a tool in that disorder. The yellow flame of his torch burned from morning to night. Many a visitor had the sorry experience of burning his coat or jacket while engrossed in Geyer's work. Over in one corner of the shop sat the machine lathe. Although most of his work was done by hand, the lathe was an indispensable tool, for on it he turned out mouthpieces for countless hundreds of performers, both French horn and trumpet.¹³

We'll return to the topic of mouthpieces. Resuming the description of the shop itself,

In the rear of the shop was a cold buffing machine for polishing instruments. Beyond that was a small room which contained a wash basin. We called this room the Cellar – here we kept such staples as bread, butter, and coffee. Cups hung on pegs – enough to accommodate extra guests. There were also two ten-gallon crocks. One crock held acid for cleaning metals The other crock contained liquid of another sort. This was the alcoholic-type used for emergency medical and entertainment purposes.¹⁴

That *second*, medicinal crock would have been rather handy during prohibition, 1920-33! Yancich then describes his typical working day.

Geyer's talent for repairing and improving instruments gained him such a reputation and kept him so busy that time was of the essence in his shop. His day began at 7:00 a.m. There were very few days he left his bench before 7:00 p.m. Yet, whenever a customer came into the shop, especially if he were an out of townner, Geyer always laid aside his work to visit.¹⁵

Geyer is quoted on the IHS website saying that each horn took three to four weeks to build.¹⁷ But he could go faster in certain situations. Yancich left the Chicago Symphony



Ethel Merker and Carl Geyer in his shop.¹⁶

to play in the Cleveland orchestra, but his contract was not renewed after one season.¹⁸ Continuing the story,

After my adverse Cleveland experience, I returned to Chicago and it was then I discovered the true measure of his friendship. My horn was stolen from my automobile in 1953. When I telephoned Geyer about the tragic event, tearfully explaining my predicament, he calmed me by saying, "Don't worry, I will make you another in a week." He was true to his word. He put aside all his other work, he closed his shop to all customers, and after a frenzy of activity and work, he presented me with a new horn. It was a work of dedication and love.¹⁹

Yancich further elaborates that "What always impressed me about Carl Geyer was his genuine interest in the person playing the horn, no matter whether that person was amateur or professional."²⁰ Geyer turned 75 in 1955! Perhaps in relation to that, in 1955 he sold his *business* to the Kagan & Gaines Music store. He then continued to *build horns* in a small shop in the back of their location at 228 South Wabash Avenue until he retired in 1970 at the age of 90! This arrangement suited Geyer, giving him freedom to keep building well past any typical retirement age. As a high school student, Thomas Bacon was looking for a new horn but could not find what he wanted. At that point he was told by his band director to "go to Kagan and Gaines downtown, ask for Joe, and tell him you want to meet Mr. Geyer. If they're not too busy, maybe he'll take you back to Geyer's shop."²¹

In short, the design was not patented by Geyer or by Knopf.

Continuing his story as shared on his Hornplanet website,

If I had been a string player, I would have known that Kagan and Gaines was the place in Chicago to go for instruments, accessories, and repairs. And Joe, it turned out, was the guy who worked the front of the store and took care of Mr. Geyer's business. Carl Geyer, German born and living in the United States since 1903, had somehow become affiliated with Kagan and Gaines as a maker of horns. And tucked away back in a forest of dust covered string basses was the small workshop where this elderly artisan made "the best French horns in the world."

He spoke with a thick German accent and had a sparkle in his eye that enchanted everyone who came into his shop. He was surprised to be visited by such a young player, he was used to dealing with all the pros from the Chicago Symphony and any visiting orchestra that came to town. Seldom did young students come to him wanting to try out one of his horns. He must have been amused by the chubby little high school kid that had come to visit, so he took pause from his work to introduce me to his latest creation.²²

Of trying that horn Bacon recalled,

What happened then was a feeling that could only be described as love. The horn played like a dream, had the most velvety smooth sound I had ever produced on any instrument. I knew that I had found what I was looking for and told Mr. Geyer so. I asked if I could buy one of his horns. He said that he had a lot of orders to fill, but if I would wait six months he would make one for me.²³

As to the shop itself, Bacon paints a vivid picture.

At the time, Mr. Geyer was 83 years old, and his shop was extremely disorderly. It was a tiny room with high ceilings. Brass tubes, leadpipes, old horns and horn parts, valve casings, tools, mouthpieces, and lots of other things lay about in seeming disarray. I never once saw him use a more sophisticated measuring device than a frayed and dirty old piece of string that had several marks on it indicating different lengths. He would take a valve mechanism (which he called "die Maschine"), and

solder onto it various little tubes which he extracted out of the mess surrounding him. He would eyeball the curves in the tubes he had to shape, and with an air of disdain for "modern" engineering and construction practices, he would instinctively put together, with remarkable consistency, an instrument that was also a work of art. When, on occasion, an instrument turned out with bad notes or a stuffy tone, he seemed to know intuitively where the trouble lay, and would simply take off the leadpipe or valve mechanism or whatever, replace it with another, and presto, the horn was made well.²⁴

So that is what things looked like in 1962-63. That is really part of the magic of the Geyer horn today, one man making artist quality horns in his own small shop, largely to a design he had created, for a lifetime.

The Original "Custom Horn Maker"

Within the US, Geyer created a market that survives today, the custom horn made by the lone maker or very small shop. One question sometimes raised in relation to custom horn makers in general is this: are they just assembling parts? What makes a custom horn from a small or individual maker better than buying those same parts assembled at a factory?

Most typically today, brass instruments are made in a factory setting. The largest makers may have hundreds of employees, most of whom specialize to at least some degree in certain steps in the production process. And being a large shop, while they would certainly buy the tubing and other sheet metal and shapes, those big makers typically do everything else; they braze the valve sections, spin the bells, make all the various parts, and bring it all to completion.

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**That is really part of the magic of the  
Geyer horn today, one man making artist  
quality horns in his own small shop...**  
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Some horn makers are smaller, but are still shops with multiple employees. Depending on their skillsets and how far they want to take it, those makers could make it all, but may choose to buy bells and/or valve sections from shops that specialize in making bells and valve sections. Not to mention other parts such as the small, second valve tubes and braces may be purchased.

A side point worth mentioning is that smaller makers typically don't make nickel silver horns. Nickel silver is more difficult to work with and to obtain in smaller quantities. Then we get to a one-man shop like Geyer. He did *not* do it all. In short, his horns were custom horns, but some key parts were purchased.

Returning to the descriptions of his shop, he certainly

had some space to spread out and work. He did have a lathe for making some parts and mouthpieces, and a buffing machine to bring instruments up to their final finish. But he did not have a giant lathe to spin bells, or all the equipment needed to build and braze together a valve section, for example. Those parts were purchased, but Geyer did personally make many key parts of his horns. He certainly was set up to make all the tapered tubing on the horn before the bell tail. That would include especially the critical lead pipe and first branch tapers. Either of those two parts, not made very well, will leave a horn playing poorly.

In addition, you have bracing on the horn that is not just there for bling! It takes makers years to figure out optimal bracing placement for their products – it can make a huge difference. Over time, if you look at older and newer instruments by custom makers, you will see some evolution of this design element, and likely other elements as well. There are many small details that can make a huge difference, and eventually that is what separates a custom horn from a factory horn.

The Innovation of 1923

Of the innovative 1923 horn design, Yancich writes:

Simplicity of design was the feature that struck the eye of the player viewing it for the first time. The tone quality of the horn, both in brightness and richness, was due to Geyer's selection of the finest imported brass....

During those many years with the Wunderlich firm, Geyer made horns designed on the Schmidt model horn and those horns were called Wunderlich horns. Eventually Wunderlich returned to Germany with the newly designed horn that Geyer had built. The horn was then manufactured by the Knopf firm of Germany and also called the Wunderlich horn until the death of Wunderlich. Europeans know of the design to be the Knopf model, but Geyer insisted that he had invented the design; because of the patent laws in the United States there was no way he could protect his horn. This particular designed instrument has now become the most popular of all French horn models. It is used by practically all the major horn manufacturers in the world.²⁵

The very next sentence in Yancich's book might then surprise you: "I was surprised when Geyer affirmed the Schmidt horn, even with its awkward piston valve, was the greatest horn ever designed." However, the market today would confirm that the 1923 Geyer design was in fact the greatest double horn ever designed. Especially among higher level orchestral players in the United States, it is absolutely the dominant design today.



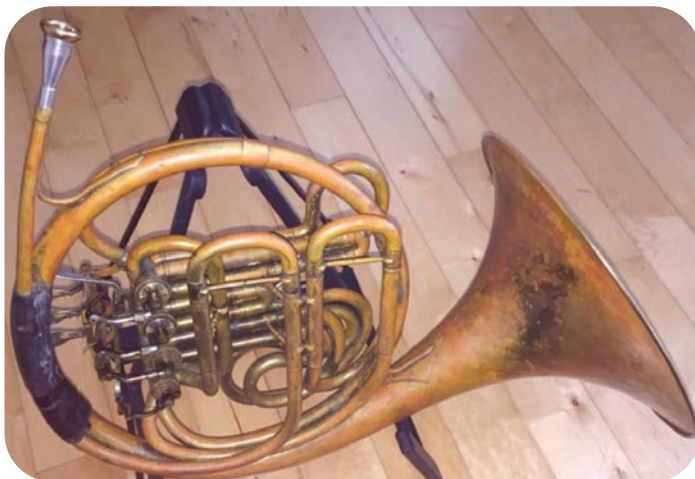
Geyer horn #223.

A Closer look at Geyer #223

As previously mentioned, a Geyer-style Geyer horn with a serial number of 223 exists – which should date to February of 1923. This horn was previously in the collection of Vince Kavalovski and is currently owned by John Wunderlin.²⁶ It will serve as a good model to look at in relation to how these were built, with the final photo showing the horn after restoration by Ron Pinc.

As indicated already, to build a horn there were two very key parts Geyer had to purchase: the bell and the valve section. While, to a point, bells are bells, as this horn was a new design, he would have had to share some information about what he was doing with his valve maker in Germany to have this exact valve section produced. While only speculation, this could be yet another source of how Knopf learned of the new design.

What is especially interesting about horn #223 is that it has what we would think of as a Knopf style body. Today we conventionally think of true Geyer horns having a straight profile across the four valves, but this one has the curved crook out of the first valve. In any case, though, Geyer did not make that valve section himself; that came from a third-party maker. Note the layout of the tubing on the back: this is the iconic layout that defines the Geyer/Knopf wrap.



Geyer horn #223, reverse view.

Of some importance is the bracing pattern, and on a new horn design this would likely not have been the final, optimal version. Some braces would have been custom made and some would have been purchased. On this specific horn, all the nickel silver parts were likely purchased rather than personally made. Turning to the bends in the tubing, all the larger bends he of course did, and he could make the 1st and 3rd F horn valve slides as well (although perhaps they were purchased). But the small crooks like on the 2nd valve slide, those were almost certainly purchased, as were the bows of all the other tuning slides.



Geyer horn #223, engraving.

You will notice that horn #223 is essentially all brass. As mentioned earlier, brass would have been easier for him to obtain in smaller quantities, and building in all brass became over time part of what makes the look and feel and magic of a traditional Geyer-style horn.

How Does #223 Play?

The current owner of Geyer #223, John Wunderlin, reports that the horn has a very narrow bell throat. Also, quoting him, "The horn has terrific intonation but it tends on the flat side."²⁷ Geyer made horns for a long time. The design evolved due to improvements and adjusting things in relation to the purchased parts available to him. Keep in mind also, each horn was a custom order, made with a specific individual in mind. He did not sell a one-size-fits-all horn; every horn was made to suit a specific buyer; every instrument was a little different.

Returning to the topic of what was unique about the innovative 1923 Geyer double horn design, it is very open around the valve section. In recent work on a Kruspe and a Patterson Geyer, the author had the three valve levers off both horns (putting dimes on one and taking dimes off the other). The Kruspe, with that tube between the valve section and the bell tail, was quite a chore to fit things back into place. On the Geyer, it was a breeze. He must have



Geyer horn #223, after restoration by Ron Pinc.

really appreciated this compared to building and repairing the Schmidt style horns he constructed prior to 1923. Furthermore, the thumb valve position and action really are much better on the Geyer than on many (if not most) designs of the time.

Carl Geyer: The Mouthpiece Man

Geyer recognized that the horn was only part of the equation; you needed a good mouthpiece to go with it. According to an article of the same title by Milan Yancich, he earned a reputation as being "the mouthpiece man."²⁸

Geyer understood that he needed to control the entire system to give the best result for his customers. He knew that he could make a great horn, but if someone played that great horn with a so-so or bad mouthpiece (or a mouthpiece otherwise unsuited to use with his horns), they would be disappointed.

The mouthpiece needs to match the horn. Part of his genius was that Geyer developed his mouthpieces to not only match his horns, but also to match the individual players he made them for. As Tom Bacon learned firsthand, when he bought his Geyer in 1962-63:

I knew that I had found what I was looking for and told Mr. Geyer so. I asked if I could buy one of his horns. He said that he had a lot of orders to fill, but if I would wait six months he would make one for me. And with a sidelong glance at the old, beat-up mouthpiece I was using he added, "I will make new mousepiece for you too."²⁹

Milan Yancich recalled:

Geyer's mouthpieces, like his horns, were never mass-produced. Each French horn and mouthpiece was made to fit the individual's needs and purposes....

Although Geyer's main forte was the manufacture of French horns, he always

had an intense interest in designing and making mouthpieces for musicians. In my own case he spent countless hours trying to help me improve my playing by making the correct mouthpiece. Carl Geyer met the challenge of making and improving mouthpieces with an intensity that always awed the lucky recipient, especially if the mouthpiece fit the individual's need.

Turning out a mouthpiece on a machine lathe might take an hour's time, but then the real work began with testing of the mouthpiece. Hour after hour is spent making adjustments for faulty notes, for intonation problems, for tonal discrepancies, and for other idiosyncrasies that might arise. Sometimes all his work came to naught because of an error in judgment like drilling the opening or backbore a shade too much or by making the rim too thin, etc. What did he do when he failed? He started over again! No wonder so many of our nation's hornists hold Mr. Geyer in such high esteem.³⁰

There is more in the Yancich article about specifics of designs used at the time, but above all Geyer was clear about how the mouthpiece and the leadpipe were essential parts of the system. Yancich reported that "Mr. Geyer states that the first twelve inches of the mouthpipe in conjunction with the mouthpiece spells the secret of tone production at its best."³¹

Yancich also reports that Geyer designed some of the mouthpieces that were produced by other makers.

Most of the stock mouthpieces manufactured in the United States were designed by Mr. Geyer. The Conn No. 1 and the Conn No. 2 mouthpieces were designed for a German friend craftsman employed by the C.G. Conn Company. The Reynolds Company manufactured a mouthpiece that was originally designed by Geyer for Max Pot-tag, then its representative. The Holton-Farkas model mouthpiece was designed for Farkas by Geyer. The "MY" mouthpieces, specifically designed for me [and manufactured by Alexander] were Geyer products. His influence on the playing community was remarkable and incalculable.³²

Clearly many of the popular mouthpiece designs used today owe something to Carl Geyer, as the very deep and large bore "old school" types made contemporaneously by Giardinelli and others on the east coast have fallen out of widespread use.



Carl Geyer in his shop at the lathe.

Final Thoughts

Famously, Geyer style horns can have a poor high B \flat , which leads to a personal story. During my doctoral studies, my major professor, Michael Hatfield, told me that when he started his professional career, he was playing an original Geyer horn, but he had questions – was it him or the horn? He had Christopher Leuba and Philip Farkas both try the horn. I forget which one said

which, but one said the high B \flat was fine and the other said the horn was unusable and to get another. Eventually he sold it, he just did not have sufficient trust in the high B \flat . This gets to a standard thing I say often to students. When trying a Geyer style horn, test the high B \flat – and if it is not good, walk away. You play high B \flat a lot! You need to have faith in the note.

Why the note can be bad is a quirk of the design that makers have to work out carefully. What is the issue? There are several potential reasons that come up, as Geyer style horns are touchy to build. Once I was talking with a horn maker of Geyer style horns, and I asked about the areas of special concern that I knew of. He agreed those areas had to be made carefully, but the actual problem was elsewhere, and *he would not tell me where!* Which is perhaps as it should be – a real custom horn maker needs to have their professional secrets.

The remaining original Geyer horns out there are getting up in years. There is a conventional wisdom that you might not want to use a horn over about 40 years old as your main, daily driver horn. But some are still in daily use, which is a testament to his craft – a good final thought in relation to Carl Geyer and the 100th anniversary of his great innovation, the Geyer horn.

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**Geyer recognized that the horn was only part of the equation; you needed a good mouthpiece to go with it.**  
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John Ericson is on the faculty of Arizona State University and co-founder of the online magazine Horn Matters. He earned a BM at Emporia State University, MM at Eastman School of Music, and DM at Indiana University. His teachers include Melbern Nixon, Verne Reynolds, and Michael Hatfield.

¹So far as the author is aware, Milan Yancich is the only source to give a specific date for this design. The reference may be found on page 115 of his 1995 memoir, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester: Wind Music, 1995), and also in a 1961 article ("The Carl Geyer Story") in volume 3, no. 11 of *Woodwind World*, — which is the basis of the text in the book, with additional information. As is clear from the source, Yancich knew Geyer very well, presenting a number of fascinating details on his horns and the man.

²Yancich (*Odyssey*, 114) states that Geyer came to the USA in 1903, but the bio in the IHS website gives this date as 1904 (<https://www.horn-society.org/ihs-people/honorary/26-people/honorary/50-carl-geyer-1880-1973>), as does the Geyer timeline that may be accessed in the Horn-U-Copia website (<https://www.horn-u-copia.net/Reference/display.php>, select "Geyer" in the drop down menu). Horn-U-Copia is very specific in fact, that he emigrated on April 13, 1904.

³This information is also from the Geyer timeline found in the Horn-U-Copia site, citing a "WWI draft listing."

⁴Yancich, *Odyssey*, 115.

⁵Yancich, *ibid*, 115-116.

⁶Yancich, *ibid*, 116.

⁷Thomas Bacon, "Carl Geyer - Chicago 4/9/63, A Reminiscence," (<http://www.hornplanet.com/hornpage/museum/articles/geyer.html>).

⁸Fladmoe, G. G., "The contributions to brass instrument manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke," thesis, University of Illinois at Urbana-Champaign, 1975. Hat tip to Jonathan Ring for posting excerpts (in a comment) on the Horn People group (Facebook), December 10, 2022.

⁹*Ibid*.

¹⁰*Ibid*.

¹¹*Ibid*.

¹²Ring, Horn People (Facebook), comment posted December 11, 2022.

¹³Yancich, *ibid*.

¹⁴Yancich, *ibid*, 117.

¹⁵Yancich, *ibid*.

¹⁶This photo of Geyer with Ethel Merker in his shop, and also the photo of Geyer working at the lathe, are from a currently inactive Facebook page, Carl Geyer Horns (<https://www.facebook.com/profile.php?id=100067667670664>).

¹⁷IHS website, *ibid*.

¹⁸Yancich, *ibid*, 183 reprints the actual letter (dated January 28, 1952) from George Szell to Yancich that informed him that the Cleveland Orchestra would "not be able to exercise our option on your services for the next season." The letter elaborates on several specific reasons. His "style of playing ... does not fit into the style of our horn quartet," but more importantly, "I could not see and cannot see any effort on your part to experiment or to compromise in order to match the

other members of the quartet." Yancich does not say it directly in the book, but it seems that the issue was he did not want to switch from his Geyer horn. Thus, he was, to quote Szell, a musical "misfit" in their set up. How well Yancich did or did not blend is an open question, but there was a *perception* that he did not blend, as he was on a different style of horn than was favored by Szell.

¹⁹Yancich, *ibid*, 117-118.

²⁰Yancich, *ibid*, 118.

²¹Bacon, *ibid*.

²²Bacon, *ibid*.

²³Bacon, *ibid*.

²⁴Bacon, *ibid*.

²⁵Yancich, *ibid*.

²⁶The photos of Geyer #223 were provided by John Wunderlin, reproduced here with permission.

²⁷Wunderlin, email to author, December 20, 2022. The overall pitch level issue the author found very interesting, as his Geyer single F horn also is built on the flat side.

²⁸Yancich, "Carl Geyer — The Mouthpiece Man," *NACWPI Bulletin* volume 10, no. 3 (March 1962), 16-19.

²⁹Bacon, *ibid*.

³⁰Yancich, "Mouthpiece Man," 16.

³¹Yancich, *ibid*, 18.

³²Yancich, *Odyssey*, 116. However, Farkas stated (see Nancy Jordan Fako, *Philip Farkas and His Horn*) that he came up with the design of the classic Schilke (block letter) FARKAS MODEL mouthpiece in 1949, after much experimentation, working with Schilke on the design since 1947. It was of course better *marketing* to say it was his personal design, but likely both accounts are true, because Farkas obviously did play a mouthpiece of some sort before working with Schilke on his design, and as a Geyer-playing professional hornist (from the start of his career in 1933!), he would almost certainly have used a Geyer mouthpiece all the previous years. Farkas likely refined a Geyer design he had been using to arrive at the 1949 FARKAS MODEL, thus it owed a debt to Geyer. It is all somewhat reminiscent of the story of how the classic Holton Farkas Model horn (developed 1956-58) came to be. Objectively, visually it is an updated version of the Reynolds Pottag Model horn from the 1940s (which he would have been very familiar with, working with Pottag professionally in the Chicago area). However, it was much better marketing on the part of Farkas (and Holton) to say that "It was actually a hybrid horn that had all the good qualities of the Alexander, the Kruspe, the Geyer, the Schmidt, and several others." But clearly the Reynolds horn is quite similar overall to the subsequent Farkas Model horns, and would have certainly been familiar to Farkas as a basis for the Holton product.



A Notable Brazilian Work for Horn: The Concertino by Antônio de Assis Republicano

by Waleska Beltrami

My main research subject as a horn player is the Brazilian repertoire for horn and piano. It may seem an obvious choice for a Brazilian horn player and university professor, but access to these scores is limited because most of them are in personal or manuscript archives, making it difficult even to recognize their existence. In my article in the May 2022 issue of *The Horn Call*,

I wrote about the first Brazilian work for horn and piano, the *Canto Elegíaco* by João Octaviano Gonçalves. This article highlights the first Brazilian work for horn and orchestra, the Concertino for Horn in F by Antônio de Assis Republicano (1897-1960). Hopefully this information will inspire horn players everywhere to explore works by Brazilian composers and add them to their repertoire.

The Composer

Composer, conductor, teacher, and bassoonist Antônio de Assis Republicano was born in Porto Alegre, Rio Grande do Sul, on November 15, 1897, and died in Rio de Janeiro on May 26, 1960. He studied bassoon at the Instituto Nacional de Música do Rio de Janeiro – now the Escola de Música da Universidade Federal do Rio de Janeiro – and graduated in composition in 1924 with honors.

Besides composing, he also dedicated himself to teaching music as a professor of counterpoint and fugue at the Conservatório Mineiro de Música in Belo Horizonte and later as a professor at the Instituto Nacional de Música in Rio de Janeiro. He was the

author of several didactic and theoretical books, a composition treatise, and the orchestration of the Brazilian National Anthem, made official by Federal Decree in 1942.

Villa-Lobos was a great admirer of Assis Republicano

and once stated that Republicano was one of the most talented Brazilian composers, for being equipped with abundant technical resources and a spontaneous and pleasant phrasing.

Although not considered an exponent for Brazilian musicologists, Republicano, who was a founding member of chair n.33 of the Brazilian Academy of Music, was unique for Brazilian horn players for his Concertino for Horn in F.

Villa-Lobos was a
great admirer of
Assis Republicano...

The Work

The Concertino for Horn in F was dedicated to professor and horn player Rodolpho Pfefferkorn and is dated July 24, 1938 according to the manuscript of the piano reduction by the composer himself. In that year Professor Pfefferkorn was teaching at the Instituto Nacional de Música – now the Escola de Música da Universidade Federal do Rio de Janeiro. It is likely that Professor Pfefferkorn and his horn class inspired and motivated Republicano to write this composition.

The work is very significant for the Brazilian horn repertoire not only for being the first piece of this nature originally composed for the instrument but also for its musical grandiosity and virtuosity. We know that the Concertino is originally for horn and string orchestra, but these scores have not been found and may be lost, leaving us with the

original piano manuscripts by the composer himself.

It is an extensive work, and its structure is similar to the Concertino Op. 45 of 1806 by C.M. von Weber (1786-1826) which is in three parts: Adagio - Andante, Andante con moto - Adagio - con cadenza, and Polacca. Republicano's Concertino is also presented in three parts: Larghetto, Allegro mosso alla caccia – where we also find an extensive and virtuosic cadenza written by the composer – and Allegro mosso alla caccia como prima.

The Larghetto is lyrical, slow, and expressive, showing the characteristic sonority of the horn. In it we find many indications of character, timbre, articulation, expression, and dynamics, displaying the composer's concern in offering a score rich in details for the performer, as shown in Figure 1.



Figure 1. Assis Republicano, Concertino, Horn in F, mm. 9 to 12.

The Allegro mosso alla caccia is written in 12/8-time, exploring in a bold way the original characteristics of the hunting horn, as indicated in Figure 2.



Figure 2. Assis Republicano, Concertino, Horn in F, mm. 54 to 56.

In measure 142, the horn begins a cadenza that is rich in technical expressive resources and sound effects. In this cadenza, Republicano explores the horn's entire range, uses the *bouché* timbre and repeats the echo effect already used in the first section, making references to the hunting horn, as shown in Figure 3.

Figure 3. Assis Republicano, Concertino, Horn in F, cadenza, mm. 142 to 150.

It is important to recognize the role of the piano throughout the cadenza, which at times harmonically supports the horn's phrases, and at others dialogues with it, unifying and emphasizing the structure of the work, differently from what would commonly be the idea of building a *cadenza* for a concert piece at the time, which in this case, I consider a compositional innovation.

In the third and final section, *Allegro mosso alla caccia como prima*, the composer again exposes the hunting character used in the second section, in a heroic and virtuosic manner as shown in Figure 4. The entire section is technically demanding and agile, exploring large interval leaps and varied articulations. The *accelerando sino al fine* present in the last five bars contributes to and sets up its grand finale.

Figure 4. Assis Republicano, Concertino, Horn in F, mm. 165 to 168.

As mentioned before, the piece's range is extensive, comprising three octaves as shown in Figure 5, demanding a high level of technical skill and stamina from the performer.

Figure 5. Range requirements in the Concertino for Horn in F by Assis Republicano.

The musical influence of Republicano's teacher, Francisco Braga, who did not utilize popular folk themes or Afro-Brazilian rhythms in his compositions, is notably striking in this work. This issue was frequently mentioned in Brazilian musical discourse during the 1940s. José Maria Neves (1981, p. 23) comments on Braga's compositional style:

Francisco Braga's music, always elegant and well-crafted, shows how this composer was divided between Europe and Brazil, but it also shows with what finesse he knew how to solve this problem, giving himself over to nationalism without the need for constant citations of popular themes, without abuse of Afro-Brazilian rhythm, without the use of exotic instruments. As constant in Nepomuceno, one can say that there is a constant presence of something we could call "national sensibility," which is ultimately more effective than any direct employment of folklore.

Within an ABB' structure, Republicano makes exclusive use of tonal melodic material. For the A section he chooses the key of C minor, and for the B and B' sections E-flat Major, the relative major. Furthermore, the musical texture and lyrical character of the A section contrasts with the highly rhythmic and virtuosic B and B' sections, placing the work in the European musical mold of French Romanticism.

The Concertino should be better known, disseminated, and performed by Brazilian horn players and horn teachers. It could, in fact, be included in the horn program of all Brazilian conservatories and universities as a mandatory piece in the repertoire, for being a great musical challenge to the interpreter in terms of technique and expressiveness.

This Concertino confirms Villa-Lobos's words about Assis Republicano, highlights the musical qualities of Professor Pfefferkorn and his class of horn players, and proves to be timeless since it remains a challenging work.



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

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¹Brazilian composer (1887-1959).

²Horn player and Professor at the National Institute of Music until 1939/1940.

³Brazilian composer (1868-1945).



Lift: Solos for Horn by Black Composers

by Bryan Doughty



Cover art by Kprecia Ambers, kpinspires.com

January 2021, the middle of the pandemic, was a dark time for the world and for Margaret McGillivray, so she did something to inject beauty and justice into the world in a small way. Inspired by the students at the school where she teaches – the Duke Ellington School of the Arts, a majority-minority performing arts high school in Washington DC with a mission to bring the arts to underserved communities – she commissioned music for horn and piano by twelve living Black composers plus transcriptions of music by historical Black composers. The composers represent Canada, Nigeria, the UK, and the US, creating a mosaic of viewpoints.

Reflecting on that period of time, Margaret says, “I confess to being frustrated by a lot of things ... with the seemingly interminable progress of the pandemic, ... with trying to keep life in general for those I love from devolving into chaos or helplessness. ... My frustrations were comparatively small. My students, however, were still showing up in a big way, still practicing, still making music, still asking questions, still hopeful.”

Lift is the culmination of over two years of planning, grant writing, editing, and everything else that goes with publishing. It is an important first step in filling the gaps in our repertoire and a chance for horn

players to see themselves in the music they play. Margaret comments, “the project had been on my mind for several years: to create a resource that helps repair the lack of diverse representation in solo horn music, especially for the advancing horn player.”

The collection is made possible in part by a worldwide community of horn players and horn lovers who contributed to a successful crowdfunding campaign, plus support from the Maryland State Arts Council and Cimarron Music Press. But it was Margaret’s students who inspired the project with their questions. The following article is an introduction to the composers and works found in this collection. *Lift* is published by Cimarron Music Press, cimarronmusic.com.



Margaret McGillivray

***Lift* is the culmination of over two years of planning, grant writing, editing, and everything else that goes with publishing.**

Contemporary Composers



Jasmine Barnes

Jasmine Barnes is a vocalist and composer, and composer-in-residence for American Lyric Theater. She writes in a variety of genres, formats, and instrumentation, and has fulfilled commissions from institutions across the country. *Wake Me Up* is a depiction about how she is hard to wake up; it’s a song to complement the alarm clock rather than being awakened by it.

Joel Collier is a euphonium soloist and composer, and professor at Allen University in Columbia, South Carolina. His compositions are published by The Salvation Army, BrookWright Music, and Prima Vista Musik. *A Stolen Moment* is a simple love song, portraying the innocence, passions, and insecurities of young romance.



Joel Collier



Mary D. Watkins, photo by Irene Young

Mary D. Watkins is a pianist, record producer, arranger, and composer. She has composed works for solo piano, wind and string ensembles, orchestras, and vocalists, as well as three full-length operas, and music for theater, dance, and film. *Old St. John* is about the events and people at the church in the center of the community where she grew up.



Mattea Williams

Mattea Williams is a pianist and composer who works and teaches in the San Francisco Bay Area, writing for orchestra and wind band as well as media projects for video games and film. She studied composition and piano at Baldwin Wallace Conservatory and the University of Texas Austin. *Pan-Tones* is a two-movement short story about two paint colors: energetic Living Coral Pink and lyrical Skydiver Blue.



Benjamin Horne

Benjamin Horne is a conductor, composer/arranger, and low brass performer. He is currently a Doctoral Wind Conducting and Master's Music Composition student at Michigan State University. He earned his bachelor's degree in Music Education and Performance at the Schwob School of Music at Columbus State University (GA) and a master's degree at Indiana University's Jacobs School of Music. As a composer, Horne has written for various styles and instrumentations from large ensembles to solo and chamber works for instrumentalists as well as voice. *Stranger from the Wind* is about a mysterious stranger who comes with the wind and leaves with the sound of wind chimes.



Melika M. Fitzhugh,
photo by John Anthony Capello, Jr.

Melika M. Fitzhugh is a composer and multi-era multi-instrumentalist who is keen to write new music for historical instruments, as well as play music from many time periods and countries. *On the Uses of Quills* is about an angry Goth hummingbird desperately flapping its wings just to stay still, with micro shifts in order to find a shared voice.



Shanyse Strickland

Shanyse Strickland is a multi-instrumentalist (including horn), vocalist, and composer. She studied at Youngstown State University. She has played in bands in a variety of genres and won the 2016 IHS Jazz Solo Competition. *When I'm Older* is a daydream exploring performance and what it would be like to achieve one's goals in music; the three sections are the vision, wishful destiny, and the dream.



Stewart Goodyear

Stewart Goodyear is a Canadian concert pianist, improviser, and composer who has performed with and been commissioned by major orchestras and chamber music ensembles. *Eulogy* is inspired by a Dorothy Parker poem that conveys both respect for the dead and a tongue-in-cheek observance of people who make theatrical utterances of sorrow even though they did not know the deceased. The mood is solemn with a wink.



David A. Eastmond

David A. Eastmond is a clarinetist, educator, software developer, and freelance composer in Toronto. His passion for wind band and educational music started in secondary school. He grew up in Brampton, Ontario and studied clarinet and composition at the University of Toronto. *The First Solo Flight* depicts the thrill, exhilaration, and danger of a test pilot in a new plane.

Dalian Bryan is a euphonium and bass trombone player and composer. He is originally from the UK but studied at Columbus (GA) State University and SUNY Fredonia and now lives in Atlanta. He has written for a variety of small ensembles, orchestras, and wind ensembles. *Tango No. 3* is an exploration of tango's form and story-telling idioms, with the piano and horn in constant conversation. The theatrical piano opening is met with a tempered melody

in the horn that is an exercise in restraint and lyricism. The contrasting section is passionate and lively, with both horn and piano exploring the more rhythmic and virtuosic aspects of tango. Stopped horn is used in both sections, in a humorous and accessible way. The work ends quietly, but dramatically, maintaining intensity until the last, mischievous notes.



Dalian Bryan

Althea Talbot-Howard is an oboist and composer born in Nigeria but now based in London. She studied at the University of Cambridge, the Royal Academy of Music in London, and the Banff Centre for the Arts in Canada. *Dahomey Passacaglia* was inspired by a monument on the coast of Benin (formerly French Dahomey), a passacaglia over a ground bass.



Althea Talbot-Howard

It charts the abduction of slaves elsewhere on the African continent, the forced march to the Slave Coast, the journey across the Atlantic, and forced labor in Antigua.

Jeff Scott was the hornist in Imani Winds for more than 20 years, composing for the quintet and other ensembles. He has composed and arranged for projects including off-Broadway and works for solo winds and ensembles. *Pesadelos 1 (Nightmare 1)* was inspired by the poem *A Night on Black Island* by Pablo Neruda. Originally intended to be part of a song cycle, it now lives on as this solo for horn and piano.



Jeff Scott

Historical Composers

Ignatius Sancho (1729-1780) was a well-known African British abolitionist in the 18th century. He was born on a slave ship and after two years in New Granada lived his childhood as an enslaved person in London. Upon gaining his freedom, he became involved in the new movement working toward the abolition of the slave trade and began writing music. He was



Ignatius Sancho

tutored in literature and music while in the service of the Duke of Montagu and made the acquaintance of Olaudah Equiano, who was also a former enslaved person and learned to play horn after gaining his freedom. *Friendship Source of Joy* is a song based on a poem "by a young Lady." The arrangement for horn and piano is by Katy Ambrose.



Joseph Bologne, Chevalier de Saint-Georges

one of the most famous Kent buglers of his time. Considered to be a grandfather of American music and one of the first Black Americans to have his music published, he was also the first Black American musician, possibly the first American musician of any race, to travel to perform in Europe. He was a favorite of Queen Victoria while in England. In addition to travels in Europe, his band toured Canada and the southern portion of the United States. Johnson was committed to performing for Black audiences, in addition to White audiences, and continued to perform and compose music for his neighbors in Philadelphia. *The American Girl*, a song “with words by an unknown author,” was arranged for horn and piano by Katy Ambrose.

Joseph Bologne, Chevalier de Saint-Georges (1745–1799) was a French Creole virtuosic violinist and composer. Little is known about his training, but he began his professional career as an orchestral musician with Le Concert des Amateurs where he debuted as a soloist playing two of his own violin concerti. He was named conductor of the orchestra the next year, and later became director of Le Concert de la Loge Olympique. He composed string quartets, violin concertos, symphonies, concertantes, and other works. In 1797, he became director of a new orchestra, Le Cercle de l’Harmoni. He passed away at the age of 53. Menuetto in C and Menuetto in E-flat (both from a Sonata for Harp with obbligato Flute) have been arranged for horn and piano by Althea Talbot-Howard.



Francis Johnson

Francis Johnson (1792-1844) is most well-known as a bandleader and composer of dance music in the early 19th century. He was also a horn player and



Samuel Coleridge-Taylor

He attended the Oliver Willis Halstead and Lockport Conservatories, eventually graduating from Oberlin Conservatory. At Oberlin, he was influenced by Antonín Dvořák and Samuel Coleridge-Taylor. He taught at Lane College, the Lincoln Institute, and Hampton Institute and continued his studies at music schools in the US and with Lili Boulanger in Paris. Dett is known for incorporating Romantic European styles with African American musical idioms and content. Adagio Cantabile, the second movement from *Cinnamon Grove Suite* (for piano), on the lines from “Gitanjali” by Rabindranath Tagore, is arranged for horn and piano by Margaret McGillivray.

Samuel Coleridge-Taylor (1875-1912) was a composer of English and Sierra Leonean descent, born in south London and raised by his English family. He studied violin and composition at the Royal College of Music (RCM). Charles Villiers Stanford (1852-1924) was his primary composition teacher. Coleridge-Taylor worked as a teacher and conductor in the Croydon area. He found it difficult to earn sufficient income as a composer but persevered until his death at the age of 37. His successes include three tours of the US, patronage by Sir Edward Elgar, and his cantata *Hiawatha’s Wedding Feast*. He formed the Performing Right Society. American violin virtuoso Maud Powell arranged *Deep River* (an African American Spiritual from Jubilee Songs, op. 59/10) for violin and piano in 1904. Althea Talbot-Howard has arranged it for horn and piano.



Robert Nathaniel Dett

Robert Nathaniel Dett (1882-1943) was a Canadian-American composer, organist, pianist, choral director, and music professor. Born in Drummond-



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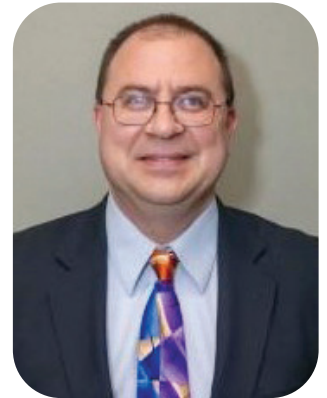




Florence Price, photo by George Nelidoff,
source: https://en.wikipedia.org/wiki/Florence_Price

Florence Beatrice Price (1887–1953) was an American composer, pianist, organist, and music teacher. Born in Little Rock, Arkansas, Price was educated at the New England Conservatory and was active in Chicago from 1927 until her death in 1953. She is the first African American woman recognized as a symphonic composer and the first to have a composition played by a major orchestra. Price composed over 300 works. In 2009, a substantial collection of her works and papers was found in her abandoned summer home. *Sympathy* (dedicated to her daughter, Florence) is a song setting of a poem by Paul Laurence Dunbar and was arranged for horn and piano by Margaret McGillivray.

For additional information, see the Book and Music Reviews in the May 2023 issue of *The Horn Call*. Many of the works were premiered by Margaret's students in February 2023 and were also performed at the 55th International Horn Symposium in Montréal.

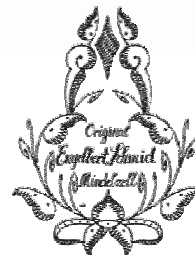


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Grzegorz Curyla: Inspiring Horn Playing in Malaysia

by Derek Hayes

Grzegorz Curyla (Greg) has been Principal Horn of the Malaysian Philharmonic Orchestra (MPO) since 2015. The MPO is generously funded and supported by Petronas (National Petroleum Limited). Polish born Greg realized that horn playing was for him at age 17 during a summer course that showed him both the rewarding and fun sides of horn playing with other like-minded people. He began playing at age 14, and is a graduate of the Royal College of Music, London and the University of Music, Wrocław. Doubly Masters prepared, he is also honored as an Associate of the Royal Academy of Music, London. Greg mentions the influence of his many teachers, and that virtuoso Hermann Baumann's playing and sound greatly influenced him. His connections with London horn playing resulted in Richard Watkins and Martin Owen being important influences and inspiration for his playing.

Greg enjoys an international reputation as an orchestral player and soloist. His most recent performance in August 2023 was a superb interpretation of two Mozart horn concertos, K. 412 (No. 1) and K. 417 (No. 2) in one concert. He was sensitively accompanied by the Malaysian Philharmonic Orchestra under the direction of their Resident Conductor, Naohisa Furusawa. It was a refreshing change to hear this live performance of these concertos when it is so easy to find them in recordings.

There is some doubt about the authenticity of the concerto No. 1 in D, K. 412, traditionally attributed to Mozart (Perl, 2004). The question remains as to who did write it originally. Even so, it remains a favorite amongst audiences and record companies alike as one of the set of four alongside the three E-flat concertos. Greg feels closest to the Bärenreiter edition with Süssmayr's contribution to the Rondo, the version Greg performed on this occasion. In K. 417, he prefers the standard and familiar edition. Greg's favored instrument is an Alexander 103, keeping the raw brass carefully prepared with an elegant patina, but polished inside the bell. He hopes to perform the remaining concertos of Mozart, K. 447 (No. 3) and K. 495 (No. 4), with the MPO in a future season; something for us to look forward to.

The Western tradition of music, as exemplified by the Mozart concertos, stands at the side of the rich local cultural music and of course from Greg's home country of Poland. MPO has performed such music in the past, so it is hoped more can be done. He feels also that the horn can enrich the local KL music scene – a rich area for exploration. Greg's hard-working style continued with a masterclass held a few days later on August 17 at the Dewan Filharmonik Petronas. Creating a positive learning environment for the two participants, he encouraged discussion and reflection on their playing.



*Greg in concert on August 12, 2023.
Photo used by permission of
Malaysian Philharmonic Orchestra*

Noor Faizan bin Mohd Khiry was the first participant and presented the well-known horn section excerpt from the Fifth Symphony of Shostakovich and the horn solo from the Third Symphony of Saint-Saëns. Greg explored the idea of having in mind a kind of story whilst playing, to bring the music to life and avoid just playing "the dots." He also asked about Faizan's knowledge of the context of the excerpt, in terms of what other instruments were playing. He demonstrated the use of flutter-tongue to strengthen the air flow and make it even throughout. Greg showed the importance of this in approaching a stopped horn phrase from Mahler's Ninth Symphony.

The Shostakovich excerpt is in an uncomfortable register for a high horn player. Greg also encouraged the use of creating different rhythmic patterns in a fun way to deepen knowledge of the phrase whilst practicing the excerpts. This can create different ways of presenting the phrase, giving greater choice at the time of performance – making the best of the one chance we have in performance. Further discussion centered around projection of sound to the "limits of the hall" and the influence of resting the bell on the leg or holding it free. Resting the bell on the leg could reduce the needed sound vibrations by about 30% – a significant amount – so guidance is there for the taking.

Lee Huan Lin, the second participant, presented the well-known fourth horn solo from Beethoven's Ninth Symphony and the second horn part in the first movement of his Seventh Symphony. Again, Greg recommended the use of flutter-tongue to ensure consistent airflow. Lee was shown the value of relaxing the body to develop the projection of sound. Greg discussed the point that it is often our own brain that creates challenges for clean playing. So this can be applied throughout by being positive about the "dots" and avoiding "hang-ups" on any particular notes. Let us not think we are a bad player when a mistake happens.

A lively question and answer session followed completion of the masterclasses. Questions began with the challenge of high notes – use the tuner to find the center of the note. This led to the skill of trills, regular and daily practice to gradually develop them. Double tonguing was demonstrated and analyzed. This was followed by the need to develop a good fortissimo, centered and in tune, without overblowing.

Positioning the right hand in various ways and the effects on sound were discussed and shown. The amount of time spent in practice can be divided to avoid fatigue. Warm up using slow semitones and flutter-tongued scales were discussed. Greg advises students to be familiar with a wide variety of horn tutor books that are

Horn section of the Kuala Lumpur Performing Arts Centre Wind Orchestra rehearsing. From the front: Casper Foo, Zheng Kit Liew, Woon Yee Yin, Raymond Tan Kai Wei, Hairun Alif Ariffin bin Hairun Anuar, Shelen Lo Kai Yee. Photo by Jonathan Hand



available, and to choose one that suits and resonates with their own style. He espouses developing one's own warm-up exercises and to attend rehearsals and concerts frequently to push learning along.

Above all, Greg emphasized the need to feel good about our playing – avoid negative self-criticism which can be counterproductive. It is too easy to have a habit of negative self-perception – stay positive!

The formal session closed with applause. Participants received certificates and afterwards, the session continued informally with photos and Greg giving his time for us all. We have an enthusiastic horn community here and we are fortunate to have this level of leadership available. Greg's willingness to share all this practical wisdom is a boost for the development of the horn community here. Greg's direction and challenge are clear – let the response be positive!



Derek Hayes was a busy amateur horn player, mainly in the North Hertfordshire (England) area until 1995, when he moved to Malaysia, living and working in Brunei and Kuala Lumpur. In 2017 he retired from his position as an Associate Professor at MAHSA University in Kuala Lumpur, where he taught nursing in several degree programs. He is currently a member of the Selangor Philharmonic Orchestra and associated wind band, guest player with Sunway University Ensemble, and others. Derek is a lifetime member of the International Horn Society and the British Horn Society.

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An Interview with Daniel Bourgue

by Hervé Joulain, Translated from the French
by Nancy Jordan Fako

IHS Honorary Member Daniel Bourgue (1937-2023) 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 was a renowned teacher and his publications are major contributions to the horn literature. From 1964 until 1989, he served as principal horn of the Orchestre du Théâtre National de l'Opéra de Paris. 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 the Grand Prix du Disque. Bourgue was President of the Association Nationale des Cornistes Français, served two terms on the IHS Advisory Council (1980-86), and was host of the 1982 International Horn Symposium in Avignon, France. For more information, see the Obituaries section in the October 2023 issue of The Horn Call. The following interview was conducted in July 2020.



Hervé Joulain [HJ]: While some musicians approach playing instinctively, I see that you have a more intellectual, cerebral approach. Is that due to your family training as a child or is it your later musical studies which have influenced your approach to playing?

Daniel Bourgue [DB]: That's a very interesting question. A Chinese proverb states, "A person who can see the invisible is capable of doing the impossible." Since the rebirth and discovery of Greek rationality, human beings have been able to free themselves from the influence of the church, which, imposing the dictates of the conscience, denied to each person the freedom of thought.

My Protestant upbringing permitted me to have this freedom, because if reason allows the knowledge of the outside world, one truly knows one's inner life. It is through my reading of the Bible, Plato, Spinoza, Socrates, Carl Jung, and others, that I have realized that intuition was nearer reality. The practice of sophrology, far from the sounds and sights of our society, has permitted me to access my unconscious mind. Socrates said that the unconscious mind contains all power, which led him to formulate his cerebral command: "Know thyself." Christ expressed the same thing with these words: "The kingdom of God is within you."

As for me, I have always depended on intuition, without neglecting reasoning. Therefore, my motto has always been the words of the prophet Isaiah: "It is in calm and confidence that you will have strength."

HJ: You have specifically brought to a very high level the playing of the horn and the cello (notably with two Premier Prix de Paris). What did that provide you with in your career as a horn player?

DB: The study of a string instrument seems to me basic for every artist; the mastery of the bow is comparable to the mastery of what we call the air column. It is that which permits us to control the various attacks, the nuances, and the phrasings. As I described in my memoirs, intuitively I transferred to the horn the same exercises that I prac-

ticed with my cello: the nuances, the fullness and perfection of the sound, as well as the different attacks, articulations, legato or staccato.

HJ: As a pioneer you made a career as a concert artist, certainly the finest for a French player; your discography attests to that. When I won the International Competition in Toulon thirty years ago, you advised me to write to conductors and to orchestras, something I have never dared to do...France prefers pianists, vocalists, or string players in the role of soloist. Does that disappoint you, and how can we change that tendency?

DB: Actually, it's the concert organizers who prefer to engage a pianist or a singer. I think that the reason is that on one hand their repertoire is limited and also that music lovers are more attracted to high sounds rather than low ones.

HJ: In addition to your activity as an orchestra musician, soloist, and teacher, you have for many years presented horn players with numerous other works (arrangements, technical studies, books, articles). What prompted this desire (besides writing music) to offer your technical studies, to enrich the repertoire with pieces originally written for other instruments such as the piano or the cello, to share your experience via your publications? Can you tell us here about some of your publications?

DB: All the exercises, I wanted to share them and not keep them a secret as have professors in the past. My first pedagogical work, *Technicor*, summarizes them all. Then I very much wanted to transcribe the Bach suites that I had played on my cello, trying to suggest expressive phrasing. After much research I was fortunate to discover some unpublished pieces for horn and string quartet by Dauprat (that I have played numerous times all over Europe and in the Americas and Japan), the melodies of Gounod, his trio for soprano, horn and piano (that I premiered in the composer's home at Saint-Cloud), the manuscript of a trio for clarinet, horn, and bassoon by Rossini, some unpublished pieces by Koechlin, etc.

HJ: You are by nature an optimist, always looking forward. In spite of that, do you miss in some way the former French school of playing, which was very distinctive, as well as the abandoning of the piston-valve horn? Couldn't this instrument have evolved or been perfected?

DB: I regret nothing, neither the old French style of playing nor the piston-valve horn which I was happy to play. As Montesquieu said: "Truth at one time, error in another."

HJ: For some years now, young horn players from France have been studying abroad and then obtaining orchestra positions in countries such as Portugal, Spain, Belgium, the UK, Germany, Australia, and China. Do you consider that a favorable evolution for music or is it an impoverishment for France?

DB: Before becoming a part of France in 1271, Occitanie was a land of original lyric poetry and universal moral values for which it was famous worldwide. Unfortunately, globalization has led to a uniformity and a standardization which takes away all the nuances and creates a boring dullness. On the other hand, to unify reunites, assembling different things in a kaleidoscope which allows for lively and varied emotions and colorful highs. Gastronomy and enology are good examples of this. Wanting to unify leads to nourishing oneself with hamburgers and drinking Coca-Cola. This is undeniably an impoverishment.

HJ: Concerning horns, did you ever play an ascending horn? If so, what are its principal qualities and faults?

DB: The ascending horn has undeniable qualities. It permits the player to approach more easily the high register and therefore to go on to the triple horn in B-flat or high F. However, the shorter tube has a clearer quality. On the contrary, the descending horn produces a bigger sound. It's all according to one's taste, as is expressed in popular wisdom, "It's the result that counts."

I remember at a symposium in Los Angeles, I participated in a roundtable with Philip Farkas, Meir Rimon, and Alan Civil. Each of us had to explain what type of instrument we played and why. Farkas replied that one didn't choose one's instrument. In the beginning, his was an ascending horn because his teacher was French. Meir Rimon replied that his instrument was a triple because that instrument was necessary for the requirements of his job without having to change instruments. For myself, I developed examples in support of mastering the high register with a piston-valve ascending horn. Alan Civil, like Dennis Brain, played a single B-flat horn with a valve for stopped horn.

Later I opted for the descending system so that I could use the same instrument as my students, because they were telling me sometimes, after having heard me play a difficult passage, "but that is easier with your instrument." This remark was very pertinent, and that's why I had Anton Alexander in Mainz build a horn in B-flat and high E-flat, the first of its kind. The sound is not as harsh as in high F, and as with a horn in F and B-flat, the interval of the fourth is better in tune.

At the end of the roundtable, when the audience was

asked which sound they preferred, the great majority replied: that of Alan Civil. In conclusion, to play in F or in B-flat, with an ascending valve or a triple horn, it doesn't matter. It's the result that counts.

HJ: Are you sorry you didn't use your horn playing talents in the world of jazz or improvisation, or even in another popular medium, that of music for film?

DB: I would have enjoyed playing jazz, particularly for the aspect of improvisation, but I actually did do so, improvising sometimes the cadenzas of my concertos, thus going back to how it was done in former times.

HJ: Your influence led to your being nominated as professor at the Paris Conservatory, but it was not to be. However, your reputation and experience allowed you to develop an international horn class at the Versailles Conservatory, then to being invited to teach throughout the world. Is that not a source of great satisfaction?

DB: The appointment of professors at the Paris Conservatory is above all political. That has been the case since its founding, the wind instrument professors always being chosen from the *Garde Republicaine*. That left me with a lot of freedom in my teaching which included not only the mastery of the instrument but of musical expression, sensitivity, listening, solidity, tolerance, and, as I describe in my autobiography, relaxation, concentration, and the development of all the unsuspected potentialities of each person, such as intuition, muscle memory, visual and auditory memory.

HJ: Your activity with the International Horn Society brought you to numerous countries, meeting many outstanding horn players. What did this bring to your personal evolution?

DB: For many years I was a member of the Advisory Council of the IHS. During that time I met many eminent horn players and all have become my friends. Every year we were happy to see each other and to play together. It was for me an opportunity to present many lectures and to improve my English.

HJ: Almost 40 years ago you hosted the IHS symposium in Avignon, which remains one of the rare international horn events organized in France, the country of the French Horn! Was that difficult, and how can you explain that there has not been another one in France.

DB: In 1982 I organized the annual IHS symposium at the Palace of the Popes in Avignon. Around 400 horn players from all over the world, from China to Japan, from Russia to the United States, from Australia to Latin America, were present. Unfortunately, the French were not numerous due to the conflict with their "holy" August vacation.

HJ: I am sure you advocate that the study of classical music has many benefits for children. How could we make it available to a wider range of children, because it still today seems a bit elitist.

DB: The study of classical music does still remain a bit elitist, because it's assumed that in order to play music, it is necessary to know music reading and theory. However, many jazz and pop musicians do not possess these skills. One says that they "play by ear." What freedom! That's how I began to play an instrument, on a harmonica that I received as a gift when I was 12. When I teach an adult or a child and I am asked how to vibrate the lips to produce a sound, I simply reply, "Try it! Who taught you to whistle? A professor?"

To bring the study of classical music to a wider audience, I think it is necessary to have children's ensembles, providing listening experience rather than reading. Music, like speech, is above all just sound. Before being able to reproduce it, it is necessary to hear it. That's valuable for learning a language as well as for music.

HJ: In conclusion, what place in society will classical music have in 50 years?

DB: A world without music is like a meal without wine. I believe that classical music will survive in our society because it provides the vibrations necessary for the equilibrium of the mind.



Hervé Joulain was named principal horn of the Philharmonic Orchestra of Radio France at the age of 20, and then with the National Orchestra of France. As a chamber musician he has played with Paul Tortelier, Vadim Repin, Gidon Kremer, Natacha Gutmann, Pinchas Zukerman, Yuri Bashmet, Mstislav Rostropovich, Pierre Amoyal, Michel Dalberto, Alisa Weilerstein, Renaud Capuçon and many others. Joulain has given master-classes in many French cities, as well as in 22 countries. He currently serves as the IHS Country Representative for France.

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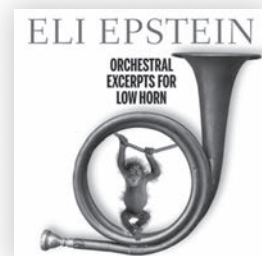
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Transposition in Rossini's *Semiramide* Overture

by Daniel Nebel

Giachinno Rossini completed the score to his final Italian opera *Semiramide* in just 33 days, and it was premiered on February 3, 1823 at *La Fenice* in Venice. While the opera remains one of Rossini's less-performed works today, the overture has enjoyed a standard place in the orchestral repertory. The overture contains a beautiful quintet for four horns in D and a bassoon in the opening section (mm. 43-63 and mm. 81-90) which occasionally shows up in excerpt books and auditions.

The Allegro section, which begins at measure 112, causes confusion when the third and fourth horn players change to horn crooked in A; the question is A alto or

A basso? Most available scores and parts are based on a nineteenth-century Breitkopf and Härtel score;¹ it does not specify A alto or A basso, just horn in A, so many hornists (the author included the first time he played the piece) mistakenly assume Rossini intended the more-standard A alto transposition. A alto transposition places the third hornist's tessitura well above the principal player but is not particularly difficult to execute; the part, as published by Breitkopf and Härtel, does not rise above a written e". The assumption of A alto transposition is reinforced by the solo in measures 181-183 (see Example 1), which would not project well in A basso.

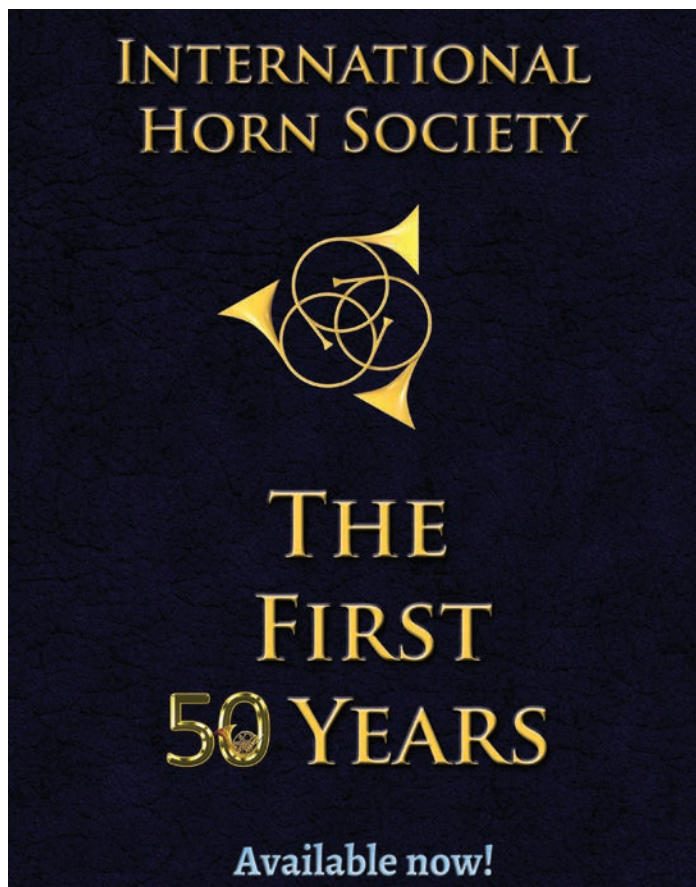




Daniel Nebel is a freelance hornist based in Colorado. He is currently principal horn of the Monterey Symphony and teaches horn at Colorado State University Pueblo. He has previously served as a bandsman in the United States Air Force and held positions with North State Symphony, Fort Collins Symphony, Wichita Symphony Orchestra, and Wichita Grand Opera. Nebel holds degrees from the Eastman School of Music, Wichita State University, and recently completed a Doctor of Arts degree in Horn Performance at the University of Northern Colorado.

¹Parts are in the public domain and are available on IMSLP at [https://imslp.org/wiki/Semiramide_\(Rossini%2C_Gioacchino\)](https://imslp.org/wiki/Semiramide_(Rossini%2C_Gioacchino)).

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Connecting Flow Theory and Horn Playing

by Brad Granville

You can likely recall a time when you were “in the flow” during a performance, and everything just seemed to fall into place.... But how did you get there? You might not have an exact answer and instead will think along the lines of, “It

just kind of happened.” Actually, that is how getting “in the flow” works. To better understand the concept of “getting in the flow,” we need to ask questions. What exactly is this idea? How can we implement it in our own playing? Can this idea be taught?

Origins

The idea of “getting in the flow” has been an established psychological phenomenon for quite some time, an idea known as “Flow Theory” to psychologists. Flow Theory was formally established by Mihaly Csikszentmihalyi, a psychologist who focused his research primarily on optimal happiness.

Born in 1934, Csikszentmihalyi spent time in an Italian prison camp during World War II. He was able to play chess while being imprisoned, and chess playing would serve as a springboard for his research. At the age of 16, he heard Swiss psychologist Carl Jung give a presentation at a conference and later commented, “As a child in the war, I’d seen something drastically wrong with how adults – the grown-ups I trusted – organized their thinking. I was trying to find a better system to order my life. Jung seemed to try to cope with some of the more *positive* aspects

of the human experience.” He immigrated to the United States to study psychology, and earned a bachelor’s degree (1960) and a PhD (1965) from the University of Chicago. He returned to the university as a professor in 1969 and taught until 2000. Csikszentmihalyi passed away in October of 2021.

Defining Flow isn’t an easy task.

Csikszentmihalyi’s most notable research pertains to Flow Theory and the general research of optimal psychological happiness. While his most notable research is seen in his 1990 publication *Flow, the Psychology of Optimal Experience*, he also conducted extensive research on the ideas of motivation. His research has been used in many domains, including sports, education, business, and even politics. Two of Csikszentmihalyi’s most significant observations on psychological motivation that translate to music education are:

1. Intrinsically motivated individuals struggle less with procrastination, and rarely need outside validation, encouragement, or punishment to complete an activity.
2. Intrinsically motivated individuals have a high work orientation, and tend to enjoy their work and projects for their own sake rather than a desire for acclaim and reward.

What is “Flow”?

Defining Flow isn’t an easy task; however, we can create a definition based upon Csikszentmihalyi’s observations and research. According to Csikszentmihalyi, Flow refers to a state of mind that brings together cognitive, physiological, and affective aspects. This state of mind is what Csikszentmihalyi considers an optimal psychophysical state – think of this as being “in the zone” or “in the groove.” The Flow state, as he referred to it, tends to in-

spire peak performances, so many people have found that these experiences are best described as being moments where everything just “clicks.”

Through research, Csikszentmihalyi generated a comprehensive list of the elements needed to create a Flow state in performance. When considering these elements, remember that a Flow state will only occur if all elements are present:

1. The task requires above-average concentration.
2. The activity stands out from daily life and tasks.
3. The challenge of the activity and the skill level of the participating party are relatively matched; this averts boredom from a lack of challenge, and anxiety from too much of a challenge.
4. The task is freely and willingly chosen.
5. The task is fully absorbing of the participant’s focus.
6. The goals of the task are clear.
7. The means and methods needed to achieve the goals of the task are at hand.
8. The experience of completing the task provides immediate feedback to the participant.

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Csikszentmihalyi's research began by observing individuals who completed certain activities for pleasure, and not necessarily being rewarded in any way. His initial research focused on chess masters – an ode to his childhood – and then expanded to include artists, writers, athletes, and musicians. All of the subjects were completing tasks and activities which they preferred.

Csikszentmihalyi's first discovery was that for most individuals, the feeling of enjoyment does not come from activities done in a relaxed manner or without stress. Instead, enjoyment comes from completing intense activities where one's attention is fully absorbed, and their skills are challenged. Participants were motivated by the quality of the experience they had *during* their engagement in the task at hand, not their feelings after the task.

Another finding was that it was easi-

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**...enjoyment comes from  
 completing intense  
 activities where one's  
 attention is fully absorbed...**  
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er to achieve a Flow state in activities such as music, dance, or writing because these activities have specific rules and require that the participants have a specific skillset. These participants were deeply involved and motivated in their tasks because they were participating in an enjoyable experience, in addition to using their training and skills. Throughout his research, Csikszentmihalyi asked participants to describe their emotional state. Many participants described their intense emotional experiences using a metaphor of being carried down a current as a river flows – hence the name “Flow.”

Csikszentmihalyi made another noteworthy discovery in his early research: While almost any active involvement in a task can potentially lead to a Flow state, activities which are passive in nature – such as watching television – are unlikely to lead to Flow.

Flow in Music

To gain a better understanding of Flow in music, we need to examine Csikszentmihalyi's research and the research that has been done since his initial work. Music is one of three significant settings where Flow has been examined with higher frequency, relative to the amount of study which has been completed in the area. Flow in music has been examined closely due to the significance that music has in human life; music can be heard *and* responded to in all phases in life, and has consistently been proven to promote well-being. Csikszentmihalyi was the first person to acknowledge the direct correlation between music and Flow, because music sustains an individual's intrinsic motivation – one of the most significant features seen in a Flow state.

The study of Flow in music is relatively new, with the first analysis completed in the late 1990s. Because Flow and music are complex ideas on their own, scholars have

focused on various aspects of music within Flow: emotion, motivation, performance anxiety management, social relationships, and creativity, in both individual and group settings, with both trained and untrained individuals.

Initially, Csikszentmihalyi felt the need to create an important distinction for examining Flow within music. Because the term “music” is quite broad, Csikszentmihalyi categorized “music” as referring to “musical activities,” ultimately focusing upon the areas of music performance, composition, and listening. In further research of the concept of listening, scholars have expanded to include explorations of music in non-musical contexts, such as hearing music during sporting events or hearing music online.

Despite these studies, there is not a great deal of clarity to correlating Flow and music; however, a few noteworthy observations have emerged.

- | | |
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| <ol style="list-style-type: none"> 1. Flow and performance anxiety are incompatible; i.e., a Flow state is unattainable if experiencing high performance anxiety. 2. Flow in music can be considered a motivator in younger musicians. If young musicians are able to experience Flow in relation to music, they are far | <ol style="list-style-type: none"> more likely to develop an interest in music. 3. Flow in music has a strict correlation with positive emotions. 4. Flow in music is a short-lived experience; however, the duration of the Flow state for each individual varies. |
|--|--|

To summarize Flow and music: A clear correlation exists between the two areas. Even though the research of this correlation is relatively limited, many would agree that Flow is far more likely to occur in a musical setting than most other aspects of life.

Achieving Flow in Performance

A likely question at this point is “How do I easily enter a Flow state while playing?” Unfortunately, this is far more difficult than simply saying to yourself, “Get in the flow” and expecting a Flow state to magically occur.

To help achieve a state of Flow while in performance, let's review the eight elements of Flow. Since these were established not specifically within the context of music, here are my thoughts on how they connect to horn playing or performance in general.

1. **The task requires above-average concentration.** You can't achieve Flow if you are half-focused on the TV show in the background while you're playing. Concentration is much more than saying, "I'm going to play through the opening of *Ein Heldenleben* with intention." Simply making what you are playing your main point of concentration does not center your focus enough. You need to know what you are going to focus on while you're playing – *What kind of sound do I want to achieve? What dynamic shaping am I working towards? Where am I going to take a breath? What alternate fingerings am I going to use?* The possibilities are endless.

That said, it is extremely difficult to focus on *all* of those things at once. The various musical and technical aspects obviously need to be addressed in the practice room. In a performance, and aiming to enter a Flow state, find just *one* focus point in the music you are going to play and stick to it! For example, many thoughts likely occur when playing the opening of *Ein Heldenleben*, but when I play that excerpt, I am focusing *only* on keeping a thick, continuous sound so that I can match the cello section (whether I'm in an orchestra or on my own). In this way, I focus on that aspect only, and incorporate all the other work I've done in the practice room while being fully enveloped by the excerpt.

2. **The activity stands out from daily life and tasks.** This point is crucial. Playing the horn is far different from unloading the dishwasher, or folding laundry – find joy in everything that you play! If you simply have "play the horn" on your to-do list, it ends up not being something unique to daily life. Just because you play every day, it does not mean that playing is merely a task.

This becomes clearer in a performance setting. You might play the horn every day, but it's not every day that you play in a major orchestra or in the finals of an orchestral audition. Even if your performance setting is more relaxed than those events, it's still different from everyday life! That is why a state of Flow is far more likely to take place in the performance, rather than in the practice room – but it is still achievable in the practice room.

3. **The challenge of the activity and the skill level of the participating party are relatively matched; this averts boredom from a lack of challenge, and anxiety from too much of a challenge.** This is an important concept, but one we might not think about right away. Imagine back to when you only knew the basics of horn playing and had a limited ability in reading music. What if you were tasked with performing the Weber Concertino? This would be a ridiculous challenge, to say the least! Conversely, say that you had the abilities of one of

the great horn players of all time. Instead of performing a Mozart or Strauss Concerto with an orchestra, imagine being asked to give a lively performance of the first etude from Kopprasch Book 1. This could obviously be done with incredible ease.

In either of these instances, a Flow state is virtually impossible. On one end, being asked to perform the Weber Concertino with no experience would induce an incredible amount of anxiety – which, as we learned earlier, will prevent a Flow state from occurring. On the other end, an artist such as Barry Tuckwell or Dennis Brain could play the first Kopprasch etude with no challenge at all – which means that it would take little to no mental engagement, also rendering a Flow state impossible to achieve.

To put this concept simply: A challenge is required to achieve Flow, but not so much of a challenge that the capabilities of the player are pushed beyond their limits. The trick is to ensure the challenge of the task matches closely with the ability level. If you can get this just right, Flow will be easier to achieve!

4. **The task is freely and willingly chosen.** This is similar to element number 2, but with a caveat. You will never be able to enter a state of Flow if you are not *willingly* playing the horn (similar to the idea that you'll never enter a Flow state if you treat the horn as a task). I hope that none of you are only playing because you're being forced to do so, or are knowingly forcing someone to play the horn!

The caveat is that unfortunately, we don't often get to choose what exactly we are playing. Whether this is being assigned a very technical etude at a lesson, or showing up to a rehearsal and finding a folder full of Sousa marches, sometimes we draw the short end of the stick. This is another important reason to remember that you don't *have* to play the horn, you get to play the horn! And just as importantly, make your focus to play everything as *musically* as possible, even offbeats!

5. **The task is fully absorbing of the participant's focus.** This is another reminder to limit your external distractions while you're playing. If something else is going on while you're playing and you can control whether or not it is happening, take the initiative!

In performance, this is much easier said than done. A cell phone ringing, audience members talking and moving around, and so much more can disrupt Flow. Again, always find a focus point in your playing and stick to it! Pour as much of your attention as you can into one idea. Focus entirely on shaping a musical line or bringing out a particular emotion in the music, for example.

6. **The goals of the task are clear.** The goals you have in your playing are *entirely* up to you, and always need to be up to you. As mentioned earlier, you sometimes don't get a choice in what you're playing in the present moment, but ideally you are choosing to play the horn (no matter the context) freely and willingly. So... *Why?*

With this element of Flow, you must think of a bigger goal than, "I don't want my teacher to be upset about how I played this Gallay etude," or even, "I just want to win a job." Even if these are goals, you must think more broadly in order to achieve a Flow state more easily.

What are you trying to make your audience (or teacher, or an audition committee) feel while you play? Do you want to give the most musical performance possible? Do you want to play with the best sound you can produce? These broad questions are what you need to ask yourself.

At the end of the day, your goal should never be to have a technically "perfect" performance – "perfection" doesn't really exist! There is always something more to strive for in horn playing, even for high-level players.

7. **The means and methods needed to achieve the goals of the task are at hand.** Perhaps the easiest correlation to make to horn playing is: Practice! You have to create time to work on the music that you'll be performing. You have to address all of the details vital to successful performance – musical phrasing, sound, technique, all of it. It is crucial to be fully ready to perform to achieve a Flow state.

Remember element number 3: If the music is too difficult in the performance setting because you didn't adequately prepare, you will *never* achieve a Flow state. You will always feel that the music is easier after putting in quality practice time. And remembering element number 4, you can never achieve Flow if you are doing something you don't want to do – you have to want to practice!

~~~~~  
**There needs to be a  
 challenge to achieve Flow...**  
 ~~~~~

8. **The experience of completing the task provides immediate feedback to the participant.** Depending on the context, this can be easy to see. When

you're playing a concert, the immediate feedback is the audience. Nothing compares to the audience *exploding* with applause after a performance you've worked incredibly hard to prepare for. And when you're in a lesson or masterclass, it feels equally great to play and have a teacher give you credit for all the work you've put in.

When you're in an audition, immediate feedback gets tricky. No audition committee would burst with applause after a round. The most you'll get is everyone's favorite phrase to hear from behind the curtain at an audition: "Thank you."

So, what can you do to have immediate feedback at an audition? The short answer is to give yourself the instant feedback, but there is a caveat with this. Under no circumstances should you immediately point out the flaws in your playing. Sure, everything might not have gone the way you wanted and you might want to address some aspects. But what about the things that *did* go well? Focus on those after you perform and think about those other things later when you're back in the practice room.

Occasionally, you might leave the stage and think, "Nothing went right" (we all have been there!). Sometimes accomplishments in performance seem miniscule, but they are actually more significant than you think. First, you actually went out and performed! You could have walked away at any point and not done it, but you went out and *did it*. That's a major accomplishment! Furthermore, you went out with proper intention. Just because you might not have played the most musical performance, for example, does not diminish the fact that you went out and attempted to give the most musical performance possible. Finally, you pushed yourself to do something that will help you in the long run. Every time you go out and perform, you make yourself better. Compare this to learning to ride a bike. Did you fall after taking the training wheels off? Certainly. But did you get back on and eventually learn to ride without falling down? Yes! Sometimes, getting "back on the bike" in horn playing is the biggest accomplishment. If you need immediate positive feedback and are struggling to find it, these are a few consistently good possibilities.

Teaching the Concept of Flow

Since Flow incorporates so many elements, how can we teach it? Because Flow requires intrinsic motivation and individual work, it is not easy to teach. Furthermore, research done regarding the correlation of education and

Flow has been inconclusive at best. That said, several key components to teaching Flow have been observed through research in Flow and education.

1. **Tap into your students' intrinsic motivation.** You need to find tasks that your students *want* to do, not *have* to do. In music, think about the music you're assigning your students – do they enjoy it? Are they not interested? Tailor your musical choices to each student, and find what they *want* to play.
2. **Embrace student choice.** Again, allow students to have a say in what they want to learn. This will not only allow students to take ownership of their learning, but also will keep them engaged in what they are playing, leading to Flow!
3. **Match your student's ability levels to the challenge at hand.** Refer to element number 3: If you can correctly correlate your students' ability level to the concepts or music they are working on, they are much more likely to achieve Flow. If they are either too challenged or not challenged enough, they will never be able to achieve a state of Flow while playing.
4. **Help students monitor their own progress.** To best help your students to achieve a Flow state while playing, help them construct clear goals for performance. It will be helpful if you come up with broad goals for your students, rather than specific tasks. Instead of the goal being "hit the high B \flat 's in the exposition of Strauss 1," the goal should be "shape the musical phrases with the fullest conviction possible." You also need to be giving consistent feedback about how they are progressing, as well as things they can do differently to promote progress. It is crucial to help them reflect on the progress that they *have* made, and how they can continue to progress. Encourage them to record performances so that over time, they can hear the long-term progress made in their playing. Playing the horn is a long-term project, after all!

Students will understand and learn this idea in different ways. Their motivations and ability levels will also vary. To have the most success in teaching Flow to your students, it is essential to adapt to each individual student. We all learn in different ways, and have different person-

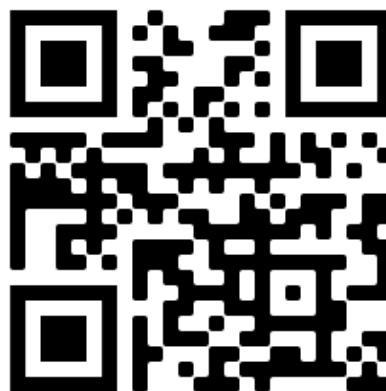
al motivations. The more you listen to your students and understand their motivations or desires in playing the horn, the more they will succeed in achieving the Flow state in playing – and in making significant improvement as musicians.

Conclusion

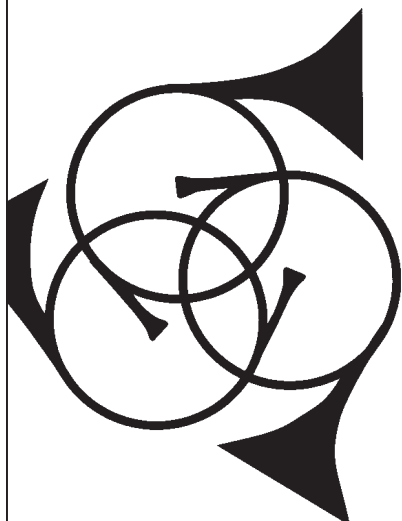
To put it simply, there is so much more to "getting in the flow" than most of us could have ever imagined. It is an incredibly unique psychological phenomenon, and an experience that we all want to achieve in horn playing as much as we can. Music, as a whole, is very conducive to Flow state – the trick is to make sure we are creating the right conditions for it to exist. The best advice I can give for those wanting to have more Flow in their performance or teaching is this: Don't force it to happen!

Always be focused on the musical goals in performing, and when teaching performers. By investing your thoughts and actions as musicians on the music itself, you and your students will naturally find performances to be "in the flow" much more frequently than before.

Brad Granville is Instructor of Horn at Youngstown State University and Third Horn of the Illinois Symphony Orchestra and a frequent guest with the Columbus Symphony Orchestra and ProMusica Chamber Orchestra. His teachers include Denise Tryon, Oto Carrillo, Bruce Henniss, and Nicholas Perrini.



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Tips from a Pro Air Speed in Sound Production

by Radegundis Feitosa

Today's topic is efficiency in sound production. Our sound is produced because of the vibration of our instrument that occurs because of the vibration of our lips. To learn to manage the vibration is directly connected to learning to deal with the air speed. As we know, the faster the air speed goes, the higher the note we will play and vice versa.

I use four basic directions to work the air speed. First, I try to have my throat as open as possible. An open throat provides a free way for the air to travel, also a big resonance box that will make the sound more resonant. Breathing without making any sound, speaking with a projected voice, and flutter tongue exercises can help us learn how to feel and play with our throat opened.

The second direction is to use support from the abdominal muscles. By releasing these muscles when inhaling and then lightly contracting them when blowing, we can have more stability in the sound. For high notes, we can increase this contraction to help air speed. To release the muscles when inhaling is essential to avoid accumulating unnecessary tension. Long notes, scales and arpeggios, and flexibility exercises are examples of what we can use to practice this second direction.

The third direction is to use the tongue to help with air speed. By raising it using the syllable "sss" or lowering it using the syllable "ooo," we can increase or decrease air speed. For me, in general, it works to use the middle g' as a reference note to change from "ooo" for lower notes to "sss" for higher notes. Scales and long notes can help in practicing this direction.

Finally, the fourth direction is to use the position of the lips. In general, with a very subtle movement, by rolling in or rolling out the lips, we can help the sound emission of high and low notes respectively. I prefer to think of the lips like this than to directly try to open or close them. Throughout the years I noticed that when I thought of opening and closing the lips, my tendency was to exaggerate the movement. By rolling in or rolling out, we also close or open the lips, but with a more precise movement. Playing arpeggios slowly can help to notice and work this movement of the lips.

And how to manage to do all that while playing a piece? In my opinion, we need to focus on making art when we are playing. So, we need to work each of these directions one at a time, trying to automate each of them, turning them into a reflex so we don't need to think about them while we are playing the music. It can be a long process, but the results can be very effective! If you are a student, talk to your professor before incorporating any of these directions. Have a good practice!

Radegundis Feitosa is the President of the International Horn Society, and Professor of Horn at the Federal University of Rio Grande do Norte.

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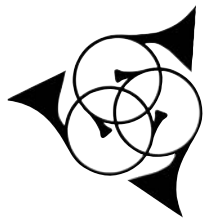
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CORNER

Lauren Antoniolli, Column Editor

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

Performance Anxiety in our Colleagues

by Emma Brown

Part 1 of this article in October 2023 detailed the first half of my interview with Dr. Stephanie Preston, Professor of Psychology at the University of Michigan in the Cognition and Cognitive Neuroscience Area. My goal was to introduce how performance anxiety works on the individual level and practical ways to help ourselves when we experience it. Of course, because we almost never perform alone, it is also rare that we are the only person feeling performance anxiety. A fellow musician exhibiting symptoms of performance anxiety often heightens our own. We can feel stuck, knowing exactly what our colleague is feeling and desiring to help, but at the same time not wanting their anxiety to increase ours.

This portion of my discussion with Professor Preston covers empathy, ensemble environments, and ways we can help our colleagues. While the way forward in a situation like this may seem obvious to some, it is always a good idea to consider and refine our responses to sensitive circumstances. The main goal of this article is to provide basic thoughts on our approach to these situations.

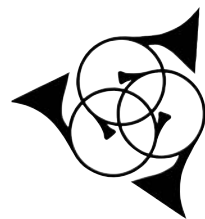
Let's get one thing clear right away: Someone else's anxiety causing you to feel similarly does not mean that you're weak, stupid, or that there's something wrong with you. "Emotions are naturally contagious, so in order to perceive that your friend is highly anxious, you have to activate the parts of your brain that represent your own bodily feelings of anxiety," Professor Preston told me. This does not mean that you're actually anxious, it's just your body and mind's way of understanding what another person is feeling. This is an adaptation that many social mammals have. By mak-

ing one community member's negative experience aversive to other members as well, the group is incentivized to care for the community member in need. In a situation where resources are scarce or someone is hurt, this helps increase the group's odds of survival. In a situation that is not life or death, such as playing a concert, we can still feel this adaptation kick in and incentivize us to act. In Professor Preston's opinion, we absolutely can and should! Focusing on this goal can even help our own mental state. We just have to approach the situation in a sensitive and wise way.

The action that we take to support a colleague can be helpful to both them and us, but we should consider a few things first. Professor Preston emphasized that no matter what, it's important to respect your colleague and not be patronizing. You also want to avoid adding pressure to the situation, so a quick word of encouragement may be better than a lengthy conversation. Striking the right balance will depend on how well you know each other. Support comes in many forms, and knowing if someone would prefer a reminder that they're well prepared, a quick "You've got this!", or simply eye contact and a smile can only come from familiarity.

Note that there is a difference between a panic attack and performance anxiety. Typically, someone who has had panic attacks before will have a plan to get through them, so checking in with a question like "Would you like me to sit with you, or would you like to be alone?" and respecting your colleague's answer will likely be most helpful. If you want to develop a plan to deal with panic attacks, it may be helpful to speak with a psychologist, psychiatrist, counselor, or other men-

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tal healthcare professional. There are also many mental health resources online.

Professor Preston and I then discussed how the overall environment of an ensemble can affect individual interactions like shows of support. In an environment where your social standing and value are determined by performance, the stakes become higher and we experience more pressure to not make mistakes. In this situation, someone may not want to appear weak or inadequate. It may be best to take an approach that gives someone agency over whether they engage or not. Understand that your colleague may need space to process their anxiety in their own way and time. The best-case scenario is that we never end up in an ensemble environment like this. If we try to respect our colleagues regardless of perceived skill or recent performance, we can help foster an environment where people feel supported and safe. We can lower the stakes and, in turn, lower the anxiety felt by both our colleagues and ourselves. Though we are only individuals, actions are powerful, and we should carefully consider the kind of example we set for our colleagues.

When I asked Professor Preston if she had any resources to recommend, she said that *The Inner Game of Tennis* by Timothy Gallwey is a great option for those tackling performance anxiety. "It's about this idea of using breathing and being in the moment, and looking at the ball, or

the notes, as a guide to your body that already knows what to do." She said this book was a favorite of hers because it does a particularly good job of applying mindfulness to the concept of performance. She also said that any resources or exercises focused on mindfulness and acceptance of performance anxiety are worth trying.

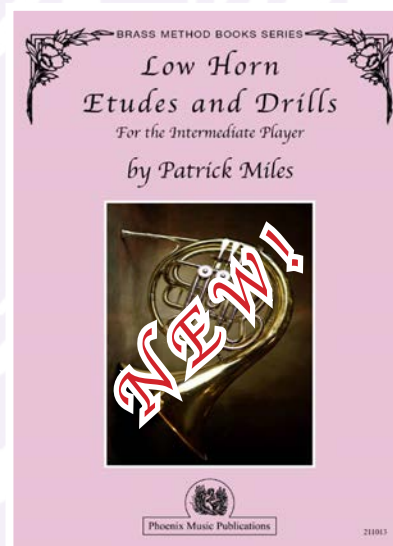
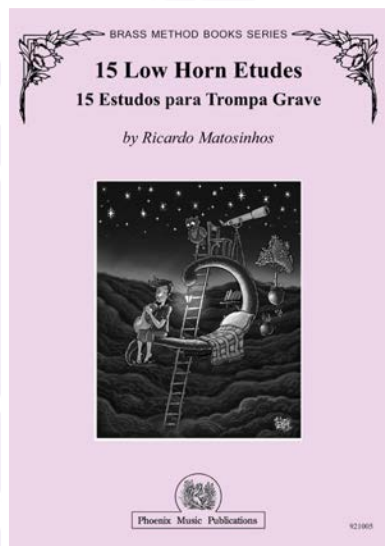
Of course, all of this is easier said than done. It can seem like there will never be a time where your performance anxiety is well-managed. This goal, however, is like any other, and can be accomplished with consistent work over time. I hope that after reading this series you feel encouraged and better equipped to tackle performance anxiety wherever you encounter it.

Emma Brown is in a master's degree program at Roosevelt University. She earned a BM degree at Michigan State University. Her 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 IHS Student Advisory Council and is now on the IHS Advisory Council.



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Creative Technique Let's Write a Melody!

by James Naigus

The Evocative Interval

Music makes us feel. What it makes us feel is of course subjective, but there are many commonalities and conventions that are ascribed to musical traditions. We can harness these musical emotional traditions in our writing to create storytelling through intentional intervallic choices. This is of course in addition to the strategies composers used to – and still do

– use through text painting (if the lyrics go “up” so does the pitch, if the music “sighs” the pitch falls a step, etc.). Below I’ll list what I hear (and through experience many others hear) in particular intervals, and I encourage you to come up with your own list. How we each interpret pitch and intervals as composers is what makes music unique, so start with convention but also always stay true to yourself.

Ascending:

m2: Creeping/tension
M2: Solid step forward/inspiration
m3: Sorrowful yearning
M3: Joyous progress
P4: Heroic stability
TT: Insecurity
P5: Strength
m6: Unrequited/forbidden love
M6: Pure dotting emotion
m7: Nervous hopefulness
M7: Anxious optimism
Octave: Resoluteness

Descending:

m2: Leaning
M2: Moving with purpose
m3: Gentle fall
M3: Uh oh
P4: Moving to the side
TT: Something is afoot
P5: Arrival
m6/M6: Sweet/Sad resignation
(depending on harmony)
m7: Could have gone up, decided to go down
M7: But wait...
Octave: The end

Don't feel like you need to cram all these intervals into one melody!
Pick a few to affirm the emotion and connect with stepwise motion.

Follow The Chords

Have you ever heard a melody by itself first and then heard it harmonized exactly the way you imagined? Think about some of the unaccompanied music you've played, whether it be traditional solos, Bach's Cello Suites, or even folk melodies – often times we infer harmony because the melody outlines the chords. You can utilize

this in your melody creation from that perspective, or if you already know the chords that you want to use, keep the melody simple along those guidelines. Be careful to avoid a melody that is all arpeggiation however – some of the most tuneful ear worms feature a good amount of stepwise motion. See: “Keep It Simple & Repeat.”

Keep It Simple & Repeat

Step one: Try keeping your melody within the range of a fifth, and definitely no more than an octave.

Step two: Try to use mostly stepwise motion, with maybe one or two strategic leaps.

Step three: Repeat the melody, either in a fragment (melodic element or rhythmic element), whole, or with one small change

Step four: Profit

Writing Lyrics

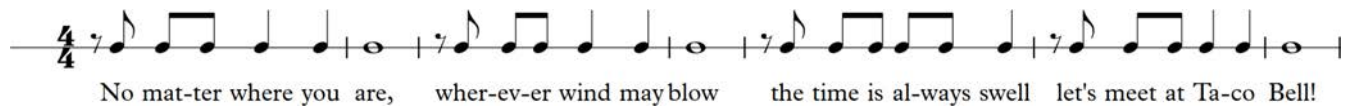
A few articles ago, we talked strategies on how to discover new and evocative ways to phrase through the addition of words/text overtop the melody line. This time, try writing lyrics before, or concurrent to, the melody itself. I find that this method helps with flow and pacing, as well as varied rhythm due to the inherent variability in pacing of words and speech. You can use the interval exercise above as a further guide to help your choices. Here are some poetic and serious lyrics as examples.

Song 1: No matter where you go, wherever wind may blow, the time is always swell, let's meet at Taco Bell.

Song 2: The things that make me happy are, the flowers puppies and a car, from which to drive across the land, to reach the top-rated taco stand.

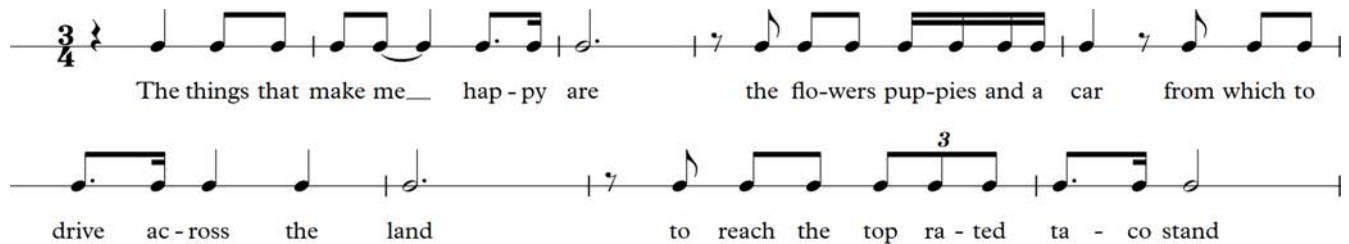
And here is how the rhythm looks from those:

Song 1



Note: See how the rhythmic elements repeat, both exactly at first, and then in variation – this provides unity, and thus quick understanding, of an aspect of the musical content. As you'll see below, the pitch follows a similar formula.

Song 2



Now put with pitch:

Song 1



Song 2



Conclusion

Everyone can write a melody! If your goal is to create an earworm, then try following one (or more in combination) of the exercises above and you'll be surprised how quickly (and enjoyably!) you can create.

James Naigus is Assistant Professor of Horn at the University of Georgia. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." His favorite mode is Lydian and his current favorite soda is Sprite Zero Winter Spiced Cranberry. jamesnaiguscomposer@gmail.com.



MILITARY MATTERS

Erika Loke, Column Editor

A Conversation with SSG João Gaspar

SSG João Gaspar is a horn player with the Portuguese Air Force Band and teaches at the Conservatório Regional de Artes do Montijo. He has taught masterclasses in Poland, Guatemala, Portugal, Spain, and Brazil. In addition to playing the horn, Gaspar is active as a conductor, composer, and public speaker. For his artistic entrepreneurship, he was awarded the First National Defense and Equality Award from the National Defense Ministry. Gaspar holds a Master's Degree in Music Teaching Education from Escola Superior de Música de Lisboa and a Bachelor's Degree (Orchestral Instrumentalist program) from Academia Nacional Superior de Orquestra. A review of his method book *The French Horn Creative Studio* can be found on page 80 of the October 2023 Horn Call.



Erika Loke (EL): Hi! How are you doing today?

João Gaspar (JG): Good, how are you?

EL: I'm enjoying a teleworking day. Do you ever get to work from home?

JG: Sometimes. I have a special duty for the band making compositions and arrangements, so I get to work from home sometimes, but most of the PT Air Force musicians are only performers. We always have rehearsal in the morning or concerts for schools, as well as ceremonies.

EL: Is your primary duty at this point playing the horn or composing? In my band, we have what's called collateral duties, where I'm primarily a horn player, but I also manage the computers, instruments, etc.

JG: I'm a horn player and the composition is a side duty, so I'd say it's the same set up for us. We are considered soldiers first, but we apply for the positions as musicians. I applied as a musician, but we may be assigned to do everything that other specialties do, such as archival and secretarial work. When we first join, we have five weeks of military training – technical military exercises, security procedures, etc. The first year we have both military and music education, and after that year, we join the band and start playing ceremonies and concerts. Are you an officer in your band?

EL: No, all US instrumentalists are enlisted. Only the conductors are officers.

JG: The rank structure is the same here. I am a Staff Sergeant, but if I were an officer, I would be a conductor.

EL: How are your bands structured?

JG: We have one band for the Air Force, one for Navy,

one National Guard, Police bands, and four for the Army. Now, I thought I saw on Musical Chairs that American bands don't go to basic training.

EL: We have The Coast Guard Band and The President's Own Marine Band that don't go to basic training, but all of the others do. How do assignments work with the Air Force Band? Do you move around as part of your job?

JG: It depends on the situation. When you first join the band, a contract is for six years. I am on permanent assignment now, but a corporal can't be permanent. I had to apply and do one year at Air Force Sergeants School to get that rank. Military in the Army or Navy bands can't apply to other ones, so many musicians will start in the Air Force Band because as enlisted people (non-permanent), we can move to the Army, Navy, National Guard, or Police Bands. We have a lot of vacancies, usually.

EL: What is the perception of the military bands in Portugal?

JG: This is interesting – to be a military musician in Portugal about 50 years ago was very prestigious because it was a way to travel, use good instruments, and to meet people. Only a few musicians went to orchestras. At the time, there were around only four professional orchestras in the whole country and now we have around 15. Then in the mid-90s and beginning of 2000s, the bands became less and less prestigious. However, now we are recovering the status as respected musical groups.

When the bands were less desirable, many musicians were hired because they were related to people in the

bands and many of them did not have college degrees or even conservatory training [pre-college]. It's very different now. When I joined, I had finished a Master's degree and I had a lot of orchestral experience.

One thing you may not know about Portugal is that we have a huge culture of village concert bands where most of the professional musicians in Portugal got their start. My example: I am a triplet and my siblings and I played in our local band. My brother is now a chef and my sister is an architect. I learned how to play the horn when I was 12 or 13 with a clarinet teacher. He was the only person nearby who knew how to teach music. I studied with my first horn teacher at 18, and before that I had never heard of people like Barry Tuckwell, Hermann Baumann, or Dennis Brain. When I was 18 and I started to study horn at Escola Profissional Metropolitana (vocational school equivalent to high school), I heard the other students talking about something called "Mahler's Fifth." I was really a rookie, and I didn't want to look ignorant in front of the others. I went home and googled "Quinta de Malare." "Quinta" (farm in Portuguese) for fifth and "Malare" for the way I heard the name "Mahler." I didn't find the farm of that Mr. Malare.

EL: [laugh]

JG: In the past, many times people joined our military bands because Staff Sergeants often conduct the village bands. The players in the bands didn't have degrees but they had some non-professional playing experience. It's far, far different now. People who become military musicians now need a degree to be able to play the challenging music the bands play by composers like Barnes, Claude T. Smith, and Maslanka. I joined the band seven years ago, just as the bands were starting to become more prestigious. I had wanted to continue my training after several renowned European teachers offered me places in their horn classes, but between me and my two siblings the same age, my parents couldn't afford to pay for all of our education, so I needed a job to support myself.

I'm guessing college fees are lower in Portugal than they are in the US. I attended the best school for orchestral playing and I could pay the fees with my orchestral work.

EL: Actually, in the US, a lot of people join the military because it will pay for school. After three years of service, anyone can get four years of degree programs paid for and after ten years, you can transfer the benefit to a dependent.

JG: Oh, that's really nice! I'd bet our bands would be even more competitive if that was a benefit. Some people in the military can get their degrees paid for if they can prove that it would be useful to their organization, but that doesn't really help musicians when the priorities are fields more related to military and aircraft needs, such as engineering or cybersecurity.

I give lectures to music students around the country about career management and creativity, and it's sad that the old perceptions of bands as being lesser than orchestras still exist. I show them that there are a lot of ways

to accomplish happiness in their careers. The obvious options are to become a performer in an orchestra or a band, soloist or chamber musician, teacher, conductor, or composer. But there are so many great things that can be done in the arts besides the options music schools expose us to. If you have extensive performing experience, you'll understand better than anybody else the needs of a musician and an orchestra and be a really good producer, arts administrator, etc. I think of myself as being like that Greek myth with the heads ...

EL: Hydra?

JG: Yes! I try to learn as much as I can about everything related to music, and I am more satisfied in my career for it. I have been teaching for 10-12 years and it's lovely, I've played with many orchestras, but there's more to life than that. Being in a band has opened many creative opportunities that wouldn't have been available if I were strictly a performer. My wife asked me why I don't just focus on one thing, and I don't do that because I would get bored!

EL: I can relate to that. I love that I spend some of my work-day doing things other than music. The Navy paid for me to get a cybersecurity certificate, and an orchestra never would have done that.

JG: In two weeks, I have an interview that will be broadcast on Portuguese TV [aired November 13 on Canal Q]. I talked about my disappointment in how focused music school is in Portugal. Our students are taught to know more about less. It's helpful even to a career in music to know more about other areas of study. When I went to publish my first book, I thought, "I'm a stupid guy. I'm just a musician who wrote a book." I didn't know anything about how publishing works. Five years later, I've learned a lot on my own and now I'm ready to hire my own publisher. I think music students would be better served with more information about how to make a living in ways besides simply performing.

EL: Getting back to your band, what is your schedule generally like?

JG: We always have morning rehearsals and then I teach Tuesdays, Wednesdays, and Thursdays, but if there are ceremonies on those afternoons, I will reschedule the teaching.

EL: Is there a culture of physical fitness in your band?

JG: Yes, I just went for a run at 7:00 this morning. Every year we do tests. First there are medical tests, then there is a physical test that consists of pushups, abs, and 2.4 km running. Some military units will have group exercises multiple times a week, but in my band, the commander trusts us and provides time enough for daily musical practice, as well as physical fitness self-preparation.

Some people I've worked with struggle with getting motivated to do fitness tests or maintaining musical skills. I find my motivation in always learning more. Compositions and arrangements are a particularly special oppor-

tunity to learn. My sign is the Pisces fish; we dream a lot and trust easily! There's a Portuguese saying, "If you don't trust, you are not trustable." I try to live by that all the time, but especially when I conduct.

EL: When did you start conducting?

JG: Three years ago I applied to be a village band conductor, and that has been a fun challenge, but my first experience really conducting, besides some projects of my own in my village, such as a Brass Ensemble in 2012-14, was in 2017. I created a project called *Vila Compasso* [Vila - village, Compasso - bar/measure], which was originally a kid's book I wrote and then adapted into a show for an ensemble of ten musicians. The story takes place in a village where all the people are instruments. It focuses on the Portuguese traditions of about 50 years ago so that kids can appreciate their heritage. For example, it used to be that a grocery store was where everyone got their mail, so the story opens there. In the story, the sheet music to a special symphony went missing and all the instruments try to find it, until they discover that it has been used as the wrapping for a traditional Portuguese sausage. The show was very well received! I was asked to create a Christmas version, which I conducted with the Madeira Classical Orchestra. I don't have any formal training as a conductor, but I really enjoy getting better at it!

EL: Do you have any upcoming projects you'd like to share?

JG: Yes! I recently recorded a CD of horn and piano compositions that I wrote based on Portuguese popular music. I wanted to give younger students something different to learn than songs like "Old MacDonald," so I am working on adapting the book for each instrument of the orchestra. I'm hoping to publish it in other countries too so they can hear our traditional music.

EL: That makes me think of Ricardo Matosinhos and his great stuff for younger students. When I have taught beginners, I love to use his method book and his easy pieces for horn and piano.

JG: He's one of my best friends! We just taught a class

together 3-4 months ago, and we talk all the time. He's my reference, my inspiration, undoubtedly. My first piece was composed for him, as part of a project he did.

All the works on my CD *Postcards* are for horn alone. There is a gap in Portugal and the world for unaccompanied pieces that are appropriate for horn players younger than 15 years old.

EL: It's so true. I can't think of any that are easier than Krol's *Laudatio*.

JG: Exactly. So, my hope is to fulfill that gap with works like *Baby Hippo*, *Fá-Mi-Fá*, or *Au Naturel* that you can find on my album, *Postcards*.

JG: By the way, about my music and my aesthetic, I compose a lot for horn and for band. I really enjoy minimalist music, and I try to bring that to educational settings. It's a powerful style of music and I use it to remind the audience of time and space outside of busy modern lives. But I just write down simple things and things I like. If people don't like it, there are thousands of other greater choices out there. I really believe in the diversity of how we spend our time. My life is so much richer because I get to be a military musician, horn teacher, composer, conductor, and author, and we live in a time when we have never had more options for music, books, and other creative works to enjoy!

EL: Well, this has been a great conversation! Thanks for taking the time to chat and I am looking forward to checking out your CD and books!



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

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COR Values

Ellie Jenkins, Column Editor

Jacob Medlin, Medlin Horns

With an absolute commitment to what he describes as the magic created by handcrafting, in combination with modern technology, Jacob Medlin has progressed from unknown to near-iconic status as a horn maker in less than 15 years. He's written at length on his ideas about crafting instruments and the path that led him to where he is now, with a waiting list several years long. Readers can find that on his website at medlinhorns.com. He sat down with me in November 2023 for an update and more detailed insight into the ideas that fuel him and inspire each new generation of Medlin horns.

Ellie Jenkins (EJ): I've read that you said you come from a family of artists, musicians, craftsmen/craftswomen, and also engineers. Would you tell us more?

Jacob Medlin (JM): Both of my parents played instruments. My dad was a horn player in college, and I remember him playing when I was young, and going to watch him with orchestras. He was active as a freelancer. My mom played clarinet in high school and college, so there's a heavy musical component in my background.

My grandmother was a painter, not professionally, but we have some of her artwork that was quite good. My grandfather on my dad's side was into carving, mostly birds. He had a woodshop in the back of their yard, where normally I wasn't allowed, but sometimes he'd take me in there to do things with him. I remember once we'd been to a Cracker Barrel playing that little peg game that they have, and he said, "We can make that." We went back to his shop and made it. My grandmother was into fiber, weaving as well as a lot of sewing. I was around all of this, and it was never a big deal. It was just what we did. I was surrounded by this smorgasbord of crafts and art.

EJ: Where does the engineering component come in?

JM: My dad was a software engineer his whole life. In addition to the music he was involved in, I did lots of other activities with him. Whenever there was a piece of electronics that broke, he would save it, and he would put it in this big cardboard box. Every now and then we would go through the box, and we would take apart whatever it was, and he would show me all the components and how it went together and what made it work.

EJ: It sounds as though you had these pursuits all around you, and they weren't being forced on you, but you just absorbed a lot from all this environmental exposure and participating in all these activities.

JM: Yes, and it's interesting, because my memory of it is that it felt peripheral to school and all the activities that a normal kid does. And now it seems like those were the most valuable interests and experiences.

EJ: On your website, you describe your path to becoming a horn builder, and there's an accidental quality to it,

as though you stumbled, and then you woke up and you were a horn builder.

JM: That's how it feels. People ask me about the path to becoming a horn maker, and I don't really have advice for them. This path was not out of left field for me, because I had experience taking objects apart and being involved with craft handwork. When I went to Carolina [University of North Carolina – Chapel Hill], my teacher, Andrew McAfee, gave me horns that were old and beat up, saying, "Do whatever you want with these: play with them, try to fix them, do it." I had them in my apartment with a tiny butane kitchen torch trying to learn how to unsolder joints – I don't think I ever got to the soldering part.

When I graduated from Carolina, I auditioned for graduate school and I didn't get in. I eventually made my way to the University of Victoria and then to Indiana University's Jacobs School of Music. When I got to Indiana, Rick Seraphinoff was the first person I met. I had this interest, and I had all this experience. I remember saying to him, "Someone told me that you're into horn repair or something similar. Could I come by sometime and just see you?" He said sure, and handed me a piece of paper with his address on it, saying, "I'll be home by about six o'clock tonight." I think back to that moment and how many times in life we say, "We should get together and _____," but you never do. But this time I showed up, and I kept showing up.

Rick was funny, because he wanted to teach me, but he was also skeptical, especially in the beginning. He wouldn't let me do anything. For six months, it was basically just sitting on a stool listening to him talk and tell stories, while he worked on whatever he was working on. It really wasn't until he hurt his arm that an opportunity came up. He could barely move. He finally said, "Well, if you're going to hang around here all the time, you may as well be useful."

At that point, I was still playing. I was a full-time graduate student, and I had a job in the Music Library. But there was one day when we were working, and he said, "Have you thought about giving this a try and seeing what you could do with it?" I said, "I don't know. Not really." He said, "You know, there are 42 horn players at IU, and then there are probably 50 music schools around

the country that each have 30 or 40 kids studying horn there. You are not unique in the horn-playing world. But in a short time, you've gained skill in the horn-making landscape, and there are maybe six of those." He was encouraging. I took my next loan disbursement and then dropped out. I used that money to buy the first sets of materials for my first horns. But it wasn't as though I had a burning desire to be a horn maker for my whole life. A whole bunch of things converged to get me here. It's all about being open to possibilities. In a strange way, Rick was open to the possibilities and he was able to make me see what some of those options were. That started the ball rolling.

I'm grateful when I think back about my early years that I started with the handcrafting part of it. I learned to do things from the point of starting with a sheet of metal and your hands. I went from there and added the more technical skills. A lot of people do that in reverse; they start from the technical side and then they work in the other direction. What's missing, doing it that way, is an appreciation for what a well-crafted horn is: what it looks like, how it was put together, how it looks ten years from being built.

EJ: How long were you actively working with Rick?

JM: I was with him for a couple of years, and then I moved to my own shop in nearby Ellettsville. I was there for about three years, but I would still go to Rick's shop. For a long time, I didn't have a draw bench, so I would go anytime I needed to draw something.

EJ: When did you first build a horn?

JM: First I rebuilt the set of natural horns that the university had, I think there were six of those. I made new crooks for all of them, and I took them apart and rebuilt them around their bells. Then I built two natural



One of the final horns built in Jacob's Greensboro (NC) shop.

built for selling were for his students. Those were sold for modest amounts of money, but they kept me going. Those allowed me to buy more materials to build more horns.

EJ: You bought in some parts to build your first horns. Are there parts that you still buy in? I know that's common among makers.

JM: Yes, valves and bell tails and flares. The tails and flares are on my list to make myself, but valves are probably not something I'll ever make. That's a whole different set of skills.

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**...people's personalities come through on a horn. It's unavoidable.**  
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EJ: How many horns do you have out in the world at this point?

JM: It's 75 now. I build probably six or eight horns a year. I used to think that I was just a slow builder, that was just part of who I was. But I've realized that I'm operating around the aggregation of marginal gains. That's the idea that every little thing you do, even seemingly unimportant things, contributes to quality. You have a series of tiny decisions that you can make, and you have a choice about what to prioritize. With horn making, as with a lot of things, that choice is usually between making something better or making it more quickly (or cheaply). A lot of productivity and business experts say that all you have to do is 80%. People don't care about the last 20%. But that last part is where all the effort comes in.

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**One of the things that makes me somewhat unique is that I don't build for sound.**  
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EJ: Wouldn't that last 20% be what's most important to the people who are interested in horns like yours? You're not trying to just make a decent horn; you're striving to make the best horn that you can make.



Jacob and cat in his new, but smaller, shop

JM: The most epic horn in the whole world, ever. That's what I want. And where you set your standard is important, right? If your standard is to just be better than what's currently available, that's easy, right? I have this imaginary magical perfect horn in my mind that I work towards. I know that I won't get there, but that's what I'm working toward. I'm going to get as close to it as possible. That keeps pushing my ceiling, every time I learn something new, or every time I get a new skill, it gets me closer to that. It's turned into a life that I find stimulating. There is always more to do, things to learn. There are always things to try. I can't think of many better ways of spending your life, especially your working life.

EJ: What are the special qualities in your horn or in your builds that set your horns apart from other horns?

JM: One of the points that makes me unique is that I don't build for sound. People sometimes look at me funny when I say that. My relationship with sound has been all over the place. It became clear to me at a young age, as I was starting out, that the way people talk about sound is not helpful. It's attempting to put words to something that's difficult to describe. If you line up ten people and ask them what their ideal sound is, mostly they'll all say something like, "Beautiful and round and golden and sweet," but that doesn't really mean anything.

EJ: Or it means ten different things to ten different players.

JM: I have this idea, based on my experience, that 99% of horn players want the same thing. They all want the same experience. But because we're all different, with different physical attributes, mental attributes, levels of experience, we get to that in different ways. My focus is always 100% on the playing experience. And that means that articulation should be clean and clear, note changes, slurs, all need to be absolutely audible to the audience. Otherwise it's just mush. How much of the slot in the intonation does the horn do for you? With all of these things, either the horn does it or you have to make it happen. If the horn does more of that for you, that's less micromanagement from you. That means you can do more with less effort.

For me, it's more practical to give a player the ability to play comfortably than it is to give them a certain sound quality. I have found two things to be true for most people. The first is that people's personalities come through on a horn. It's unavoidable. You sound like you, regardless of what you are playing. The second thing is people's concept of sound is not as concrete as they think. And it doesn't take anyone long to be comfortable with the sound they're getting, within certain parameters. If you start with a general nice quality of sound, and make sure that the technical elements are in place, people sound better when they're comfortable. As an audience member, you can hear when someone is playing tightly or nervously. When the technical aspects of the horn playing are complicated or difficult, it causes players to have more anxiety. If you play at a certain level, you can probably overpower flaws in any instrument, but you shouldn't have to. Horn playing

is amazingly enjoyable, but you must set the conditions to make that happen. When you have a horn that just does what it needs to do and is comfortable to play, horn playing is not difficult. It's so much fun.

What I do know to be true is that that horn is one of the hardest instruments to make. Just the number of joints on the valve section, not including the rest of the horn, means there are lots of parts you have to make and lots of possibilities for a technical error. There are so many elements that you have to get right, that I don't think it's possible to make this instrument at scale. I don't think you can do it. There are no low skill parts.



Jacob and his daughter Michaela.

EJ: There's the aggregation of marginal gains; all those little things that could go wrong, but you make sure that they don't?

JM: Yes, and then there's the metal itself. It's easy to think of brass as a single entity, but it's two different elements. Even when they're made into brass, they are two distinctly separate substances; they're suspended in a matrix that we can manipulate as one entity. We want that to be neither

too hard nor too soft. Somewhere in between, there is this point at which the material is hard enough to be responsive and give good slots, and soft enough to have the roundness of sound and the lower frequencies that are audible to someone listening.

That's a lifetime of studying, right? I've been working on that for years and years and years, and it's paid off. Way more than anything I've done with designing tapers or acoustical analyses or anything like that. What that has led me to believe is that the technical craft of the work is more important than the design specifications.

Hand craft still creates magic in horns that robots and assembly lines haven't captured yet. (medlinhorns.com)

For more information about Medlin Horns, Jacob Medlin's writings about crafting horns, his innovative brass-bending solution (Blue Bend), and his partnership with Keith Durand creating Alpine Mouthpieces, visit the websites below.

Alpine Mouthpieces: alpinemouthpieces.com

Profile: newsinfo.iu.edu/news/page/normal/15289.html

Medlin Horns: medlinhorns.com/explore

Blue Bend: betterbending.com

Rhythm Fixes Melody (Part 1 of 2) Use Your Metronome to Find the Music “Between the Notes”

by James F. Wilson

It is daunting to put into words my idea of how to make better music on the horn, especially with the thought that it must both inspire the beginner and be compelling for the professional. I can only hope that readers find something of value in my perspective and suggestions that they can apply to their own practice.

Here I am in my practice room: I am in my chair, my horn in my lap, Kopprasch book, audition excerpts packet, and a metronome on the music stand. How best to get going? How to be motivated and focused and productive *right away*, and make satisfying progress for the time that I have?

Many of us have come to expect that we will need to wrestle the horn into submission, just to remind ourselves of the muscle memory of where the notes are in the face, and what it feels like to move between them in scales and arpeggios. Any horn player soon learns there are a thousand things that have to happen correctly together to make that happen, and we work each day to get it all under control again.

Beyond basic note-getting, we want to create a beau-

tiful, captivating, singing horn sound that is in tune, in time, has a basic sense of metrical direction, faithfully renders all the ink on the page, and has a character and a story. We want to be “musical.” So what does “musical” mean, in practical terms, and how can one work on that aspect of playing all by oneself in the practice room?

For me, as I listen to myself, my students, and my colleagues, it is about the “between the notes,” the quality of the connection of each note to the next (or to silence) in a progression through a phrase. Also, and just as important, in good “musical” playing I hear steady and predictable rhythm or pulse with correct and clearly understood subdivision, with an engaging flow or “spin” toward the next downbeat or phrase. That sounds simple, but of course it may not be easy, especially at first!

Because the horn is naturally slippery and bumpy, we must pay special attention to how we meet the challenges of caring for the “between the notes.” I have found a way to use the metronome to start and stay focused on expressing and communicating the story and character of the music.

Analogies are like...

In my teaching, and when I write about music, I rely on an array of analogies to represent the different aspects of mind, body, and heart that make beautiful horn playing. I hope that they are meaningful, engaging, and helpful. For me, practice room work can be simpler, easier, and more fun when I set my metronome up in a way that helps get *straight into music-making*, and demands I *show up, rather than warm up*. Here are two analogies to help get in the right frame of mind.

- A water-skiing dock start. You are sitting on the edge of the dock, skis dangling and the rope handle in your hands. You give a thumbs up and the boat driver punches the throttle. The boat roars off, the rope uncoils, and you had better be ready to make the transition from sitting to skiing in short order!
- A rehearsal with a good conductor. The group takes a tuning note, the conductor mounts the podium and says, “Good morning, everyone. Let’s

begin.” And right away you all get to work making music at the highest level possible; everyone is attentive and trying their best to play well for themselves, their colleagues, and the conductor. Everyone is brain-tired at the end from concentrating, but satisfying progress has been made toward the eventual concert.

First I put the metronome on and “turn the click around” to be *off-beat*. I invite you to try it now! Set your metronome at 60 BPM. Many players have a deeply ingrained default to hear the metronome only as a downbeat. The muscle memory will also try (hard!) to pull you back into playing beats with the click. Give yourself time to hear the click as a strong *backbeat*, and solidify your own strong internal downbeat.

- In this video game, you get 1,000 lives. Just push Play Game Again.

I then play the following scale exercise:

♩ = 60-72

Metronome

Horn in F

5

Metronome

F Hn.

Example 1: Playing with the metronome on the off-beat.

Give yourself time to process all that's going on. It may take a minute to understand this new groove, to "turn the click around" to the off-beat, and to keep your downbeats steady. For me, working with the click on the beat is not helpful. I wind up attuned to the vertical beginnings of notes, rather than attending to the ends of the notes and the more horizontal connections "between the notes."

Working with the metronome off the beat or on a cross-rhythm, it becomes more of a playing partner who doesn't insist on where the beat is, but rather shows what is perfectly steady and even. Evenness is what allows the calm to be able to pay attention to hear between the notes.

When I use the metronome in this way, it admonishes me to assume immediate and complete responsibility for every sound that occurs in that space, no happenstance allowed. I can set it up so that I am encouraged to jump right in to performing beautiful music with my percussionist friend for an imaginary audience listening just outside the door.

I also often put the metronome on the other side of the room, so that my ears and attention are outward. I need to sit up to make a sound that is meeting my good buddy's time in the middle, to create the correct composite (my Tick, its Tock) rhythm. That may mean I have to anticipate and maybe start earlier than I think to make it meet in the middle.

- The Real World of Ensemble Music. This outward collegial awareness is a fundamental ensemble skill. Listening harder to everyone else keeps everyone in sync, time in the middle of the room, often fixes balance as a matter of course, and helps with the "Horns, you're late!!" problem.

Another thing I appreciate with this off-beat work is its *impartiality*, its pure *objectivity* and lack of drama. I am either too fast and ahead of the metronome, or too slow and behind it, or in some combination as it goes! My percussion friend never rolls their eyes and is always happy to go a few clicks slower(!) for me to figure it out. I can hear the unevenness, and I want to address it directly and quickly in the next attempt(s). And if I can't get it solid in a couple tries, it is obvious that I am out of my threshold of capability, so I move the metronome even slower! Saint-Saëns said, "Practice slowly, then more slowly, and again slower still."

- Rock and Roll Rhythm and Groove, Part 1: The groove is in its backbeat emphasis. Yes, the kick drum lays down the main beat for your dance step, but the crack! of the snare on 2 and 4 is what gets folks up and on the dance floor. Most folks don't clap their hands on the one and three, because it feels stodgy and not groovy.

- Rock and Roll Rhythm and Groove, Part 2: Dance music is groovy regardless of tempo... it's dead steady, but driving! But dead steady, but driving! But dead steady!! But driving!!!

If the metronome plays the off-beat snare, the kick drum downbeat must be my job, a solid pulse deep in my body. If I can establish that steady groove, I should hear that our composite rhythm (my Tick, its Tock) is exactly correct. If my pulse is really solid, I can begin to hear the metronome reacting to *my* downbeats.

When this happens, because I alone did it to my own satisfaction, regardless of tempo, a “perfectly” even flow becomes itself a satisfying part of the music I am making. Having the click in the middle of my note becomes a reminder that the beat never sits but always marches forward toward the next step, the next one.

I start to feel the music in one, moving forward and playing horizontally. Every note has an intrinsic metrical motion toward the next. I find that the off-beat click makes me consciously sustain and direct energy through the second half of each note in order to get to the next note on time and smoothly. This is the thing of “spin,” the motion through each note toward the next note that is not exactly a crescendo. Likewise, it is that same musical energy that can move forward even in a *diminuendo*! The off-beat is a geometrical point in time, a “point that’s not a point,” a moment to be moving through with a “spin” and impetus to stay with the flow of time in the dance.

If you are moving forward in the sound, as it gets smoother and more even, the shape of each line up and down starts to appear as more of a solid form, an *arch in one*. As you feel the music more and more clearly in one, you will find it easier as you are playing to adjust to be more correct and even.

My experience with my students is that the feedback of off-beat corroboration is immediate, and they quickly and easily hear the bits that need to be fixed. They also hear and can be satisfied with how much went well! We begin to understand the idea of progress, not perfection!

- You have a really dirty window you can hardly see through, and you get the glass cleaner and rags and clean it. Amazing! So much better! You have done good work! But now you can see that there

are tiny paint flecks still all over. So truly, 78-84% of the work is done, and if you’re going to do it, then you have to do it! You go and get out the razor blade or scraper and start working an obvious path toward close-as-you-can-get-to-100% “perfectly clean.”

Working too hard in your head (thinking or worrying) and working too hard in your body (squeezing) will slow or interrupt the motion, bringing the sound down into the horn or the body, and you will fall behind the metronome.

On the other side, lack of sustain, decay, or verticalization allows for a vacuum of energy during which anything can happen, but usually your time compresses to fill the space (rush) and comes out of the groove. If we are paying attention and counting like mad, it is also possible to recover from slipping out of the groove for whatever reason. I always award myself Recovery Points if I can keep the wheels from coming off and get home safely after hitting a pothole.

We need to stay committed to counting all the subdivisions practicable to be sure we sustain the sound or energy until time to move, counting and playing through all subdivisions between beats, and not give away any opportunity to make music.

- When a crowd of people starts clapping together in time, inevitably it will begin to fall forward, getting faster and faster until it becomes applause. Counting just the beats doesn’t make it rock steady.

Also be aware of how “putting” the notes into place will not feel or sound smooth, but be vertical and unitized, and is likely to bring the sound back into the body. Remember, we are making the events arranged through time, into the future, both responding to – and creating – a natural sense of flow.

If I am at the point where I am in a “perfect” Tick-Tock with the metronome playing an octave scale smoothly slurred up and down, I have achieved a sort of Groove Level One, and I pretty well am sparking on all cylinders, mind and body. If at this point I am hearing it in one, I can then imagine arranging my arches into a sequence or story, and I can increase the challenge and complexity.

www.hornsociety.org

Try the same scale pattern as a 2-over-3 exercise.

Metronome $\text{♩} = 90$

Horn in F

5

Metronome

F Hn.

Example 2: Playing duplets over the metronome in triplets.

- In Grade-School Math we learn about the common denominator. Two over three is common denominator six, and so the rhythm here must be accurate to six divisions per pulse.

Listen for the composite rhythm of Bum-Bu-da-Bum, Bum-Bu-da-Bum, or (Note-click-Note-click).

Whenever we play, there must be musical demands right away and, in order to play in perfect sync with our metronome friend, the beginning really starts before we make a sound, with the decision to play and then the intake of breath in time and character; the very start of the first note should already be moving up toward the second and passing along smoothly; the top of the

phrase cannot land or spike; at the end, the note should pass into silence without a drop or flare or flip, still moving in time and in anticipation of the next notes to sound.

This mental creative work is important. The more you let the metronome help you take care of these things – the more you are aware of TickTock and spin and arch – the more practice time will be spent “Between The Notes” playing real music to appeal to your own sense of the beautiful.

Watch for Part Two in the next issue of *The Horn Call*.

James F. Wilson is Principal Horn of the Houston Ballet Orchestra, and a longtime member of the Santa Fe Opera Orchestra. He started the horn with Irving Lipscomb and Ron Nobles in grade school, then studied at the Interlochen Arts Academy (with John Jacobson and William Coffindaffer), Northwestern (with Norman Schweikert and Dale Clevenger), and Rice (with Thomas Bacon). He also is a student of the natural horn, studying occasionally with Richard Seraphinoff and Anneke Scott.



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Recording Reviews

Lydia Van Dree, Editor



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



Daniel Catalanotti, horn; Stephane Catalanotti, organ. MARCAL Classics, MA 230601

Saint-Saëns/Boetto: *Offertoire sur O Filii et Filiae*; Glière: *Valse Triste*, Op. 35 No. 7; Donizetti: Concerto in Fa; Luigini: *Romance* Op. 48; Stradella: Sinfonia I; Catalanotti, *Un reflet de*

la marche funèbre de Chopin; Stradella: Sinfonia II; Corelli: Sonate en fa; Marcello: *Adagio (transcrit d'après le Concerto pour hautbois en Ré mineur)*; Bach: *Grief zu, fußt das Heil*, BWV 174; Bach: *Komm Jesu, komm zu deiner Kirche*, BWV 61; Bellini: Concerto en Fa majeur; Ioz: *Récitatif et Prière*; Sommer: *A bout de souffle*.

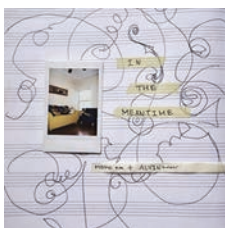
This collection of works for horn and organ offers an interesting perspective on repertoire for this combination. Pieces that will be familiar to many hornists are Glière's *Valse triste* and Corelli's Sonata, both standard student works. It was fresh and interesting to hear them with the timbre of organ instead of piano. The lesser-known works on the album range from classics of the Baroque era, such as two Stradella Sinfonias, to the world premiere of Saint-Saëns's incredibly virtuosic *O Filii et Filiae* Offertory.

The latter offered especially spectacular fireworks in the horn part, including numerous high Ds and many wide-interval leaps into the high register. Overall, the

horn playing demonstrates beautiful musicality, great control, and a shimmering tone, especially evident in the Baroque-era selections. The production quality of the album is quite high; it is no small feat to successfully record such different instruments, and the balance is always good with an appropriate amount of reverb. In addition to the standard modern horn, Mr. Catalanotti also plays two works on corno da caccia and two works on alphorn. There were some moments which, in comparison to the organ's sustained and stable sound, the horn intonation could have been more solid, though this might be related to the intricacies of the period instruments used. The combination of the corno da caccia and alphorn with the organ creates fascinating textures, which I had not encountered previously.

I appreciated this chance to learn more about the early repertoire for horn and organ. Most of the works for this combination that I previously knew of are suitable for performances at church, while this album features more "serious" concert music. Unfortunately, I am unable to read French, the language of the album notes, but for readers of that language, there is information about each piece and its composer, which will likely be helpful in sourcing sheet music for your own performances. This album would be a great addition to the collection of horn players interested in performing on period instruments or alphorn with organ.

— Lauren Hunt, Interlochen Arts Center



In the Meantime. Momo and Alvin; Momo Seko, horn; Alvin Santner, guitar. 2023.

All arrangements by Momo and Alvin. Pixinguinha: *Carinhoso*; Arthur Hamilton: *Cry Me A River*; Antônio Carlos Jobim: *Felicidade*; Caetano Veloso: *Minha Vos, Minha Vida*; Lee David:

Tonight You Belong To Me.

This 13-minute EP of arrangements is the result of a Covid quarantine project between Chicagoland neighbors Momo (horn) and Alvin (guitar). "Starved for collaborative music making," according to Momo, the pair decided to explore chamber music and improvisation together. A series of improvisatory "games" helped them collaborate on their gorgeous arrangements on this EP.

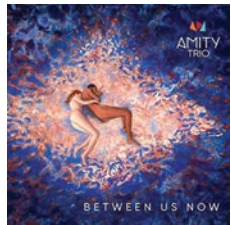
They decided on traditional popular music of America and Brazil, or "melodic character music," for a few reasons. Momo and Alvin specialized in classical music and jazz

respectively, and neither felt totally comfortable in the other's corner. Simultaneously, Momo felt herself "at odds with the horn," hating how orchestral horn sounded in her living room (a Covid experience to which many of us can relate!). She decided to explore the "up close" sound of the horn, allowing every little detail of the horn sound to be used for creative effect. The result of their decisions is a balanced, nuanced, and unique ensemble that I could listen to for hours and hours.

Momo begins *Carinhoso* with beautifully articulated arpeggios and characteristic note bends. She then starts the melody in a soft-spoken manner, perfect for a small night club. Use of extended techniques are present all over the album, mostly in the form of note bends, but also with sounds of pushed air after a note dies, flippant trills, and growls. Alvin joins in to accompany, sometimes taking over as melody or counter melody, but often playing the role of rhythm section. The guitar, too, is recorded up close, allowing a wide range of colors.

You can feel the fun the two musicians must have had through each song. One moment happens at the end of *Minha Vos, Minha Vida*. Momo sits on a pedal tone after finishing the melody. Alvin starts to explore a repetitive motif, and Momo's note fades to air sounds. She then rejoins as if to say, "Alright, let's move on." Alvin playfully keeps the song active for just a while longer.

Tonight you Belong to Me, a song made famous by the



Between Us Now. Amity Trio: Michael Walker, horn; Kimberly Carballo, piano; Katie Dukes Walker, soprano.

Amy Beach: *Three Browning Songs*; Lauren Bernofsky: *The Castle Builder, Of Molluscs, Two Latin Dances*; Alice Jones: *On Imagination, The Parting*

Glass; Nur Slim: *El Mito de Coronis*; Florence Price: *To My Little Son, Moon Bridge, Night*; Carrie Magin: *All Else Above*.

Founded in 2018, Amity Trio is a chamber ensemble of soprano, horn, and piano with the mission to share music by underrepresented composers. *Between Us Now* is the trio's debut album and, as noted by Alice Jones in the liner notes, "The album is a theme and variations on the notion of love itself, turning the idea of love over and seeing it from all its angles, in all its guises – romantic love, familial love, false love, self-love, and love of one's culture. The works they've selected invite us to consider how deep love goes, how we can find love in all facets of our lives, and how profound it is to be able to profess love." Each piece on the album, regardless of style or period, shines with a similar earnestness; one can't help but smile while listening!

An inherent sonic inequality exists between the soprano and horn, so it can seem at times that you are listening to a soprano album with hints of horn. However, Michael Walker's contributions on horn are always musically enriching and he has some excellent solo moments to himself on Lauren Bernofsky's *Two Latin Dances* as well as Nur Slim's three-movement work, *El Mito de Coronis*, all for

likes of Patience and Prudence, Lawrence Welk, and Steve Martin and Bernadette Peters in *The Jerk*, closes the album with a tongue-in-cheek wave goodbye. They follow the melody traditionally, but break away multiple times into improvisatory modal wonderings, only to return, ending with a delayed last hit. Played with such character and commitment, it made me laugh out loud. Congrats to Momo and Alvin on a beautiful and unique EP.

– Justin Stanley, Tennessee Tech University

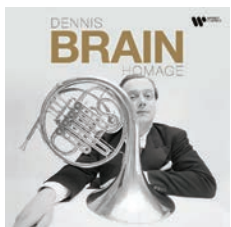
horn and piano. The shorter of Bernofsky's dances, *Bossa Nova*, is sensual and has some vintage sounds. The composer is following in the footsteps of Alec Wilder here and the effect is appreciated! The more substantial *Tango* develops into a wild romp. Walker deftly brings out the syncopated and lilting rhythms, showcasing disjunct staccato, extremely lyrical slurred passages, and the wild abandon at the end!

El Mito de Coronis by Mexican composer Nur Slim is as characterful a horn solo as one can imagine, conjuring the entanglement of mortal woman Coronis with the Greek god Apollo. The story is one of lust, love, and revenge. Slim captures both the feeling of spectacle inherent in such a myth as well as the true human feelings represented. Michael Walker and pianist Kimberly Carballo give Homer a run for his money, providing excellent drama, doing "all the voices!" Walker is not unnerved by the extended techniques called for in the score. Half-valve passages, multiphonics, and other techniques feel perfectly nestled in the action of the work.

Of the trios, Alice Jones's works tend to feel more equal among horn, soprano, and piano. There is an interesting moment at the beginning of the lush song *The Parting Glass*; Katie Duke Walker hums in tight harmony with the muted horn. The effect is simple and strange, intimate, and alien. This song stands as a kind of respite at the middle of the album and is the one I think many listeners will play on repeat.

Congratulations Amity Trio and all their collaborators on a wonderful debut album!

– Leander Star, the University of Oregon



Dennis Brain – Homage. A Warner Classics compilation (11CDs), 2021, Parlophone Records Ltd. 501992, Classic Select World (\$28.99).

Mozart: Divertimento No. 17 in D Major (Aubrey Brain, principal horn), Concerto No. 2 (Philharmonia – Susskind), and No. 4 (Hallé – Sargent), *Così fan tutte* "Per pietà, ben mio" (Philharmonia – Collingwood); Beethoven Sonata, R. Strauss Concerto No. 1, Mozart Divertimento No. 16 (mvts. 2 & 3), Schumann *Adagio and Allegro*, Mozart *Così fan tutte* "Per pietà, ben mio" (Glyndebourne Festival), Haydn Symphony No. 31 "Horn Signal" (mvt. 1), Mendelssohn Nocturne from *A Midsummer Night's Dream*, Delius *A Mass of Life* (Part

II: Prelude), Wagner *Siegfried's Horn Call*, Dukas Villanelle; Mozart Quintet for Piano and Winds, *Ein musikalischer Spass*, Quintet for Piano and Winds (second set of performers), Divertimento No. 14 (winds); Beethoven Quintet for Piano and Winds, R. Strauss Concertos 1 and 2, Nocturne from *A Midsummer Night's Dream*, L. Mozart Concerto for Horn-Pipe and Strings (mvt. III); Berkeley Horn Trio, Hindemith Concerto, Jacob Sextet, Ibert *Trois pièces brèves*; Mozart Concerti 1-4, Bach *Quoniam* from Mass in B minor, R. Strauss *Vier letzte Lieder*; Mozart *Sinfonia Concertante*, Divertimento No. 15, *Così fan tutte* "Per pietà, ben mio" (Philharmonia with von Karajan); Handel Overture for 2 clarinets and horn, Aria in F HWV410, and Aria in F HWV411, Haydn Divertimento in C major "Feldparthie" and Notturmo in C major, Mozart Serenades No. 11 in Eb

major and No. 12 in C minor; C.P.E. Bach Six Sonatinas for winds, K. von Dittersdorf Partita in D major, Mozart Serenades No. 11 and 12; Dvořák Serenade in D minor, Gounod *Petite Symphonie*, R. Strauss Sonatina No. 2 “*Fröhliche Werkstatt*”; Beethoven *Mödlinger Tänze*, d’Indy *Chanson et danses*, R. Strauss Suite for 13 Winds, R. Arnell Serenade for 10 Winds and Double-bass, N. F. Key Miniature Quartet for Winds.

In 2021, as a tribute to Dennis Brain on what would have been his 100th birthday, Warner Classics issued a box set of eleven CDs. Reprinted with the collection is a lengthy tribute written by Walter Legge (1909-1979) for *The Gramophone* (November 1957). Legge was a producer at EMI, founder of the Philharmonia Orchestra, and one of Brain’s enthusiastic devotees.

The collection was noted in Marilyn Bone Kloss’s *Cor-*

nucopia of both November 2021 and January 2022 (which includes Robert Marshall’s comment that “an inexcusably large number of important items are missing.”)

Despite Marshall’s assessment, the collection is equally amazing for its breadth and bargain price. Of course, the horn playing is superb and the scope of repertoire is impressive, with a few works seldom heard today. One online reviewer found fault with the collection’s predominance of works by Mozart, but sorting, selecting, obtaining copyright permission, and possibly remastering recordings from the 1950s was likely a monumental job. The orchestras, conductors, and performers are listed for each CD, except for the large wind ensembles (CD10) where we see only the ensembles and conductors. An inventory of the collection’s contents should convince you that this is a bargain souvenir with hours of incredible horn playing!

– Bill Scharnberg, Bozeman, MT



Watson Brass Quintet and others: *Windows*. David Dash and Mary Elizabeth Bowden, trumpets; **Maria Serkin, horn**; John Ilika, trombone; Seth Horner, tuba. UNCSA Media.

Reena Esmail: *Khirkhiyaan*; other works for ensembles without horn: Jessie Montgomery: Duo for Violin and Cello; Kamala Sankaram: *A Certain Age*; Valerie Coleman: *Trio Toccata*.

This disc is released by the media arm of the University of North Carolina School of the Arts. The Watson Brass Quintet is a resident faculty ensemble at UNCSA. *Windows* comprises four pieces in different styles by women of different backgrounds and is part of the school’s effort to diversify classical music. The effort pays off, as this disc contains great music.

I write here only about Reena Esmail’s wonderful brass quintet *Khirkhiyaan*, as it is the only piece with horn (or indeed any brass) in it. The piece itself blends a traditional concept of brass quintet writing – beautiful songful lines, powerful textures, rapid tonguing, and so on – with influences of music from India. Esmail’s parents exposed her to Indian music, and these sounds made their way into her writing style as she developed as a composer.

The first movement, *Jog*, is activated by rapid tongu-

ing, moving the harmonies forward, punctuated by slow cadenza-like melodies in trumpet and trombone. The casual listener might not recognize the influence of Indian music, but when you know it’s there you hear it: the bends in the trombone part and the slithery trumpet cadenzas owe their origins to the amazing music that has come to us from India.

The second movement, *Joota*, is a mournful song, with rich harmonies and aching melodies. It is only as it develops that we begin to hear the occasional suggestion of ornamentation reminiscent of Indian music. The quintet players provide plenty of power and richness as the lines broaden.

The third movement, *Tuttarana*, shows the most overt Indian influence. The title comes from a mashup of the Italian *tutti* and the Indian *Tarana*, a kind of syllabic Indian vocalization perhaps most closely akin in the West to jazz scat. This movement moves at breakneck speed, gaining excitement like a runaway train. The quintet plays cleanly throughout, and Maria Serkin, who is the horn professor at UNCSA, exhibits a beautiful rich sound, clean rapid tonguing, and a great stylistic sense throughout.

Khirkhiyaan is a wonderful piece deserving a place in the standard brass quintet repertoire, and it is expertly played on this recording.

– Daniel Grabis, University of Wisconsin-Madison



Prism. Alias Brass. Jonathan Bhatia, T.J. Tesh, trumpet; **Natalie Brooke Higgins, horn**; Timothy Dueppen, trombone; Clayton Maddox, tuba. Big Round Records, BR8981.

Duke Ellington arr. David Kosmyna: *It Don’t Mean a Thing if it Ain’t Got That Swing*; Florence Price arr.

Jonathan Bhatia: *Adoration*; J.S. Bach trans. Ronald Romm: Little Fugue in G Minor; Kevin McKee: *Vuelta del Fuego*; Michael Kamen: Quintet; Trad. arr. Luther Henderson: *Amazing Grace*; St. James Infirmary; Harold Arlen arr. Phil

Snedecor: *Over the Rainbow*; Ennio Morricone arr. Jonathan Bhatia: *Gabriel’s Oboe*; Georges Bizet arr. Madeline A. Lee: *Carmen Suite*; Wilke Renwick: *Dance*.

Alias Brass, a quintet of American brass artists and educators formed in 2013, has just released this, their debut album. The recording showcases a variety of familiar tunes expertly performed. The audience-pleasing music is likely familiar to many hornists worldwide, and the arrangements offer virtuosic displays from each group member; indeed, each performer is explicitly featured and noted in the album liner notes.

Natalie Brooke Higgins, horn professor at the Univer-

sity of Nevada, Reno, plays with a rich, lush, stunningly beautiful tone throughout. Her lyricism is featured in Michael Kamen's Quintet. Beginning with a sustained, somber horn solo, the piece swells with majesty and nobility characteristic of the Hollywood movie score writing Kamen

is known for. This piece was originally written for the Canadian Brass in 2002, and it is lovely to see contemporary writing for brass chamber music being shared, performed, and recorded by multiple groups.

Bravi and congratulations to Alias Brass!

— Lydia Van Dree, University of Oregon. (LVD)



Australian Horn Trios. Quercus Trio. Elizabeth Sellars, violin; **Carla Blackwood, horn;** Rhodri Clark, piano. ABC Classics, ABCL0058.

Roger Smalley: Trio for Violin, Horn and Piano; Larry Sitsky: *Barerq*; Catherin Likhuta: *Tangle and Tear*; Elena Kats-Chernin: *Velvet Revolution*;

Gordon Kerry: *No Abiding City*; Don Banks: Trio for Horn, Violin and Piano.

Released in March, 2023, this is the debut album from Melbourne-based Quercus Trio. The CD is a retrospective of Australian music written for horn, violin, and piano. The earliest composition on the disc is the Don Banks trio, written in 1962, and the most recent is Catherine Likhuta's *Tangle and Tear*, composed in 2018.

Carla Blackwood, lecturer in horn at the Melbourne conservatorium, writes that the genesis of this project came when she was living in Europe and "...felt that two sides of myself were disparate: the one deeply and profoundly connected to Australia, with a strong sense of place and home; the other my musician self, the classical horn player. Australian music had not formed a strong part of my musical upbringing or identity. When I returned to Australia, I was keen to rectify this, to play music by Australian composers, and to connect these two parts of myself. I was aware of several significant Australian-composed horn trios, and, that being my favourite musical medium, it was the logical place to start."

Anglo-Australian composer Roger Smalley's Trio, is in three movements. The center movement, Mirror Variations, is framed by two challenging and energetic shorter movements. A workout for all three musicians, the music deeply engages the listener without overwhelming. Carla Blackwood showcases her smooth and colorful lyrical playing along with punctuating brutality and muscularity when called for.

Larry Sitsky's Armenian-inspired *Barerq* is a slow, meditative work with a sumptuous horn melody joined by a surprising violin counter-melody. Deeply introspective, this short work uses source material from his Second Violin Concerto.

Catherin Likhuta's *Tangle and Tear* is a ten-min-

ute single movement piece originally written for violin, bass clarinet, and piano. Likhuta writes, "The concept of tangle and tear [...] represents any situation that gets out of hand and cannot be untangled or resolved in a destruction-free way. It can be something light-hearted, like having to cut blue tack out of your pre-schooler's hair (don't ask me how I know this...); something devastating from within, like life-threatening addictions; finally, something dramatic and terrifying, like the only possible way out of an unhealthy and violent relationship. This last one kept churning in my head, influencing several sections of the piece, perhaps due to Australia's out-of-control situation with domestic violence... The concept is also intentionally reflected in the form of the piece: unpredictable, with some sections taking a long time to tangle and some built around the struggle of tearing something irreparable apart."

Velvet Revolution by Elena Kats-Chernin is in six short movements, originally commissioned for the 1999 Musica Viva series in Sydney. The festival that year had an overarching theme commemorating the lifting of the iron curtain a decade prior. The composer used the fall of the Berlin wall as her inspiration, having lived in Hannover, Germany from 1980 to 1994, and being in Berlin in 1989 when the wall fell. She experienced first-hand the impacts of a divided Germany, the destruction of the wall, and the beginning of reunification. According to notes from the Musica Viva festival, each of the movements is an emotional snapshot of that time.

Gordon Kerry's *No Abiding City* is a beautiful and deeply introspective meditation. Along with the Sitsky work, this recording is a world premiere.

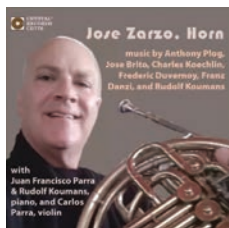
Premiered at the Edinburgh festival in 1962, the trio by Don Banks was written for and performed by Barry Tuckwell. Banks was known for composing using serial compositional techniques and this three-movement work has the sparse and streamlined quality of music inspired by the second Viennese school.

This disc showcases Australian music for horn written in the late 20th and early 21st century, and Carla Blackwood wonderfully, colorfully, and expressively performs these works along with her trio. Congratulations to all the composers and musicians featured on this excellent album!

— LVD

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Horn. Jose Zarzo. Jose Zarzo, horn; Juan Francisco Parra, Rudolf Koumans, piano; Carlos Parra, violin. Crystal Records CD776.

Anthony Plog: Horn Sonata; Jose Brito: *Namaste*; Frederic Duvernoy: Trio no. 2: Horn, Violin, Piano; Franz Danzi: Horn Sonata, op. 28; Rudolf

Koumans: Horn Sonata.

Jose Zarzo, principal horn with the Orquesta Filarmonica de Gran Canaria, has recorded three solo CDs for Crystal Records. An excellent mixture of older, somewhat obscure works for horn and recently composed works, this CD, recorded in part in the Grand Canary Islands, also contains a live performance recorded at The Hague Royal Conservatory in 1989. All other recordings were done in 2023, and the disc was released in October of 2023.

Anthony Plog's sonata, commissioned by a consortium of 75 people led by Matthew Haislip, horn professor at Mississippi State University, was completed in 2023. The work is written in four movements with the first two and last two movements being *attacca*. Eminently listenable, Plog's writing is always composed with deep knowledge of the intricacies of brass performance possibilities and sonorities. This is a wonderful addition to the brass sonata repertoire and an excellent recording of the piece.

Composer Jose Brito studied violin and composition at

the Las Palmas Conservatory in Gran Canaria. He is currently a professor at the Conservatory of Las Palmas and directs the Barrios Orquestados, a youth orchestra which gives children in troubled neighborhoods the opportunity to receive instruction on all instruments. His work, *Namaste*, for violin, horn and piano, is written in honor of the Hindu culture.

Duvernoy and Danzi were both instrumental in the development of the horn in the 18th and 19th centuries. Duvernoy, now known for his horn pedagogy, was known in his time as a great hornist and Danzi, now mostly renowned by hornists for his wind quintets, was considered a great composer in his day.

The Allegro movement of Rudolf Koumans's sonata was written for Jose Zarzo to be performed at his final Master of Music recital at the Royal Conservatory in The Hague in 1989. This live recording was the world premiere and the pianist on the recording is the composer himself. Two years later, Koumans completed the other two movements of the sonata and dedicated the completed work to Dutch hornist Wim Simmelink. It was published in 1991.

Jose Zarzo performs beautifully. Notably, he plays on a Conn Elkart series (N) and he has the deep, rich sound characteristic of this excellent instrument. Congratulations, Mr. Zarzo, on another wonderful recording with Crystal Records!

— LVD



New Recording: JOSE ZARZO • CD776

ANTHONY PLOG, Horn Sonata. New Commission by Consortium of 75 Horn Players led by Matthew Haislip.

"expert, ever-inventive writing. Five Stars: A fascinating, brilliant recital by a true horn virtuoso." (Fanfare).

Also on the CD: world-premiere recordings of works by Jose Brito and Rudolf Koumans, plus Duvernoy, Trio No. 2 (Horn, Violin, Piano), and Danzi, Horn Sonata.

JOSE ZARZO is principal Gran Canaria Philharmonic in Spain. His *"artistry is virtuosic."* (Gramophone)

Other CDs by Jose Zarzo include CD771. Horn in

Trios: Brahms Trio (horn, violin, piano), Reinecke Trio (horn, violin, piano); Duvernoy Trio No.1 (horn, clarinet, piano). **CD772. Isola Romantica:** Czerny, Grande Duvernoy Concertante (horn, clarinet, cello, piano); Jenner, Trio (horn, clarinet, cello, piano); Duvernoy, Sonatas 1 & 2 for horn and cello. *"delightful release"* (Gramophone)

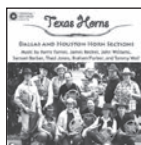


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Heidi Lucas, Editor

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Books

Don't Fear the Horn: A Comprehensive Guide to the French Horn for All Brass Players and Teachers by Richard Steggall.

Bromley Brass Press; 14, Eastway, Bromley, London BR2 7NU, UK, 2023,
\$18.99 (digital download), \$25.34 (print version).

At first glance, one may not know entirely how to proceed upon coming across Richard Steggall's new book about the horn. The graphic on the cover features some sort of rattlesnake coiled in the bell of a horn, rattles sticking out of the mouthpiece, and it looks ready to strike. Imagining myself holding this horn with proper right-hand technique gave me the shivers; that said, it may be possible to have this reaction to the horn, even without the presence of the snake. On top of this graphic is the classic "no symbol" (also known as the "do not" sign) and the book's title wraps around the outside.

This cover grabs your attention and lets you know that the journey you're about to embark upon once you open the cover is likely accompanied with a sense of humor – hooray! This is an important first impression, as humor is not always something that accompanies horn pedagogy, and having a sense of humor can be essential when approaching the horn. Steggall's wit and droll handling of what in other hands could be deemed "driest bits of horn content" make this an easy, accessible, fun, and fast read. It is a resource that could (and should) be handed out in many different contexts and would find its mark within all of them. From the amateur seeking a comprehensive overview to the student looking to bolster their skills and engage with the instrument, the professional interested in a quick review or a new perspective, and the music educator seeking ways to connect the horn with their students, this book has something for everyone; indeed, it is likely to spark a resounding resonance with anyone who reads it.

Deftly organized into quickly consumable chapters encompassing essential aspects of horn playing, the book touches on horn history, ways in which the horn is unique, types of instruments, horn recommendations for students, setup, playing position, maintenance, range-specifics and approaches, exercises, ensemble tips, orchestral parts, and transposition. It also includes several appendices, which give further details about instrument types, models, mouthpieces, fingering charts, and a number of other topics. The prose is accessible and flows easily.

As someone who works in an academic setting and oversees secondary instrument courses for pre-service music education students in the US, I am excited about this book. With the increasing number of demands placed on these students through curriculum, accreditation, and licensing requirements, the amount of time that can be dedicated to content specifics is limited within the course of a standard four-year music education program. It is a significant challenge to find ways to connect students with secondary instruments within the narrow window of time allotted to this pursuit in their degree progress, especially when that space is also shared by all the other instruments. Steggall's book is the perfect solution to help bridge the gaps. Not only is it clear and relatable, but also something that can be read and digested independently, while bolstering the reader to apply and try concepts on their own and building their confidence in the process. Many thanks to Richard Steggall for this fantastic resource!

– HL



www.hornsociety.org



Horn and Piano

Sonata for Horn and Piano by Tuomas Turriago.

Fennica Gehrman; webshop.fennicagehrman.fi/FI/, 2017, €27.64.

Tuomas Turriago is an award-winning composer, conductor, and pianist. He has served as Senior Lecturer at Tampere Music Academy, Tampere University of Applied Sciences (TAMK) since 2004 and Chamber Music Teacher at the Sibelius Academy since 2019. A native of Tampere, Finland, Turriago was commissioned by horn player Tommi Hyttinen in 2016 to write a work for horn. Having already written several sonatas for a variety of instruments, Turriago was interested in composing a sonata for horn. Around the time of the commission, Turriago's teacher and mentor Jouni Kaipainen passed away, and Turriago was moved to dedicate the new Sonata to him; the fourth movement is a dirge and listed in the score as "in memoriam Jouni Kaipainen." The other movements are strikingly different in character, although tied together by repeated motivic and intervallic figures.

Movement one opens with a solo horn introductory section, that evokes a variety of horn calls before moving into more active sections with the piano. A variety of ascending and descending "call" figures (of different intervals) are the backbone of this movement, and feature throughout the remainder of the piece. Shorter sections within the first movement present a multitude of characters that are grounded by the "calls" figure.

The second movement, Intermezzo, is written for muted horn and is brisk, with the horn player setting up an almost *moto perpetuum* type of character at the outset

(which returns later in the movement). An unwavering commitment to the pulse and awareness of subdivision is essential in this movement, especially since the piano part seems to diverge at times. The overall effect is delightful.

Movement three, Tango-Burlesque, opens in a declamatory fashion and moves later to feature the typical tango rhythm in the horn part. A strong sense of rhythm is necessary for both the horn and piano players. Turriago skillfully manipulates time through numerous compositional strategies and often asks the players to function independently of each other. The range of the horn part is quite wide, spanning just over three octaves and occasionally featuring broad upward "rips." The horn part also spends a good deal of time in the mid and lower ranges.

I enjoyed the composer's recording of this piece, with Tommi Hyttinen on horn as a reference. It is featured on Tuomas Turriago's album entitled *Sonatas*, with the composer as pianist. A challenge for an advanced collegiate player, this piece would fit nicely on a recital, or a movement could be programmed on a showcase. The final movement is a beautiful tribute, appropriate for more reflective events. A complex and interesting work with a broad array of characters, Tuomas Turriago's Sonata for Horn and Piano might not yet be known extensively but should be.

– HL

Horn and Orchestra

Concerto for Horn and Chamber Orchestra by Kalevi Aho.

Fennica Gehrman; webshop.fennicagehrman.fi/FI, 2017, €30.45 (score), €14.92 (solo part).

Composed in 2011, Kalevi Aho's Concerto for Horn and Chamber Orchestra marked a significant point in the composer's career. He had set out to compose concerti for each of the main instruments in the Romantic era symphony orchestra, and the piece for horn marked his 18th work towards that goal. Aho was inspired by a performance of the Lappeenranta City Orchestra, especially the solo hornist, Annu Salminen, and decided to compose a work for her and that group. Composed in May and June of 2011, the work was premiered by those players in January of 2012. Aho notes that the work is composed for an ensemble of around 20 players.

The piece is a single movement concerto, with significant character changes suggesting the movements of a traditional concerto. I found the album *Kalevi Aho: There-min Concerto & Horn Concerto* to be of significant help as a reference recording; the album features Annu Salminen as solo hornist and the Lapland Chamber Orchestra under the direction of John Storgårds.

The piece opens with an introductory section; the orchestra delivers an accented declamation and quickly

decrendos to make room for the horn, which is noted in the score as performing "from behind the stage." The opening line of the horn part develops quickly from a smaller motivic idea into more rhythmically complex ideas climbing quickly into the upper range of the instrument, culminating on a C^{'''}. The orchestral writing is soloistic, which imbues the piece with a chamber-music quality and also makes it seem as if the solo line is extended seamlessly into other voices. On the recording, sections of the piece are designated by measure number instead of titles.

The first section is dark and pondering, with more active interjections of lightness towards its end, perhaps harkening a new character at mm. 115, where bird-call and pastoral figures emerge. The effect is almost cinematic, and Aho skillfully evokes moments like opera and movie scores as well as a number of wonderful symphony orchestra moments with his writing. Measure 309 is designated as Quasi Cadenza with the horn being called upon to use both sides of the double horn to produce different timbres and effects. It's notable that Aho writes several figures

throughout the piece that ask the player to use specific fingerings in order to play certain overtones, to great effect.

Measure 363 begins a new section that features compound duple and triple meters with a familiar dotted eighth-sixteenth-eighth figure (reminiscent of the famous motif from Beethoven's Seventh Symphony and many others). Dance-like and playful, this section also relies strongly on solo moments from all of the players; indeed, quite a few virtuosic sections appear for the chamber orchestra, particularly in faster moments. Aho also writes for a Djembe drum, which permeates the fabric of the group throughout many moments of the piece with a distinct pulse.

The final section begins at measure 520 with a return to a more introspective character. In addition to the inclusion of overtones (and the composer notes that he has written specifically for micro-intervals), and other extended or less common techniques for the solo horn, one aspect that really makes this work distinct is the composer's direction for the soloist to move around the performance

space throughout the piece. He notes quite specifically in the score where the soloist should be at different moments, and when they should move to the next spot. The soloist is first heard backstage, then enters and plays behind the orchestra, moving gradually from left to right throughout the piece, then exiting and finishing the piece from backstage. The composer notes that this directive gives the piece a "ritualistic character" and while I couldn't view a live performance, I can certainly imagine that aspect and how effective and innovative it might be for all in attendance.

This piece is unique and compelling – while it may demand a strong level of virtuosity and musicianship from all involved, it may seem in turn both new and familiar due to the inclusion of what some might say are "Romantic Symphony era tropes" at points throughout the piece. I found it to be quite enjoyable and hope to see it programmed soon – it would be equally effective in an academic or concert hall setting!

– HL

Horn Duet

Symphony No. 3, Op. 90 by Johannes Brahms, Arranged for Two Horns by Thomas Jöstlein.

Cherry Classics Music; cherryclassics.com, 2023, \$32.50 (Digital Download), \$32.50 (Hard Copy Mailed), \$48.50 (Both).

If you're thinking it's unlikely that a Brahms Symphony could be reduced to two lines, both of which are played by horns as a duet, then this arrangement may pleasantly surprise you. Beautifully and clearly engraved, the lines are distinct and faithful to the original. Jöstlein has done the fantastic and meticulous job of including

each musical directive making the spirit of the original clearer, despite the reduced performance forces. In the description about the piece listed on the Cherry Classics website, Gordon Cherry has thoughtfully included a few comments written by Jöstlein, which provide context and clarity about the origins and intention of this piece.



This arrangement of the Brahms Third Symphony in F Major, op. 90, began with the third movement completed in 1996 as a gift to my wife, Tricia, also a horn player. Upon revisiting it recently, I decided to arrange the other movements, with Gordon Cherry's helpful encouragement. While a reduction of such a large orchestral work for a pair of horns may seem trivial or silly, it works beautifully, revealing Brahms's masterful harmonic, melodic, contrapuntal, and tone-color artistry. It is hoped that horn players use this arrangement as a means of discovering these great qualities of Brahms, rather than as a performance piece. Have fun!



This duet is lots of fun to play; it's a piece that you can read repeatedly and enjoy something new each time, especially if you take turns with your duet partner and swap parts. The lines are so beautiful and you now get to play *all* of them, not just the horn parts! One of the most significant challenges is endurance as there are very few rests. The two parts do encompass much of the full range of the instrument between them to represent the full

orchestra; the first horn part features several C's. A fabulous teaching tool for so many concepts such as the role(s) of the horn in the Brahms symphonies, musical lines, interpretation, and rhythms, to ensemble playing and nuance, and many more, this complete arrangement of all four movements of Brahms's Third Symphony is a great addition to your library!

– HL

Media Reviews

Matthew C. Haislip, Editor

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

Music Video: *le monde minuscule*; April 2, 2020; Young Kim, horn; Owen Zhou, production.
youtube.com/playlist?list=PL74cEAZOkRJHvwtbwTcP0p8LCsYRmpH6a&si=S28Xz3O4HtS-f81f

le monde minuscule is a five-movement collection of miniatures for unaccompanied solo horn. Commissioned by David Jolley, the work was written in 1995 by Daniel Schnyder, a Swiss-American composer. Schnyder has written several pieces for horn, including a sonata, concerto, and many chamber music pieces. *le monde minuscule* is playful and descriptive, and features Schnyder's unique, jazz-influenced approach to music.

Young Kim's playing is fluid and expressive, spanning the entire range of the instrument. He brings Schnyder's composition to life with a technically impressive and musically memorable performance.

Kim's playing in the first movement, "the dance of the microbe," flits back and forth across registers with ease. His transitions from open to stopped horn are seamless.

The second movement, "le petit Americain," falls into a gentle rhythmic groove, dancing between a spiritual and jazz before bursting to life in improvisatory gestures. The third movement is highly programmatic, with an excellent depiction of "the insect and the elephant," including a stunning section of low stopped horn. Kim's treatment of the fourth movement, "e-mail," is an effervescent, modern-day call of communication, emanating across the world, with fanfares flying up and down the instrument. The final movement, "sand on snowflakes," features an unrelenting and exotic melody with an interjecting bass line flawlessly performed to create a duet texture.

The apparent ease with which Young Kim plays is astonishing. This video performance is delightful and not to be missed!
— Johanna Lundy, University of Arizona

Mobile Application: *Arban's Method Coach*; Johan Bouzi, developer;
available from the Apple App Store or on Google Play for \$4.99 USD.
arbansmethodcoach.com

Few publications have made anywhere near the impact in the brass playing world as Jean-Baptiste Arban's *Complete Celebrated Method for the Cornet*. A staple of pedagogy for trumpet, and borrowed often by other brass instruments, this book is often overlooked in favor of other resources directly geared to hornists. Many of the exercises contained in the Arban are fantastic for all levels of horn study. I have found the scales, arpeggios, tonguing studies, duets, and the melodies in "The Art of Phrasing" section to have fantastic applications to the horn.

Johan Bouzi offers the brass playing world an innovative way to practice material from the Arban book with his new mobile application, "Arban's Method Coach." The app features "a comprehensive approach to mastering various aspects of brass playing, including technique, articulation, scales, and exercises to improve overall musicianship." The user interface is adaptable for use as a customizable daily practice guide for students of all levels. One can follow along with the thirty-six week-long provided practice plan or select which exercises from the Arban Method to

include or exclude in the practice session page. There are representative exercises from nearly every section of the book. There is flexibility for which instruments and ranges are displayed (trumpet, horn, trombone, or tuba), tempo, and key (with four different displayed keys relating to the four brass instruments the app is designed for). I found the Arban duets to be an especially interesting function in the app. Students can read them together or can listen and play along to either or both lines of the duet with MIDI sound and a metronome click. With a loud enough speaker, this function can help students practice intonation against a second voice.

There are some slight bugs to work out, and I'm not sure that many teachers will find the choppy antiquated MIDI sounds to be helpful. I would also like to see The Art of Phrasing and the fourteen characteristic studies included in the app. With the incredible convenience our mobile phones offer us, *Arban's Method Coach* could serve as a nice additional resource for our community.

— Matthew C. Haislip

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Episode in Video Series: *Our City, Your Orchestra: Pegasus Therapeutic Riding Academy; The Philadelphia Orchestra*; May, 31, 2023; Jeffrey Lang, horn; Nitzan Haroz, trombone; Carol Jantsch, tuba.

youtu.be/sENPS4vuZO8?si=a1rd4cnekxGB89AJ

This video, one of a series by the Philadelphia Orchestra in which the orchestra goes out into the city to meet people in many different settings as part of what we in the UK would call “an outreach programme,” takes three members of the brass section to the Pegasus Therapeutic Riding Academy. This is a city center riding school which works to help children and adults, and those in at-risk populations, through therapeutic horse riding and associated activities and therapies. The interviews with the volunteer carers and their charges are well structured and informative and give a clear idea of the benefits of the Academy’s program. As one would expect with a production team of no fewer than ten people, including five camera operators, the video and audio values are very high.

But we’re here primarily for the music, and a trio of brass players from the orchestra demonstrate their virtuosity and musicianship in three ingenious arrangements of Gioachino Rossini’s *William Tell Overture*, *La Chasse* by Louis Clapisson, and *The Swan* from Camille Saint-Saëns’s *Carnival of the Animals*. With only three voices, these are,

of necessity, relentless in their demands on the players (two of the arrangements are by the tuba player, Carol Jantsch, and, with no trumpets available, much of the melodic workload falls on horn player Jeffrey Lang’s shoulders, or, should I say, lips. Unsurprisingly from the members of such a prestigious orchestra, the playing is flawless and frequently brilliant. I’m not sure I’d watch the whole video repeatedly, but I’d certainly skip through and enjoy the musical interludes again, and especially Lang’s fine playing.

If I had a mild criticism, it is that when so much trouble has been gone to with rehearsal and production, the mix and match of tablets and paper copies on the stands gives a rather haphazard look. And in such a big acoustic as the training barn, the tuba occasionally loses a little definition. I’m no recording engineer, but I wonder if one other dedicated microphone, such as can be seen for the horn, might have been useful. However, these are but minor quibbles and this is a thoroughly enjoyable little video!

– Simon de Souza, Chaconne Brass, Royal Birmingham Conservatoire, and Wells Cathedral School

Video: *One More Mountain*; April 3, 2022; Zach Cooper, horn; Nathan Dishman, trombone; Mac Merchant, piano; Bryan Kostors, A/V recording and production.

youtu.be/slcjmKGNC_8

One More Mountain was written by composer Amy Riebs Mills for the horn and trombone duo Entropy. Mills’s engaging and approachable style features a tonal language, lyrical phrasing, and fugal elements.

The piece was commissioned by Dr. Nathan Dishman to be premiered at the American Trombone Workshop in 2022. After cancellation due to Covid, the piece was recorded live in one take in Missoula, Montana and released as a virtual premier.

Entropy Duo gives a great performance of *One More Mountain* with a wide range of expression and dynamic energy. The balance and blend between the horn and

trombone are excellent, including perfectly matched joint entrances. After a stirring opening section, the piece evolves into a middle waltz section, featuring lovely lyrical playing, leading to an exciting exchange between horn and trombone. There is expressive playing throughout from the pianist, although unfortunately the piano has a few intonation issues. The piece comes to a quiet moment of repose before returning for a high energy and virtuosic finish.

The piece and this video performance are both an excellent addition to the horn world.

– JL





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Horn Tunes

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The Dark Eyed Sailor

Arranged by R. Vaughan Williams
Transcribed for Horn Quartet by D. Gouker

Andante quasi allegretto ♩ = 78

Horn in F 1
mf *grazioso*

Horn in F 2
mf *grazioso*

Horn in F 3
mf *grazioso*

Horn in F 4
mf *grazioso*

Hn. 1
p

Hn. 2
p

Hn. 3
p

Hn. 4
espress. mf



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2022 Composition Contest Results, Part 3

by Randall E. Faust, Composition Contest Coordinator

This is the third of three articles about the 2022 IHS Composition Contest. The first article (May 2023) reported on the results of the contest and the winning compositions of the Featured Division. The second article (October 2023) chronicled the winning composition and two Honorable Mention compositions of the Virtuoso Division. This issue reports on the additional Virtuoso Division Honorable Mention works.

A listing of all the works submitted with composers' names and addresses is online at hornsociety.org/publications/horn-call/extras.

Virtusoso Division Honorable Mention Citation

Fringe for violin, horn and piano

by Trevor Zvac

Biography of the Composer

Trevor Zvac is a composer and horn player. He currently attends the Indiana University Jacobs School of Music where he is pursuing Bachelor of Music degrees in both Horn Performance and Composition. He has studied horn with Gail Lewis, Richard Seraphinoff, and Thomas Jöstlein; and composition with Michael Schelle, P.Q. Phan,

and David Dzubay. In the summers of 2021 and 2022, Zvac attended the Brevard Music Center Summer Composition Institute in Brevard, North Carolina, where his orchestra piece, *Convulsions*, was awarded a premiere by the Brevard Music Center Orchestra under the Direction of Keith Lockhart in the 2022 summer season. trevorzvac.com

Description from the Composer

Fringe (2022), for horn trio, is inspired by the idea of pulling at a loose thread on a piece woven fabric. The music, like fabric, is tightly woven and compact, but with time, it unravels – being slowly disassembled as the pattern is pulled apart, slipping, and snagging on the way, until

it dissipates entirely. The composer originally conceived of the piece to fit on a program with either of the two significant horn trios in the canon: the Brahms Horn Trio or the György Ligeti Trio for Violin, Horn, and Piano.

Commentary by Randall Faust

In his description, the composer has stated that this work could potentially be performed on a program with either the Brahms or the Ligeti trio. *Fringe* certainly would be a less tiring Trio than either of those: it is only seven minutes long. Furthermore, it would present a nice contrast of style. Although it is a serious composition, it does have the personality of a scherzo with pizzicato double stops in the violin answered by punctuations by a stopped horn. The range of the horn part is about three octaves

from a low A to the g[#] above the treble clef staff. Also, it does have one short passage on the natural harmonic series. No other special techniques or effects are required. This is a delightful work that could be a fine addition to recitals by both faculty and student university hornists. A video of this work is available, performed by Jodi Dunn, violin, Andre Richter, horn, and Ting-Ting Yang, piano. youtube.com/watch?v=Y4xGx9-AsgY

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Sae taryung- Litany of Birds for solo horn by Teddy Niedermaier

Biography of the Composer

Teddy Niedermaier is a versatile composer, pianist, and educator whose compositions focus on dramatic continuity and narrative intensity. He has received commissions from the New Juilliard Ensemble, New York Classical Players, Minnesota Symphonic Winds, Indiana University New Music Ensemble, Sejong Cultural Society of Chicago, Hidden Valley Music Seminars, and others. He is a three-time winner of an ASCAP Plus Composition Award. Teddy self-publishes his compositions and is a member of ASCAP. He has performed extensively as a recitalist and collaborative pianist.

A graduate of The Juilliard School and Indiana University, Teddy's principal composition teachers include John

Corigliano, Samuel Adler, Robert Beaser, Claude Baker, David Dzubay, and Alex Lubet. He also holds a Master of Business Administration degree from the University of Chicago.

As a former faculty member at Roosevelt University, Oberlin Conservatory, and the European American Musical Alliance summer program in Paris, Teddy provided instruction in music theory and composition. His collaboration with flute icon Jeanne Baxtresser, *Orchestral Excerpts for Flute Volume 2*, was published by Theodore Presser Co. in 2019, and was a Finalist for the National Flute Association's Newly Published Music Award in 2020. teddycomposer.com

Description from the Composer

In his notes, Niedermaier states that *Sae taryung - Litany of Birds* was completed in July 2020. "It seems that everyone had a pandemic hobby in 2020, and mine was observing the birds that gathered around our new bird feeder. Finches, blue jays, chickadees, nuthatches – I had never taken the time to watch birds so closely and was amazed at their behavior, agility, and personalities. *Litany of Birds* depicts the sheer variety and spontaneity of birds through a wide-ranging mix of gestures and moods.

The other main inspiration for this work was *Sae taryung*, a traditional Korean folk piece about birds. *Sae taryung* exists in a verse-refrain format. The refrain is broad, expressive, and is in compound meter. The verses are

narrative, text-heavy, and at times chant-like. Both the refrain and the verse are presented here in my own adaptations, interspersed with capricious sections portraying wild birds as described above.

This six-minute work is organized into three sections. First, a virtuosic "bird cadenza" features swooping, fluttering, and soaring gestures. The second section introduces *Sae taryung*: it opens with a soft statement of the refrain, followed by a brief verse fragment, and then a more robust refrain. The concluding section synthesizes many earlier ideas: a lyrical melody, dynamic "cadenza" material, and finally the *Sae taryung* refrain in its most climactic presentation."

Commentary by Randall Faust

In this work, the composer has captured the many gestures and sounds of birds. As a result, it is a work for an advanced hornist. The opening 15 measures are a dramatic cadenza that covers three octaves from B to c". This is followed by a couple of reflective measures employing trills, stopped, and half-stopped technique. These techniques appear throughout the composition with "chant-like" and reflective melodies, phrases in dancing rhythms – all alternating with declamations in wide intervals spanning the range of the horn from B to d-flat". In the end, this composition paints colorful pictures in spectacular fashion.

In summary, the musical and technical requirements of this work call for a virtuoso hornist. At IHS55 in Montreal, it was performed by hornist Lucca Zambonini, a member of the Horn Society's Advisory Council and Associate Principal Horn of the Campinas Symphony Orchestra in São Paulo, Brazil. The premiere performance was by Colorado hornist Young Kim. If a hornist is looking for a challenge after having performed the virtuoso solo works by Persichetti and Messiaen, this work should be the next performance project.

www.hornsociety.org

The Ballad of a Wanderer for Horn Choir

by Jennifer Bellor

Biography of the Composer

Jennifer Bellor is a versatile composer whose music draws on a variety of influences. Favorite projects have included collaborations with classical and jazz musicians, visual artists, animators, videographers, radio actors, and robotic arm engineers. Her music has been presented by ensembles, organizations, and festivals including Washington National Opera, Las Vegas Philharmonic, Clocks in Motion Percussion, American Composers Orchestra: Jazz Composer Orchestra Institute Readings, Seattle Women's Jazz Orchestra featuring Grace Kelly, Carnegie Hall DCINY Series, Transient Canvas, Eastman New Jazz En-

semble, UNLV Wind Orchestra, Eastman Saxophone Project, Eastman Horn Choir, Royal Birmingham Conservatoire Saxophone Ensemble, and Finland's Kaarina Week.

Bellor earned a PhD in composition at Eastman School of Music, an MM in composition at Syracuse University, and a BA in music at Cornell University. She is on the music composition faculty at the University of Nevada, Las Vegas, and artistic director of the new music series Nextet. This *Ballad* was premiered by the Eastman Horn Choir. jenniferbellor.com.

Description from the Composer

The inspiration was words by Bob Dylan. "Well, I sing by night, wander by day. I'm on the road and it looks like I'm here to stay."

Imagine a scenic hike along the coast where most of the trail is along the cliff's edge. To the left is the forest and to the right is the vast, open sea. Opening with a quartet of horns forming a melody out of hocketing tones, a lyrical, vast, and whimsical atmosphere is created as

more and more horns join in. For me, the music represents the personal adventure as various melodies intertwine throughout, carrying us on this musical journey. At the end, the melodic ideas gradually fade out, unresolved, reminding us that even though an experience – an adventure such as a hike – may have an end point, our memories will forever continue onward.

Commentary by Randall Faust

This work was performed by the Advisory Council Horn Ensemble at the IHS symposium in Montreal. Having conducted this performance, I can attest that it is a very strong piece! If given enough rehearsal time, a large university ensemble could really make this work their signature piece. It has a sophistication of textures and timbres that make it an effective composition.

Although the gymnastics of the high horn parts require virtuoso performers, some of the inner voices are quite playable. The ensemble difficulties lie in the contrapuntal complexity of the rhythmic interactions and spatial movement of the sounds. It has the spatial potential of the great works of Giovanni Gabrieli! The difference is

that Gabrieli gives a measure or two between the call and response. This composition moves at the temporal interval of the sixteenth note!

If there had been the luxury of a semester of rehearsals, I would like to have employed a stage set up where the players have significant antiphonal placements around the stage and maybe the auditorium. However, having only minimal rehearsal time, I took a safer set-up placed tightly in the center of the stage. This provided for more aural communication between the members of this advanced work for twelve horns. This work provides a virtuosic display of interacting antiphonal sonorities.

Conclusion

Many composers are writing important new works for the horn, and the IHS Composition Contest celebrates the creation of these works and collaboration between composers and hornists. Even though only one composition in each division wins the prize, many significant works were submitted to the contest. Readers are encouraged to consult the listing online of all the works submitted with composer's names and addresses at hornsociety.org.

hornsociety.org/publications/horn-call/extras. Take advantage of this opportunity to connect with a composer, ask that composer to write a work for you, and urge the composer to submit it to the IHS Composition Contest by December 1, 2024.

For information about the Composition Contest for 2024, as well as past contests, see hornsociety.org/about-the-ihs/composition-projects/composition-contest

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