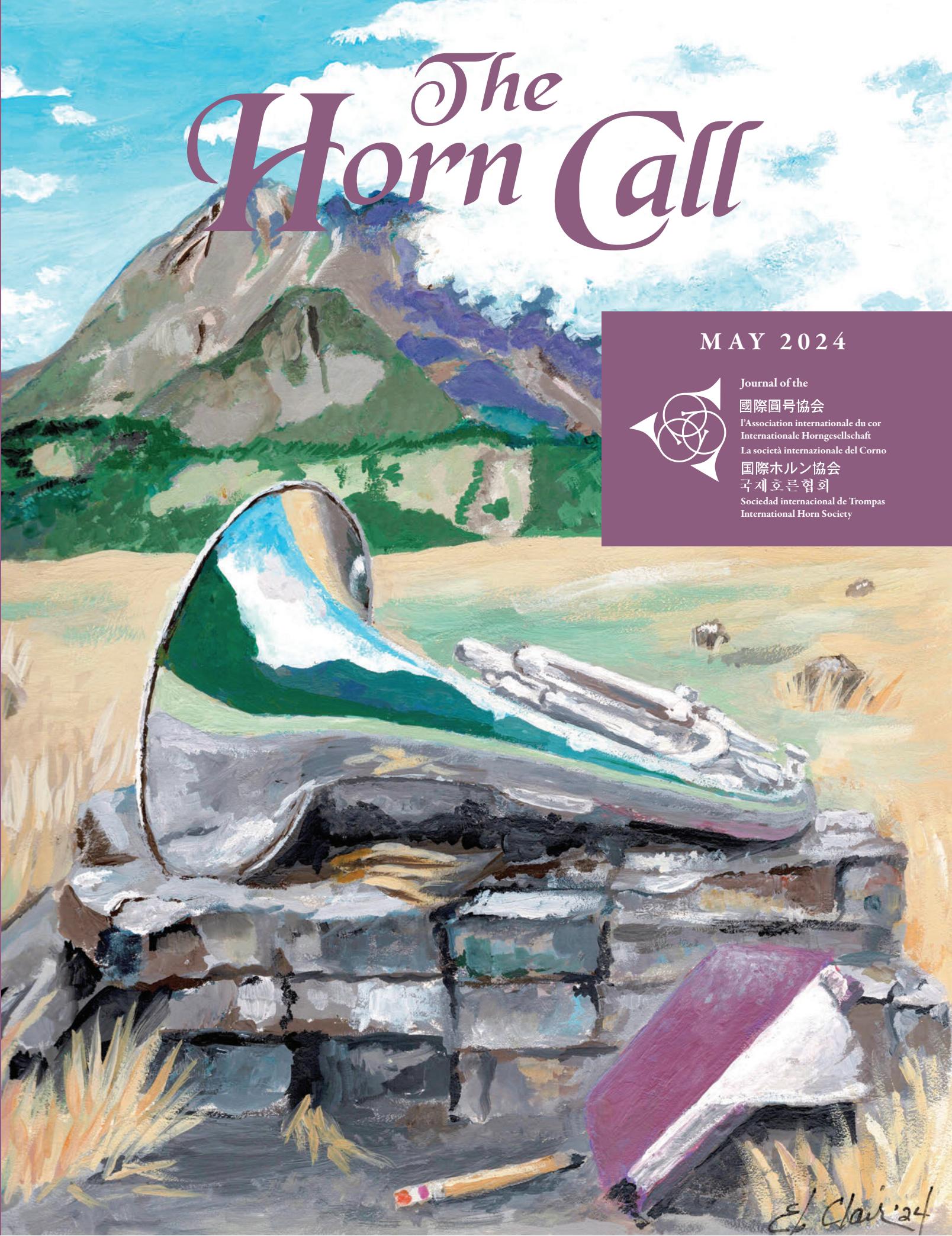
The Horn Call



MAY 2024

Journal of the
國際圓号協会
l'Association internationale du cor
Internationale Horngesellschaft
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国際ホルン協会
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The Horn Call

Journal of the International Horn Society

Volume LIV, No. 3, May 2024

James Boldin, Editor

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

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Horn Concerto of the Plains and Mountains original artwork by Esther Clair. Used by permission.
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To represent a US state,
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MD	Justin Drew
ME	Margie Landis
NH	Angela DiBartolomeo
NJ	Erin Paul
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OH	Tiffany Damicone
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RI	OPEN
VT	OPEN

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TN	Katie Johnson-Webb
VA	Amy Horn
WV	OPEN

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OR	OPEN
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WY	William Scharnberg

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TXn	OPEN
TXs	Cathryn Cummings

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HI	OPEN
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The Horn Call (ISSN 0046-7928) is published tri-annually in October, February, and May. Subscription to the journal is included with an IHS membership. An annual IHS individual membership is $50 (US), student membership $32, library membership $80, family membership $75, three-year membership $141, and life membership $1000. Horn clubs of eight or more may become "club members" at a rate of $35 per member per year. Electronic memberships (no paper journal) are $30 (annual), $25 (student), and $950 (life). Forward payment (US check, international money order in US funds, or by Visa/Mastercard) with a permanent address to the IHS Membership Coordinator (membership-coor@hornsociety.org): Elaine Braun, 305 Raywood Ct., Nashville, TN 37211-6000 (USA). The IHS website includes a change-of-address form or contact Elaine Braun or the Executive Director with the information.

The Horn Call

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Volume LIV, No. 3 **May 2024**

The Horn Call

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From the Editor

James Boldin

Dear Readers,

We've reached the end of another publication year, and our contributors have done some amazing work over the past three issues. Our column and review editors are especially worthy of recognition, as they are unpaid volunteers. They do what they do because of a love for the horn and a desire to help the horn-playing community. Thank you for your inspiring work!

As you may already know, our community recently lost three luminary figures: Hermann Baumann, John Covert, and Willie Ruff. The dozens of tributes in this issue are clear evidence of the impact their teaching, playing, and personalities have had (and continue to have) in the horn playing world. It's important to keep their memories alive through discussion, and their performing and teaching careers have left an indelible mark. Please take the time to read these heartfelt tributes, and the reprint of Joseph Ognibene's article from the October 2013 issue. If, like countless others, you've been inspired by Hermann Baumann's artistry, you will enjoy reading about his instruments and the various recordings he made on them. Thank you to Joseph Ognibene for suggesting the inclusion of his article.

While I did not have the same connection to Baumann, Covert, or Ruff as many of our tribute authors, I do count them among the key figures in my development as a horn player. One of the first horn recordings I owned was the Glière Concerto with Baumann, accompanied by the Leipzig Gewandhaus Orchestra and Kurt Masur on the Philips Digital Classics Label. Though I knew little about horn playing at the time, it was clear even then that there was something special about the music coming from my speakers. Many years later, I had the opportunity to play for Mr. Baumann in a masterclass at the Kendall Betts Horn Camp, performing Chabrier's Larghetto, which also happens to be on that same recording with the Leipzig Gewandhaus Orchestra.

Another formative recording from my early days as a horn player was *20th Century Settings,* featuring Gail Williams and Mary Ann Covert on the Summit Records Label. In the liner notes, John Covert is listed as one of the people Gail Williams studied with. At the time, I had no idea who John Covert was or where Ithaca College was located, but I figured if he was one of Gail Williams's teachers he must be great!

My experience of Willie Ruff came much later, in graduate school and in my professional career. Douglas Hill mentioned him fondly during my studies at the University of Wisconsin-Madison, and recommended Ruff's book, *A Call to Assembly.* A few years later I was lucky enough to find a secondhand copy of it, which also happened to be signed!

If you have had similar formative experiences in your musical life, we would love to hear about them. Your comments, suggestions, and stories are always welcome at *The Horn Call*. Speaking of contributions, please join me in thanking Esther Clair for the wonderful original cover art for this issue.

Sincerely,

Guidelines for Contributors

The Horn Call is published tri-annually, with mailings as close as possible to October 1, February 1, and May 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or appropriate contributing editor (see the list of editors on page 5).

The style manuals used by *The Horn Call* are *The Chicago Manual of Style,* 17th edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations,* 9th 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.

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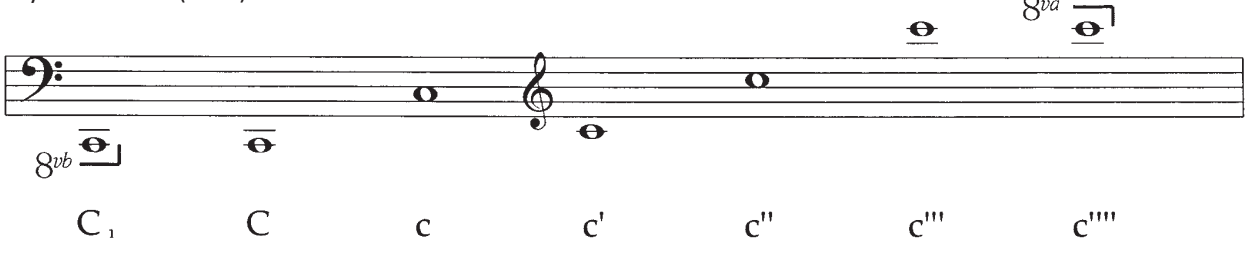

President's Message

Radegundis Feitosa

Fundamentals

Dear Horn Community,

I hope you are all healthy and well! One of the greatest challenges of the times we are living in is to have the focus to do what is necessary to achieve our objectives. Social media and all the information available about everything, accessible in many ways, can confuse people and get them stuck on the way to achieving their goals. Developing the ability to organize and select the information that we need for each step of our journey can be decisive for our future.

Photo by Luana Tayze

For those who handle this challenge well, the opposite – an excess of focus – can be negative. Balance is needed to prevent us from being closed to opportunities that might come, not always as we expected, but which can help us reshape and become who we are meant to be. "Who we are meant to be" can change, and that's why the saying "it's about the process" is so inspiring.

Sometimes, balanced with focus, we need to *let it be*. And the result of all of that will define who we are, what we do, and our legacy to subsequent generations. The result might not be exactly what we intended but could be all that we ever wanted.

Therefore, my guide to life is *to balance focus, intuition, and spontaneity*. Learn how to manage challenges and goals, but never with the illusion of control. From the youngest hornist to the most experienced one, I believe these reflections can help us in life.

With all that in mind, I have sought to lead our society for the last three years. I believe good things have been achieved and that we have established a path forward to build things together for the horn world. As always, do not hesitate to contact anyone from the Advisory Council or IHS staff if you have any project related to the horn. Together we can continue to make progress!

For those approaching the end of the semester in many schools around the world, I wish a great vacation time, and for those who will attend summer or winter music festivals (depending on which hemisphere you are in), learn as much as you can, experience these wonderful events, and I hope we can meet at IHS56 and at the International Horn Competition of America in Fort Collins, Colorado!

To know more about these events, you can go to hornsonthehorizon.com and follow the IHS, IHS56, and IHCA on social media. See you there!

All the best,

Radegundis Feitosa

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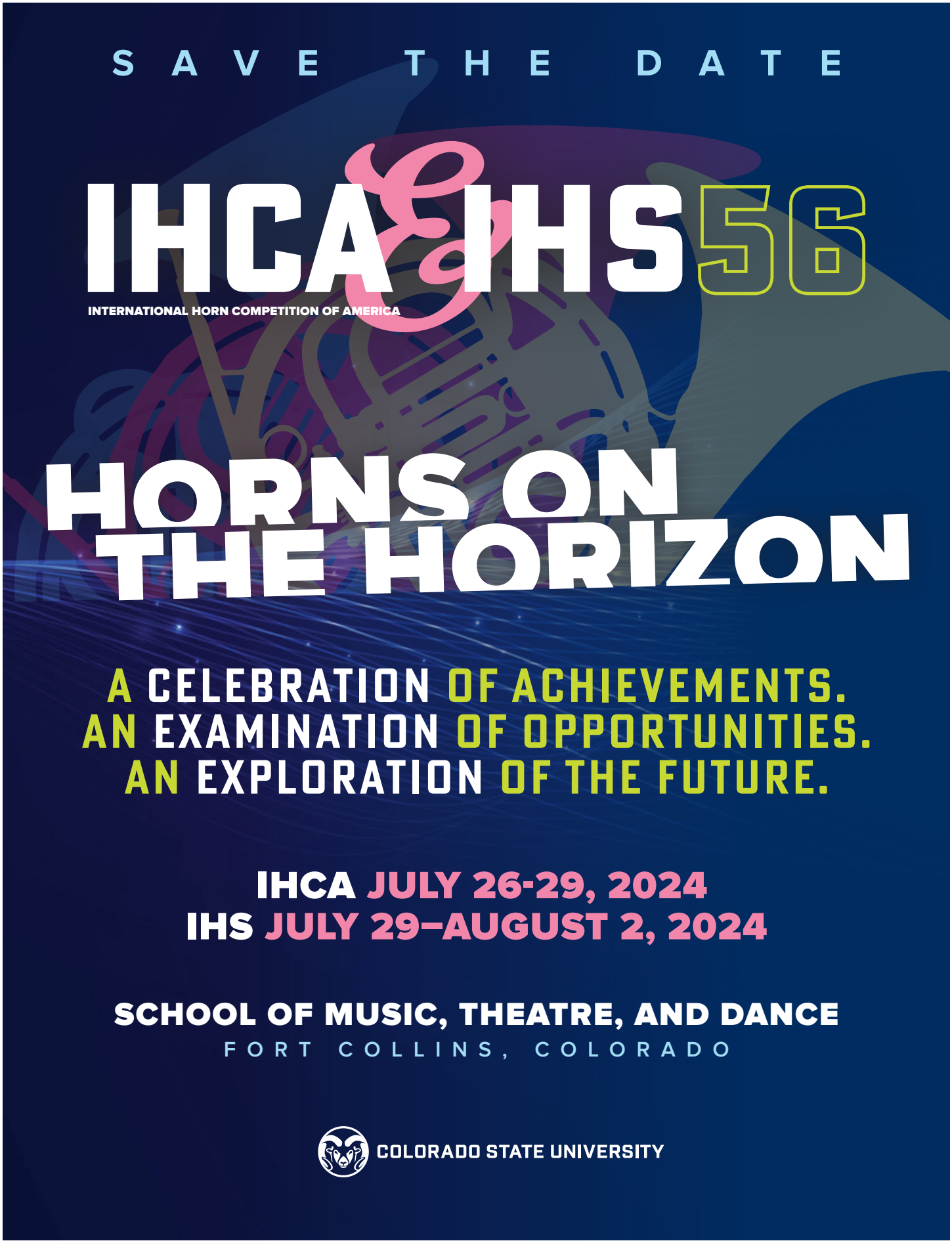
Dieter Otto horns want to be played and demand to be heard.

Jeff Nelsen is an international soloist and Indiana University Jacobs School of Music professor. Photo: Kevin Steele Design: David Yarema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AN EXAMINATION OF OPPORTUNITIES.
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IHS News and Reports

Brenda Luchsinger, Editor

From the Office

IHS56 & IHCA in Fort Collins, Colorado are rapidly approaching! Please be sure to check hornsonthehorizon.com for registration, updates, and more information about the events. I hope to meet you and see you there!

As always, we will be holding our Advisory Council (AC) annual meeting prior to the symposium. The General Membership meeting will be held on Wednesday, July 31st. IHS members may propose new business to the AC, so if you have anything you'd like discussed at our meeting, submit it in writing to me at exec-director@hornsociety.org by June 15, 2024. Thank you!

– **Allison DeMeulle**, Executive Director

News Deadline

The next deadline for news submissions is August 1, 2024. If using email, send the text of your message in the body of the email to the News Editor, **Brenda Luchsinger**, at news@hornsociety.org or go to the IHS website, log in and click **Publications/The Horn Call/Member News Submission** to upload text and image files. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the text and attach the photo as a downloadable file; photos are not guaranteed for publication.

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

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

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

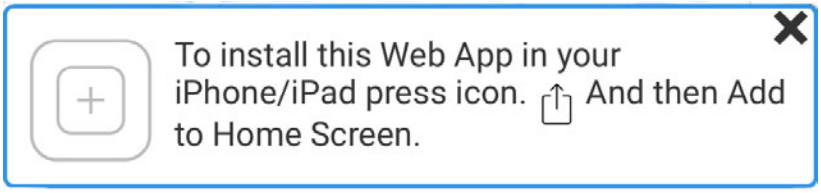
Barbara Chinworth Project

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 IHS website, look under **Programs/Barbara Chinworth Project**.

IHS Website

Have you been looking for an IHS App? IHS Online is now available as a Progressive Web App (PWA). A PWA is especially useful on mobile devices, because it opens like a standalone app, independent of a web browser, by touching the app icon on the screen.

On a tablet or mobile phone, open the IHS website (hornsociety.org) in a browser and look for this image at the bottom of the screen:



Follow the instructions. Methods vary depending on the device, operating system, and browser.

The PWA can also be downloaded to a desktop or laptop for instant access. – **Dan Phillips**, Webmaster

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 hornsociety.org/network/performance.

Assistantships

To see a listing of available assistantships, see hornsociety.org/network/assistantships. To post an announcement, send the information to Dan Phillips at manager@hornsociety.org.

Country/Area Representatives

The new Country Representative for Sri Lanka and India is Vidhurinda Samaraweera. Several positions for country representatives are open; check our website, hornsociety.org/ihs-people/area-reps-other, and apply if you are from one of those countries. – **Bernardo Silva**, Coordinator

United States representatives have been appointed for Montana and Wyoming (**William Scharnberg**) and Utah (**Sonja Reynolds**). The following states have openings: Alaska, Hawaii, Minnesota, Oregon, Rhode Island, Texas - North (north of San Antonio), Vermont, and West Virginia. Interested individuals can find the job description and apply on the IHS website at hornsociety.org/ihs-people/area-reps-us. Representatives must be current IHS members to apply. – **Jennifer Sholtis**, US Coordinator

Coming Events

The **Atlanta Horn Festival**, May 28-31, 2024 at the Morningside Presbyterian Church is a masterclass series and chamber music festival for high-school and university hornists. Tuition includes guided warm-ups, masterclasses, and assignment to a faculty-coached small ensemble, the High School or Young Artist Horn Choir, the mass AHF Horn Choir, and performance in the final public concert. See atlantahornfestival.com/.

The **National Music Festival**, to be held June 2-15, 2024 in Chestertown, Maryland, is a tuition-free orchestra/chamber experience with free housing. In addition to many recitals and concerts, it includes horn clinics, masterclasses, and lessons. Two openings for students over 18 are available for horn. See nationalmusic.us/. Contact **Michelle Stebleton** mstebleton@fsu.edu.

Member News

Erin Futterer asks for your help! "I am working to finish a biography of **Frøydis Ree Wekre**. The biography is in three parts: 1. Her life story, in her own words; 2. The musical works she has commissioned and that have been written for her, and the composers and their interactions with her; and 3. The voices of those who have lived and worked with her, who have studied and learned from her, and whose lives she touched. You need not have had a long or in-depth relationship with her to contribute. A meeting or masterclass, one lesson or several; even instances of inspiration provided "from-a-far" are all important and welcome! Send written submissions to frwbiography@gmail.com or we can schedule a phone call, Facetime, or Zoom meeting."

Dan Heynan (Vancouver WA and Tucson AZ) reports that the Horns of Tucson performed a Founders Concert in March as a memorial to co-founders **Serena Baker** and **Barbara Chinworth**, a supporter and inspiration to many. Dan performed the Epilogue from Britten's Serenade on the concert.

Barbara Chinworth

Lawrence Kursar (Annandale, NJ) has been honored with the prestigious ASCAP Plus Award for his composition *Gingerbread Boy in Concert*. From ASCAP: "This captivating orchestral work takes you on a whimsical journey where each instrument of the brass family becomes a solo character in the narrated composition. Lawrence Kursar's masterful storytelling through music has created an immersive and enchanting experience for audiences of all ages. The ASCAP Plus Award recognizes exceptional contributions to the music community, and *Gingerbread Boy in Concert* has rightfully earned this distinction. It is a celebration of Mr. Kursar's dedication to musical excellence and his unique ability to weave a narrative through the language of orchestral instrumentation."

Lawrence Kursar

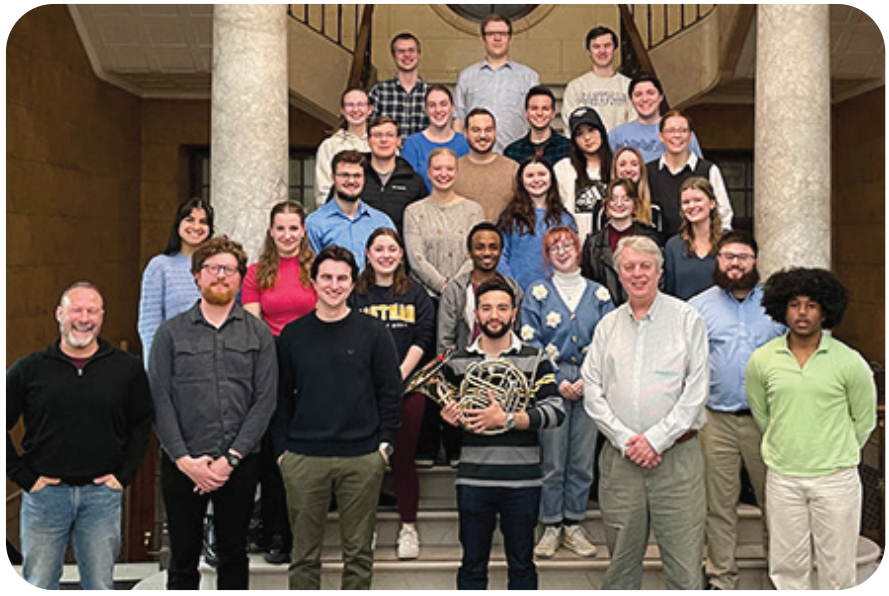
Jennifer Sholtis (Kingsville, TX) reports that the Texas A&M University-Kingsville (TAMUK) Horn Ensemble was selected to perform in a Showcase Concert at the Texas Music Educators Association Convention on February 8, 2024. They performed a program of original works for horn as well as arrangements of cinematic blockbusters. Ensemble members include: Christopher Argil, Jacob Arvisu, Sergio Balcazar, Juan Bustamante, Austin Catache, Litzy Cedillo, Fabiola Diaz, Bryan Gonzalez, Mathew Hernandez, Derick Lazusky, Sebastian Lopez, Crystal Ortiz, Travon Peoples, Matias Rivera, Hector Rojas, Matthew Salas, Hector San Juan, Nova Sepulveda, and Ricardo Valesquez. Directors: Jennifer Sholtis and Francisco Ramos.

The TAMUK Horn Ensemble at TMEA

Ashley Cumming and the Murray State (Kentucky) horn studio hosted **Jeff Nelsen** for a residency at the 76th annual Quad State High School Honor Band festival. Ashley and Jeff joined together for a performance of *Czardas* at the opening concert, and Jeff performed a movement of Beckel's *Glass Bead Game* with the Murray State Wind Ensemble and Teike's *The Conqueror* with Brass Backwards (the MSU horn choir), for the horn masterclass. The department and honor band also hosted multiple masterclasses and benefited from Jeff's time on campus. The weekend ended with a faculty recital by Ashley.

Dakota Corbliss (Appalachian State University in Boone, North Carolina) reports that NewStream Brass, a nine-piece chamber ensemble, released a classical/jazz album, *A Step Forward*, on February 15, 2024 through Mon Hills Records, available on streaming platforms. *A Step Forward* is NewStream's first album, a blended mixture of classical and jazz idioms. The album consists of five original compositions and three arrangements and features music from group members Robert Sears, Austin Seybert, and the titular piece composed by Connor Frederick. *A Step Forward* highlights the group's fluency in orchestral, 21st-century, commercial, and jazz music styles, in addition to showcasing their jazz improvisation ability with members soloing throughout the album. NewStream Brass presents an imaginative arrangement of Radiohead's "Everything in Its Right Place." The arrangement by Brett Copeland breathes new life into the song, showcasing the ensemble's adaptability and creativity in blending and blurring genres.

Peter Kurau (Eastman) reports that the horn studio hosted Nathanial Silberschlag (Principal Horn of the Cleveland Orchestra) for a day of horn activities in February. This photo, taken after a masterclass, shows Mr. Silberschlag in the front row holding his horn. I am on his left. To his right are members of the Rochester Philharmonic Orchestra horn section who attended the class: Michael Stevens (RPO principal horn), Nate Ukens (3rd horn), and Steve Laifer (4th horn.)



Nathanial Silberschlag and RPO members at Eastman

Peter Hoefs reports that the horn quartet German HornSound was invited by **Ulrike Eberle** to give a masterclass at Tübingen Universität in Tübingen, Germany. This group of Germany's Area Representative **Christoph Ess** and his colleagues **Timo Steininger**, **Stephan Schottstaett**, and **Andrés Aragon** offered their knowledge and artistry to about thirty young players (the youngest was 10 years old) and older horn students. The quartet played a sold-out concert at the Museum Silchersaal with wide-ranging repertoire. Participants were enthusiastic about what they could learn and what a wonderful atmosphere was created. Refreshments were offered by the former Munich Philharmonic horn player **Ulrich Koebl** (koebl.de). See the quartet's website at germanhornsound.de/.

Vincent Schneider shares a photograph of Carl Geyer taken in his studio in the 1950s during a visit. [*Editor's Note*: See "100 Years of the Geyer: Carl Geyer and his Innovative 1923 Horn" by John Ericson in the February 2024 issue of *The Horn Call*.]

German HornSound

Carl Geyer

Obituaries

Richard M. Dolph (1940-2023)

Richard attended Curtis Institute and the University of Pennsylvania in Philadelphia and on a Fulbright scholarship at the Hochschule für Musik in Berlin. His teachers included Willem Valkenier, Mason Jones, and Martin Ziller. He taught at the University of Michigan and for almost 30 years at the University of Memphis, where he also was principal horn with the Memphis Symphony Orchestra. Richard grew up in New England; he returned often and was a Celtics and Red Sox fan. He retired to Fort Collins, Colorado, where he continued teaching and performing with organizations in Northern Colorado.

Richard Dolph

George Cable (1935-2023)

George Cable played second and fourth horn in the San Diego Symphony. He studied horn with Wendell Hoss from the early 1960s to the early 1970s. He and seven other horn players repaired and refurbished an old Knopf horn in 2013 to donate to a young student as part of a "Pay it Forward" project. Also taking part in the project was one of George's students, Bruce Roberts, then third horn in the San Francisco Symphony. Bruce writes that "George was the teacher that any serious student in San Diego went to study with. He helped start many students to become accomplished players. He was also the personnel manager of the San Diego Symphony for many years and the symphony's representative to the Musicians' Union." Matthew Wilson of the Saint Paul Chamber Orchestra is another student of George's. Known as a Renaissance man, George could put together anything, fix anything, or grow anything. He loved camping, fishing, and snorkeling, especially with family. George was a Lifetime member of the IHS.

George Cable with Jackie Fazekas, recipient of the Pay it Forward project.

Douglas Hall (San Diego, California) reports that Hornswoggle San Diego performed for the memorial of George Cable in January at the Pathways Community Church, in Santee, California. More than 30 horn players and tuba were led by Liesl Hansen, RB Anthony, Warren Gref, and Eric Mabrey. George, along with many notables, started the San Diego Horn choir. Wendell Hoss had brought some LA Horn Club pieces to the club, and so *Echo Song* was performed. Other pieces performed: *Aileron, Halcyon, Alleluia, Amazing Grace*, a movement of *Sleeping Bear, Echo Song, Eternal Father, God of our Fathers, Mountain Spires, Sitavit*, and *Hansel and Gretel*. Many students of George Cable attended: Bruce Roberts, Duane Dugger, Alan Grant, Matt Wilson, Wilson Ocha, Warren Gref, to name a few.

Hornswoggle San Diego at the Memorial for George Cable

Event Reports

Southeast Horn Workshop 2024

Reported by James Naigus

The 2024 Southeast Horn Workshop was held in Athens, Georgia, at the University of Georgia, hosted by **Jean Martin-Williams** and **James Naigus**. Fifteen vendors and over 300 horn players attended. **Richard Deane**, New York Philharmonic, and **Victoria Knudtson**, St. Louis Symphony, were the featured artists. They performed solos, each gave a masterclass and together presented "Individual Roles in the Orchestral Horn Section." The UGA British Brass Band was conducted by trumpeter **Phil Smith**. A highlight of the weekend was the premier of *An Opening Fanfare*, a fanfare for horn quartet with the brass band, composed by UGA horn student and composition major **Jacob Evarts**.

The student competition winners were **Carter Weese** of Georgia State University and **Michael Dixon** of the University of Florida (Composition), **Luke Baker** of Evans, GA (High School Solo), **Cal Hughes** of the University of Georgia (Undergraduate Solo), **Josh Wood** of the University of Georgia (Graduate Solo), **A.C. Caruthers** of Florida State University (High Horn Excerpt), **Inman Hebert** of the University of Alabama (Low Horn Excerpt), and **Tyler Winningham, Luke Cross, Griffin Lure,** and **Ryan Ortakales** of the University of Alabama Yellowhammer Quartet (Quartet).

The workshop also included a 4'33" session for research presentations, a masterclass from **Martin Hackleman**, a Q&A from the **Cortado Horn Quartet**, and performances by fourteen collegiate horn choirs, three regional artists recitals, and numerous guided warm-ups and horn choir reading sessions.

World Premiere of Jacob Evarts's An Opening Fanfare for Four Horns and British Brass Band, led by Phil Smith

Obituaries and Tributes

Note: Biographies of the Honorary Members and Punto Award recipients appear on the IHS website.

Hermann Baumann (1934-2023)

Hermann Baumann with natural horn, 2014. Image provided by Justin Sharp, courtesy of the Baumann Family.

"Baumann is an excellent musician, both as a soloist and as a collaborator in chamber works. The hallmarks of his playing are singing tone – he can sound operatic! – and the smoothness and evenness of his tone production, even on 'authentic' instruments." He pioneered the playing of early baroque and classical hand horns in performance, and his recovery from a serious stroke was astonishing and inspiring.

Hermann Rudolph Konrad Baumann was born in Hamburg, Germany. He started his musical career as a singer and jazz drummer, switching to horn at age 17. He studied horn with Fritz Huth, then played with various orchestras for 12 years.

After winning the ARD International Music Competition in Munich in 1964, Baumann accepted a professorship at the Folkwang University of the Arts (Folkwang Universität der Künste) in Essen, Germany and pursued a career as a horn soloist. Solo engagements, recitals, world touring, and recordings all followed, and he became known and admired throughout the world. Baumann's recordings on both modern and natural horn (including the corno da caccia) received rave reviews.

Baumann's fascination with the natural horn began at the Munich competition, when an audience member, Willi Aebi, a farm-machinery manufacturer from Switzerland, complained after his performance that Baumann didn't know the natural horn, but Aebi then invited Baumann to play his collection of natural horns and also presented him with an alphorn.

Baumann commissioned works from such composers as Jean-Luc Darbellay, Bernhard Krol, and Hans-Georg Pflüger. He played the first performance of Ligeti's Trio for Horn, Violin, and Piano in 1982 to acclaim from the composer. And he has composed his own works, notably the *Elegia* for hand horn.

In 1999, the Historic Brass Society honored Baumann in Paris with the Christopher Monk Award for his outstanding lifelong contribution to music on period instruments. He had been known to play other natural horns – some not often found on the concert stage – such as the South African Kelphorn, the posthorn, and the Danish Lur.

Baumann became an IHS Honorary Member in 1992, and the August 1998 issue of *The Horn Call* was devoted to him. In this issue, Baumann recounts his experience with a stroke, and his difficult recovery. He started teaching again just five months after the stroke, and in two years was soloist and conductor at a gala concert. An interview from 2020 in English, French, and Portuguese is available at questionsaunchampion.blog4ever.com/articles.

A fantastic horn player left this world, and went to Valhalla, the place reserved for extraordinary horn warriors. I remember the first time I met him in Nové Strašecí, Czech Republic. As a young horn player, I was nervous to dare to play the Weber Concertino in a lesson with him. I arrived a few days early and Mr. Baumann was already there. He looked sad, but as more and more horn players arrived, his personality changed completely – he really was alive to play the horn! His hotel room was right across from mine, he was always practicing, either with a mute, or singing. After a recital where he performed the Glière Concerto, I asked him how he could keep playing with so much energy after all he suffered. I was expecting something mystical like drinking a magic tea from a plant growing in Tibet… however his answer was, "Just practice two or three hours a day!" RIP Mr. Baumann. *– Ricardo Matosinhos*

With great sadness I write upon the passing of Hermann Baumann. To listen to Hermann was not just to hear a remarkable horn player. He had mastered the instrument and could perform all the repertoire from memory, but what made him unique was his unmistakable style: his vocal vibrato, range of expression, and personality shone through all his music making. He could have played any instrument, and it would have had the same effect because what you heard was his unabashed voice and heart. He just happened to choose the horn and we are lucky that he did! The impact of his artistry is on a scale that is hard to contemplate, rarely achieved by any horn player or any instrumentalist for that matter.

I first met Hermann at Kendall Betts Horn Camp in 2002, the first year he was the camp solo coach, replacing Barry Tuckwell. Hermann inspired campers for eight years. His legacy of teaching at KBHC and the impact he had on all the campers during that time is hard to put in words. Kendall always referred to him as the greatest musician to have ever played the horn.

Hermann invited me to study with him in Europe, one of my greatest honors. I was already set to begin a master's degree at the University of Wisconsin-Madison with Douglas Hill. A fellowship from UW-Madison would be providing me funds to travel abroad each year, so the timing was perfect!

I studied with Hermann for a week at his house in Essen, Germany, in 2003. My daily routine included meals at his house, warmup and lessons in the morning, afternoon, and on some days into the night, jaunts in the wilderness or sightseeing. It was *intense*! Hermann's energy and excitement about music never ceased. We even traveled one

day to Mainz on the train, where he helped me pick out an Alexander 103. He encouraged me to play with my heart, and sing through the horn the way I sing with my voice. I returned home having been thoroughly inspired.

One story to me encapsulates the true spirit of Hermann. When he had his life-altering stroke in 1993, he was in Buffalo, New York and had been performing Richard Strauss's Second Horn Concerto with the Buffalo Philharmonic. He returned to his hotel and collapsed in his room. They did not find him until the next morning. He had been on the floor for eight or so hours and the stroke had damaged him considerably. Half his body was paralyzed and he could speak only English, no longer having access to his native German.

Prior to the stroke he was able to fluently speak six languages. It took him ten years to recover to the point where had enough control of his body to get along with daily activities, relearn German, travel, and finally play his horn once again. Hermann's wife, who helped him with every aspect of his career and life, was his primary caretaker. She sadly passed away from cancer during this decade of recovery, adding unimaginable sadness and challenge to this trying time. Hermann persevered nonetheless and when he finally could start practicing horn again, he had to retrain himself completely. He added one note per week until he regained control of his sound and range. Then he began to build his facility, endurance, and overall skillset to the point where he could begin to play repertoire again.

When I met Hermann in 2002, he had just finished this decade of recovery. He played Mozart's Horn Concerto No. 1 from memory at KBHC. Even though his sound was clearly affected by the stroke, he played flawlessly, and his musicality was the same Hermann we all knew and loved, singing and expressive. His life was a resounding example of what the human spirit can achieve. Hermann not only recovered his vitality, but also his instrumental ability to the greatest extent he could. He did not give up! Even when I visited him many years later, when I would approach the door to his house, he was *always* practicing!

I am so grateful to have had Hermann in my life. For a person of his artistic stature in the world, he was also a wonderful human being. He treated others with kindness, loved his family, showed great empathy, and was concerned for the well-being of others. He also showed incredible musical curiosity, always challenging himself and growing as an artist, pushing himself out of his comfort zone to achieve new things. Much of our greatest modern repertoire was written for him, plus he was one of the primary artists to bring back the natural horn into the modern era.

We have lost one of the greatest musicians the world has ever known. I really miss him. I owe him so much and will always keep my memories of him close to my heart. His recordings, teaching legacy, and the memories of those of us who knew him will live on forever. *– Bernhard Scully*

During my time studying with Vitaly Boujanovsky in Leningrad in the late 60s, Karl Richter and his Bach choir and orchestra came to town to perform the Mass in B Minor. My teacher and I were attending the concert, noticing that there were five chairs in the front, for the solo singers, we thought. When they entered, a horn player came along as well, placing himself in the fifth soloist's chair. We were puzzled. It turned out that this was Hermann Baumann, whom we did not know at the time. He patiently waited for his turn. Then he stood up, just like the bass singer, and performed the "Quoniam" on his descant horn in a beautifully singing style, with lots of soloistic flare. Boujanovsky was completely surprised and impressed. His earlier experience in hearing horn players from the West was more of an "instrumental" kind of playing, not his preferred "human" way. We met briefly with Baumann during the break, then he hurried back to the stage and joined the choir.

Later I was able to help Baumann getting the orchestra score and parts for *Villanelle*, Boujanovsky's orchestration, as well as Boujanovsky's cadenza to the Gliere concerto. Baumann used that as a base for what later became known as the "Baumann cadenza."

Years later Boujanovsky was asked by Baumann to compose a piece for natural horn solo as a set piece in a competition for natural horn players. Boujanovsky was happy to be asked and was inspired to write the Ballade for natural horn. Unfortunately, the Ballade did not get used in the actual competition, but nevertheless, it got published. In 1973 Boujanovsky composed a Sonata for solo horn, dedicated to Hermann Baumann. I am not sure if he ever performed it. However, he was present when I performed it at the IHS workshop in Magog, Canada in 1975.

Baumann visited Norway a number of times, as a soloist with orchestras, and also giving masterclasses. Always a great inspiration! His style of performing was lyrical, singing, and sparkling. His many recordings helped broaden the general knowledge of interesting repertoire, whether it was old, or newly composed, often commissioned and/or dedicated to him. Big thanks and kudos for a magnificent, inspirational, and groundbreaking career.

– Frøydis Ree Wekre

The queue leading backstage at Carnegie Hall was daunting. Nevertheless, I held my place as I prepared to meet Hermann Baumann. He had just performed a concerto with the Philadelphia Chamber Orchestra. Two months prior, I had received a letter from his wife, Hella, requesting that I introduce myself to Hermann after the concert. Finally I stepped up to shake his hand and greet him in my best academic German. Herr Baumann handed me a piece of paper and told me to come to his hotel the following morning.

The next day, we spoke about me going to Germany to study with him. I played the Weber Concertino as he circled around me, observing my embouchure, hand position, and fingerings. He accepted me into his class. This

was in 1982, and Baumann was enjoying the pinnacle of his success as a concert soloist.

It was not only the standard concertos that he performed, but lesser-known works by composers such as Othmar Schoeck, Paul Hindemith, Julius Weissman, Goedicke, and Pokorny. He also commissioned a concerto by Georg Pfüger and premiered the Ligeti Horn Trio. He was professor at the Staatliche Hochschule für Musik for only two years, otherwise teaching at the Folkwang Hochschule für Musik in Essen and was in Stuttgart, where I lived, only about once a month.

My intense lessons sometimes lasted two hours and he would assign me three or four new concertos to learn and play for him at his next visit. It was exactly what I wanted to do! On occasion, Baumann would play a passage or two from one of the concertos, and there was his famous lyrical, singing horn sound executed with impeccable taste. I was hyper-inspired to spend the next three weeks in the practice room, trying to imitate his artistry.

He also prepared me for the real world. Once, after attempting the opening of Strauss Second Concerto with a few false starts, Herr Baumann stopped me and said, "What are you doing?" I answered, "Strauss second…." He looked aghast at me and said, "Do you think I could get away with that?" Another incident: I was testing a few new horns with him, and I played the first part of Strauss one. Baumann looked at the others in the room and said with a twinkle in his eye, "I see Mr. Turner has properly thought out his interpretation. It's totally different every time." Big lessons that I never forgot.

Every musician endures difficult stages in their careers, tough times when one simply cannot find the inspiration to jump start their playing. At these times, I would listen to Hermann Baumann's recordings of, for example, the Bach B minor Mass or the Rosetti g minor Concerto, and *that* is how I want to play!

To this day, people talk about Horowitz's magic touch on the piano, the heart wrenching phrases of Maria Callas, or the Baroque brilliance of Maurice André. Hermann Baumann belongs to that class of legendary artists.

– Kerry Turner

Hermann Baumann and Kerry Turner in Prague.

Sometimes I think I am the luckiest person in the world, and perhaps my greatest stroke of luck was being able to study with one of the greatest horn players of our time, Hermann Baumann.

I met Hermann in 1975 at the Claremont Music Festival in California. He accepted me into his class at the Folkwang Hochschule für Musik in Essen, West Germany. Upon arriving, the Baumanns' warmth and generosity helped me to recover from culture shock and allowed me to thrive in my new environment. Hermann was formal but personable, with a disarming boyish sense of humor and enthusiasm. His wife, Hella, was the grown-up in the room, the mother of the horn class.

Hermann was a different kind of horn player than what I was used to, with regards to equipment, style, sound, and repertoire. He stood on stage with his trademark boxer's stance (actually inspired by observing the agility and energy of professional boxers) using a tasteful amount of vibrato and fearlessly going out on a limb to achieve thrilling, highly individualistic performances. He used to say that he had learned more about making music by listening to great singers than anything he had experienced during his few years of formal music school.

I was relieved to find similarities between Hermann's technique and what I had learned from my teachers in Los Angeles, regarding embouchure, articulations, airflow, and support. He was a fan of Vincent DeRosa's playing, and the feeling was mutual. Hermann had rather thin lips and his embouchure was a study in efficiency and strength through relaxation. He was constantly calling out to us students, "Locker! Tief atmen! Singen!" ("Relax! Breathe deep! Sing!") He demonstrated often in our lessons, which were masterclass-style. As a teacher he emphasized a relaxed embouchure, clear articulations, and a tapered formation of each note. Above all everything had to be musical. Every single note, scale, and arpeggio exercise had to be performance-quality music. He didn't encourage mouthpiece buzzing or air attacks, and he wasn't interested in hearing us play etudes. We worked on basic technique along with orchestral, ensemble, and solo repertoire. Our curriculum was focused on preparing for auditions and competitions.

Every week that Hermann was in town was an adventure for his students. If he had a concert nearby, he would come to the school late afternoon unannounced and see who wanted to come along to listen. I heard him play concertos by Haydn, Mozart, Telemann, Strauss, and an unforgettable Britten Serenade in Bochum. Hermann travelled abroad quite often. I recall his enthusiasm after returning once from a trip to Iceland. He had so many stories to tell about this fascinating country in the far North. I was intrigued. A couple years later Hermann recommended me to play with the Iceland Symphony Orchestra on their European tour. As fate would have it, this three-week gig was to turn into a career spanning many decades!

After I moved to Reykjavik, I kept in touch with Hermann as much as I could, meeting him at horn workshops and visiting him at his home. Hermann visited Iceland as well. A life like his in the fast lane is bound to have its hazards and setbacks. Like the car accident he had when he was a teenager that left him with a fixed upper front bridge (he shrugged it off, saying this just enabled him to use a bit more pressure) or when he broke his left arm in a skiing accident just weeks before playing Strauss's second in Vienna. (Against doctor's orders he picked away at the cast to free his fingers and performed as scheduled.) Or after that other fateful Strauss performance in 1993, when a cruel twist of fate cut him down in his prime, leaving him to struggle through the last decades of his life.

When I think back on the half century of knowing Hermann Baumann, I will always remember him as that young, dashing fortyish virtuoso at the peak of his career walking onto the stage at Little Bridges Hall in 1975, energetic and heroic beyond anything any of us had ever seen or heard. What an honor and privilege it has been to call this great man my teacher, mentor, and friend. – *Joseph Ognibene*

Hermann Baumann and Joseph Ognibene in 2012.

[Editor's Note: Ab Koster received a letter from Hermann Baumann in German, written in December 2020, that included a lengthy memoir entitled "Hermann Baumann Remembers." The full text is online at hornsociety.org/publications/horn-call/extras. The following is an excerpt from the memoir.]

Die DEUTSCHE WELLE Koln machte eine Sendung mit mir (ausgestrahlt in der ganzen Welt).

Der Startschuss zur Weltkarriere

Als der deutsche Hornist Hermann Baumann die ersten Takte aus Mozarts Konzert für Horn und Orchester intonierte, war die Musikwelt um eine sensationelle Entdeckung reicher geworden. Baumann hatte nicht nur Hoch verdient den ersten Preis in seiner Disziplin gewonnen, sondern war gleichzeitig auch der eigentliche Sieger dieses Wettbewerbs, denn außer ihm konnte sich keiner der angetretenen Kandidaten für diese Auszeichnung qualifizieren.

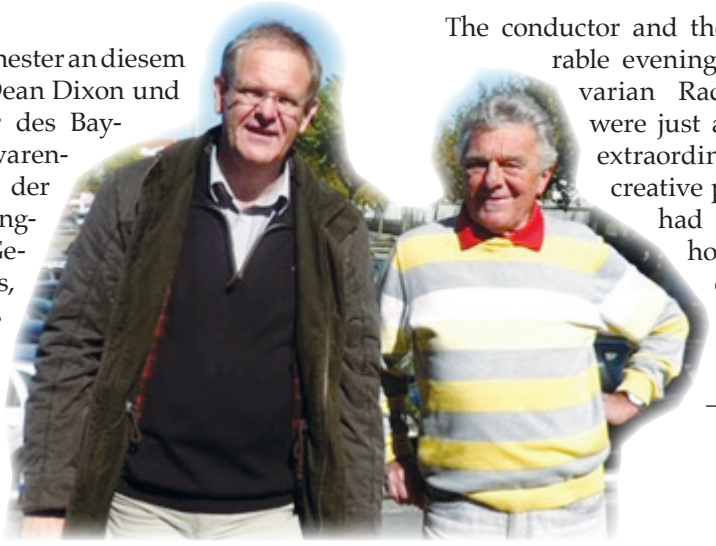
Der Dirigent und das Orchester an diesem denkwurdigen Abend, Dean Dixon und das Symphonieorchester des Bayerischen Rundfunks, waren ebenso überrascht von der außergewöhnlichen Klangkultur, Virtuosität, und Gestaltungskraft Baumanns, wie das Publikum, das kaum geahnt hatte, dass ein Hornist in der Lage sein würde, sein Blasinstrument in so makelloser Weise zum Klingen, ja Singen zu bringen.

The DEUTSCHE WELLE Koln (German Wave Cologne) produced a program with me that was broadcast all over the world.

The starting signal for a world career

When the German hornist Hermann Baumann intoned the first bars of Mozart's Concerto for Horn and Orchestra, the music world had made a sensational discovery. Baumann not only deservedly won first prize in his discipline, but was also the actual winner of this competition, because apart from him, none of the candidates competing could qualify for this award.

The conductor and the orchestra on this memorable evening, Dean Dixon and the Bavarian Radio Symphony Orchestra, were just as surprised by Baumann's extraordinary sound, virtuosity, and creative power as the audience, who had hardly suspected that a horn player would be capable of making his wind instrument sound, even sing, in such a flawless way.



Ab Koster and Hermann Baumann in Portugal, 2009.

In my eyes Hermann Baumann showed the most impressive stage appearance of all horn soloists. Today we have splendid horn soloists as well, technically even better, but I don't see personalities on stage like Baumann. This perfect stage presence made him – aside from his superb playing – interesting for concert agencies and an international soloist.

I heard him for the first time on April 30, 1976, in Munich with the Munich Radio Orchestra, conducted by Heinz Wallberg, with the Britten Serenade. I can still hear and see the performance: Baumann´s appearance was trained in every tiny movement of his body, like an actor. He created an atmosphere of a different world when picking up his natural horn for the Prologue. I could feel how the audience was electrified when they heard the 11th harmonic, and I remember so well Baumann`s concentration to get the 14th harmonic and not the 13th for the written A.

At the end of the perfectly performed Prologue, he put aside the natural horn and calmly took up his Alexander 107 double descant, and with a half-second left before his entrance set his lips on the horn. It was not only the performance of a first-class soloist, but also that of an actor. I don´t remember any missed notes, which is confirmed by the live recording; this was despite his taking risks and not playing for security. It was one of his star evenings. The tenor John van Kesteren did a perfect job as well, but was in the shadow of Baumann.

In his childhood, Baumann sang opera melodies accompanied by his mother, who was a pianist, so he learned to not be nervous on stage. Justin Sharp, a student of Baumann, once asked him: "Have you ever been nervous?" "No, except once, when I was driving by car to the Munich ARD Competition 1964. But when I was on stage in Munich it was gone." Baumann performed Mozart's Concerto No. 3 on an Alexander B-flat/f-alto horn, playing every note except the lowest note of the piece, the concert B-flat towards the end of the first movement, on the f-alto side.

From then on, the descant horn was not allowed at the ARD competition. My opinion is that one should listen only to the result, and not look at which kind of horn is used. Of course, there is the danger that a player gets dependent on the shorter horn, but Baumann did not, performing also on double horns and on long natural horns.

When I started my own horn production in Tiefenried in 1990, Baumann bought a B-flat/f-alto horn which he used for many performances in the "Mozart year" 1991 (200th anniversary of Mozart's death). He *bought* all the horns from me. He got a good price, but he did not expect to get free horns. In 2014 we met in Mindelzell for the recording of the Mozart Concertos in my Mindelsaal, with Javier Bonet as the soloist, and Baumann conducting. He told me: "This B-flat/f-alto horn will be the last horn which I one day will sell!" In 2015 we overhauled this horn and fulfilled his request to engrave his name on the bell.

Engelbert Schmid with Hermann Baumann holding his Kruspe Wendler compensating triple horn.

Baumann also asked me to engrave his name on his Kruspe Wendler Model, which he liked to use for recordings. "It's very good for the microphone, it's round by itself!" Baumann did not influence the marketing of a particular brand of horn; he switched horns so often that nobody could identify him with a specific brand. I had the impression that using another horn inspired him to fit better to a certain repertoire and challenged him. No matter which brand and model he had in his hands, the impression on the audience was always stunning. Phil Farkas expressed this in 1980 at the European Horn Symposium in Trossingen: "Hermann has the ability to play a passage in a way that everybody would think 'Nobody ever can play it this way!'" I remember hearing Baumann perform the Mozart Rondo on the hand horn in Herkules Saal in Munich. I could not believe how clear, inspiring, and perfect the opening phrase was.

After Baumann suffered the stroke in 1993, I wrote a letter during a flight to the IHS symposium to encourage him and mentioned that my mother had suffered a stroke as well, but was taken to the hospital early, and eventually recovered fully through therapy, by her firm will and exercises. When I went to Essen that fall for a comeback concert called "Cornissimo," where Baumann performed for the first time again in front of a bigger audience, I had a conversation with Hella Baumann behind the stage after the performance. She knew what I had written to her husband and told me that this letter moved and motivated him. "I know the special feeling when flying. Such a letter can only be written in such an atmosphere." It was true, I had written a positive and encouraging letter, in the hope that Baumann would be able to recover like my mother did! She said with wet eyes, "I cannot anymore! Again concert tours, I feel tired."

For three decades she had done most of the work to organize her husband's concert tours. Of course, she heard like me, that the stroke – due to the late medical help – had perhaps destroyed too much for him to recover fully. Nobody could say it to Baumann, that giving concerts again might not be the right idea. But the stage was his life.

The recovery of José Carreras from leukemia was a big motivation for Baumann. Being on stage gave him the sense of life. Certainly, for people with no understanding of Baumann's psyche,

he damaged his reputation by giving concerts again. But I appreciate the wisdom of the international horn community, which did not forget Baumann's former qualities. He could not destroy his legacy. The numerous recordings and the reports of live concert listeners survive. After the death of Hella Baumann in 1997, Hermann called me and said: "Hella has died. She did not want any more."

Hermann and I stayed in regular contact. We could see as he conducted in 1991 that he did not possess his full mental power, but he could conduct, and he could still motivate students when teaching. The video when he sings the solo in Tchaikovsky's Fifth Symphony gives a good idea how the solo should be played. We all should keep in mind that in Hermann Baumann the music world had a talent which appears maybe once in a century. We all should and will keep his memory in greatest admiration and respect. *– Engelbert Schmid*

Hermann Baumann, The Strongest Man I Have Ever Known

Hermann Baumann was one of the three heroes of the horn world in the 20th century, along with Dennis Brain and Barry Tuckwell. Baumann was the strongest man I have ever known.

I was in the last official horn class under Baumann at the Folkwang Hochschule, now the Folkwang University of the Arts, in Essen-Werden, Germany. My classmates and I were there when Baumann had his stroke. Among us were: Sacha Hermann and Tilman Scharf (Deutschland), Svanhvít Friðriksdóttir (Iceland), and Gent Lasri (Albania). He taught us before his stroke, and we experienced him as a person and player after his stroke. We witnessed his strength when he was in his prime, and we witnessed his strength, his pure will to perform again on the stage, after his stroke. It was difficult but inspiring. We did concert after concert with him performing the Hubertus Messe. Every time, we learned. It was amazing!

Here are some observations and confessions he confided to me:

- He always flew economy class to save money for his children.
- It wasn't until 2014 that he wrote out his cadenzas; before then, he had them memorized but never put to paper.
- Immediately upon awakening mornings, he would exercise for 45 minutes. After his stroke, his discipline was to keep the right-hand side of his body flexible. Well into his late 80s, if you did not know he had had a major stroke, you would not have noticed it.
- The paralysis of the right-hand side of his body included his tongue and lips! After his stroke, when he came back to play concerts, the left side of his lips were guiding the right side.
- Baumann considered himself to be a singer first; then a horn player. He sang every day.

Hermann Baumann with horns, 2014. Image provided by Justin Sharp, courtesy of the Baumann Family.

In the last two years of his life, Baumann felt alone. Not many people visited him, including me. The true hero during this time was his oldest son, Andreas, who took care of him. Andreas was there at the end, holding Hermann's hand in the hospital. He made it possible for Hermann to live in his home almost until the end. It was hard for Andreas, but he stayed focused on what was important, and he did it with conviction.

Hermann Baumann was a complex being. Years after studying with him, when we began to work together on his website, I got to know him better. He was unique! He was complex, and in his own way and style, brilliant! At the same time, he was human; he made mistakes. He could be frustrating and stubborn, but he was a kind man.

We have been fortunate to have had Baumann on this planet with us. He was a brilliant star. He gave every one of us a little something of himself: his sound, his phrasing, and his song. With horn to our lips whether on stage or in the countryside, we should always remember to play a little song, sung from our hearts, to him who gave us so much: the master singer, Hermann Rudolf Konrad Baumann.

– Justin Sharp

[Editor's Note: Justin Sharp has provided a discography and list of Baumann's students, not including those who studied with him privately. Both documents are available online at hornsociety.org/publications/horn-call/extras.]

The emotion, energy, passion, and seriousness Hermann Baumann put into everything he did was contagious, inspiring, and mesmerizing. When I started my horn studies, I had the opportunity to hear about him, but it was my first Hermann Baumann CD, "La Chasse de Saint Hubert," that changed my perspective. It created a vision that has guided my entire musical journey. His recordings were an inspiration and motivation to work and evolve, with the aim of one day studying with him.

Even before I met Hermann Baumann, I identified with his way of playing, interpreting, and singing on the instrument. It was unique, with a singular sound, exemplary technique, remarkable tuning, charming phrasing, and a bold vibrato. He didn't fit into the traditional labels. He was one of the few who touched the sky, as a distinguished musician. Here the instrument is secondary...fortunately for all of us, he chose the horn. Having achieved immortality as a horn player is his greatest legacy. Normally, only great pianists or violinists have or have had access to this status. Hermann Baumann, Dennis Brain, and Barry Tuckwell achieved it playing the horn.

In 1997, Hermann Baumann performed in Lisbon as a soloist with the Portuguese Symphony Orchestra. It was the opportunity I had been waiting for to hear him live. His presence and power on stage were stellar. However, his performance did not correspond exactly to what I had heard in recordings. I didn't make a big deal out of it, and I was grateful to be able to hear him and meet him in person after the concert. He was extremely affable; a gentleman. He told me what had happened to him in 1993 in Baltimore, his stroke, and everything he experienced. At that time, without access to the internet, this news did not reach me. It was clear that his willpower and energy were unshakable, he was not going to give up on continuing to do what was his passion.

Hermann Baumann performing in Portugal, 2010.

After a few months, I had the opportunity to participate in a masterclass with him in the Czech Republic. It was fascinating to see his improvements both physically and in his performance. Upon realizing that I had been to his concert in Lisbon and, knowing that the concert had been broadcast live on Portuguese national radio, he asked me for the recording, so he could listen. He wanted to hear how it sounded and what could be improved! This was Baumann's mentality. At 60 years old, having experienced a sublime career, he was looking to recover his health, his form, and his career as a soloist and teacher, always with joy and good disposition. His humility, perseverance, discipline, and willpower were and are an inspiration and example for everyone.

I expressed my desire to go to Germany to study with him, but he informed me that he would retire from the Folkwang Universität der Künste in Essen. However, he recommended that I study with one of his pupils and former students, and he helped me with the process. I followed my path, working with some of his former students, like Ab Koster and Javier Bonet and taking advantage of opportunities to play for Baumann in masterclasses and private lessons.

We stayed in contact, including several reunions at various IHS Symposia. In 2010, I organized the 1st Portuguese Horn Festival in Portugal. It was an opportunity to bring together my two biggest inspirations and mentors, Hermann Baumann and Ab Koster. It was a memorable experience for everyone involved. For an entire generation of horn players from Portugal, it was an opportunity to see, hear, and learn from these legends of our instrument and music in general. It was, without a doubt, one of the most rewarding moments of my life.

Every Christmas, I received a package from Baumann with a postcard, newspaper clippings from his concerts, and recordings, many of which were impossible to find commercially. At Christmas 2023 this package did not arrive, and after a few weeks, I realized why….

Hermann Baumann's legacy is immeasurable. He performed and recorded a repertory that was not properly valued; he worked with composers to create new compositions; he understood that we had to find the right instrument for each work; he took the hunting horn and the natural horn to the stage, and for records; he used several horn brands; he thought in terms of the music! Whether as an artist, horn player, teacher, or simply for his life story, he will always be an inspiration, a force of nature, an example of overcoming, and an example of someone who lived above the labeling of society. Forever grateful to you, dear Professor Baumann! *– J. Bernardo Silva*

John Merrill (Jack) Covert (1937-2024)

Jack Covert is best known for his years teaching at Ithaca College, New York State (1966–1996), where he received the Dana Professor Distinguished Teaching Award. Many of his students have played professionally and/or taught at music conservatories, including Gail Williams, Jon Menkis, and Richard Graef. Jack had previously taught at the University of Memphis and in elementary schools in Livonia, New York.

Jack's music education was at the Eastman School of Music, where he earned BME and MME degrees and a Performer's Certificate and studied with Fred Bradley, Milan Yancich, and Verne Reynolds.

Orchestral playing includes the Rochester Philharmonic Orchestra, the Memphis Symphony, the Cayuga Chamber Orchestra, the Northeastern Pennsylvania Orchestra and the Natal Philharmonic Orchestra in Durbin, South Africa. He also played in the Ithaca Woodwind Quintet and Ithaca Brass Quintet.

Yamaha Brass sent Jack to South Africa in 1974 to work with indigenous bands and at universities. He returned to South Africa and Namibia in 1982 to give concerts and masterclasses and consult on university curriculums. After his retirement, he continued to teach and play.

Jack received the Punto Award at the 2013 IHS Symposium in Memphis, Tennessee.

Most musicians will remember Zoom as one of the more annoying necessary byproducts of a three-year pandemic. For alumni of the horn studio of Jack Covert at Ithaca College, on the other hand, Zoom was also a boon: a way for us to stay in contact with each other over the long period of isolation and to give love, support, and respect to our beloved teacher in the last years of his life.

Jack is known especially for his three decades of teaching at Ithaca College alongside his wife Mary Ann, herself a formidable professor of piano and unofficial horn studio "mom." Many of Jack's former students have played professionally in orchestras around the US, including the Chicago Symphony, Philadelphia Orchestra, and Boston Symphony, as well as orchestras in Europe and South Africa. Others have had distinguished careers in US military bands and become educators, teaching at Northwestern University and Eastman, and in public schools and music programs around the country.

What you won't find in official biographies are facts like these: Jack once played with Judy Garland. He played in the house orchestra the first time the Beatles appeared on *The Ed Sullivan Show*. In Ithaca, he was friends with Rod Serling (of *The Twilight Zone*), and with Ron Carter, bass player for Miles Davis. Chuck Mangione was also a good friend, and he wrote a song for Jack's brass quintet.

Jack as a person was steadfast, with an unperturbable nature and quietly cutting sense of humor. He was fascinated with geology and paleontology. Covert students are given respect in the horn community. Most importantly, and most essential to Jack's humanity, his students had a depth of love for him. For most of us, that deep connection extended far beyond our student years. When I won my job here in Rochester, for example, Jack sent me a box of books about the city and the history of the Rochester Philharmonic Orchestra, in which he played a part. It was an example of his continuing dedication to his students long after we left his immediate influence.

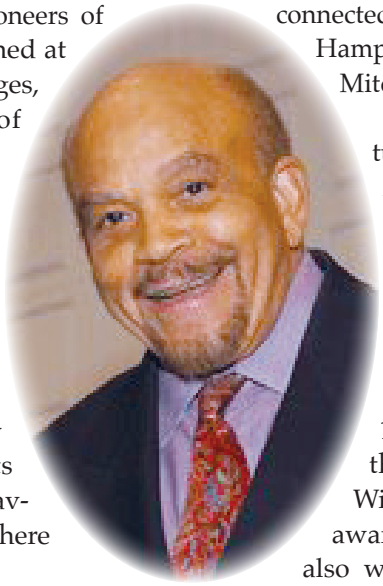
Each of us has a cherished story about something that happened in a lesson, or on a gig with Jack. Most of these stories revolve around one of his singularly dry comments, or of being on the receiving end of one of his infamous steely-eyed looks from penetrating blue eyes over the top of his half glasses. Many of us regularly use not only his teaching methods, but also his mix of no-nonsense directness tempered with humor in our own teaching. We often spent our Zoom meetings over the past two years sharing back our stories with Jack, and it was a source of joy for all of us to see the light in his eyes, and to be able to return just a bit of what he gave us.

Mary Ann predeceased Jack in 2018. His former students are planning a memorial gathering at Ithaca College over the 2024 Labor Day weekend. Details will be forthcoming, and we hope many of you from the horn community can join us to honor Jack's memory and legacy.

For musicians, our primary teacher is often the greatest influence in our life path outside of family. We don't just learn our craft from our teachers; we hone our moral compass, learn how to push past our perceived limitations, how to be good colleagues and teachers in our own right, and – most importantly – how to be good humans. It is with loving gratitude that all of Jack's students from Ithaca College bid farewell to our teacher. Jack, we are your living legacy. We hope to continue to make you proud through our accomplishments, as well as those of our own students.

- Stephen Laifer

Willie Ruff (1931-2023)



Willie Ruff has been one of the pioneers of the horn in jazz, as a duo performed at thousands of schools and colleges, and was an international ambassador of music, from Africa to Russia and China.

Willie was born in the Muscle Shoals area of Alabama, famous for freshwater mussels, W.C. Handy, Helen Keller, and music recording studios. The schools were segregated, and Willie attended a poor school for Black students. He started singing as a child and learned drumming from a neighbor and piano at church. He also learned to play the "hambone" – using hands against parts of the body, a technique developed by enslaved people when their traditional drums where outlawed.

In 1946, at age 14, Willie lied about his age, forged his father's signature, and joined the Army on the expectation of developing a career as a drummer. When the band had too many percussionists, Willie volunteered to learn to play the horn. When playing in the band at segregated Lockbourne Air Force Base near Columbus, Ohio, he took lessons from Abe Kniaz of the Columbus Philharmonic Orchestra. It was while stationed at Lockbourne that Willie met his future duo partner, pianist Dwike Mitchell. Willie learned to play bass at Dwike's urging.

Willie attended Yale University for undergraduate and graduate degrees. After receiving his master's degree, he connected with his friend Dwike Mitchell in the Lionel Hampton band. In 1955, the two friends formed the Mitchell-Ruff Duo, with Willie on horn and bass.

The Duo recorded, performed, and lectured on jazz extensively in the United States, Asia, Africa, and Europe. In the late 1950s they toured widely for Young Audiences, in elementary schools, high schools, and colleges. It was the Mitchell-Ruff Duo that introduced jazz to the Soviet Union in 1959 and to China in 1981.

Willie was on the faculty at Yale from 1971 to 2017. He was founding Director of the Duke Ellington Fellowship Program. Willie's 1992 memoir, *A Call to Assembly*, was awarded the Deems Taylor ASCAP award. He also wrote on Paul Hindemith and on his association with Duke Ellington and Billy Strayhorn. He visited the pygmies of the Central African Republic, the master drummers of Bali, and the tribesmen of Senegal.

Willie was elected an IHS Honorary Member in 2001. In 2005 he and Dwike performed at the Northeast Horn Workshop in Purchase, New York with Ruff's former teacher, Abe Kniaz, in the audience.

Willie's teaching was based on storytelling through melodies. He was committed to nurturing talent and celebrating musical diversity. Beyond the accolades and achievements, Willie was a friend to many. His warmth, humility, and support touched the lives of those he encountered. His passing leaves a void in the musical realm.

Willie Ruff was one of the most likable and uniquely accomplished individuals I have been fortunate to have known. His educational and inspirational contributions in so many facets of musical improvisation, arts education, as well as jazz performance are well documented.

Since learning to play jazz bass and popular tunes on the horn in junior high school, I became aware of this remarkable jazz bassist who also played horn in the Mitchell/Ruff duo. I purchased their LP recordings while in high school and was impressed. So it was wonderful to discover in 1971, upon being accepted to study at Yale University, that a new professor had just been hired. Willie Ruff, having been a student at Yale in the 1950s to study with Paul Hindemith, had just returned. I was fortunate to take a course from him on the history of improvisation (not just jazz… but yes, jazz). I eventually asked him for lessons playing jazz on the horn, but that's not what he did nor was it "how you learn jazz." He did, however, instill a much deeper awareness of what is referred to as "mojo." Listening to the ways Willie played his recorded ballads on the horn was a true demonstration of the magic, the mojo, of a voice that touched souls. Listening, deep listening was the way to learn best how to play jazz on any instrument.

He was in the truest sense a singer. When asked by William Zinsser (as quoted in his book *Willie and Dwike, An American Profile*, 1984), why he chose the horn, Ruff said it "was the sound of a great contralto in our Baptist church named Miss Celia Appleton. She had that rich horn-like quality to her voice. … It wasn't only the beauty of the voice; it was the poetic expressiveness." His many recordings with Dwike Mitchell are wonderfully poetic when he picked up the horn, and his solo horn recording from Saint Mark's Cathedral in Venice, Italy, doing chants and hymns and spirituals is a one-of-a-kind, transcendent experience. Add to that, one of the most enjoyable, well-written autobiographies I've ever read is Willie's.

Willie Ruff was one of the outstanding Renaissance men of our time who just happened to play horn, among his many other extraordinary talents, pursuits, accomplishments, honors, and contributions. Read his book, find his recordings, and listen to some magical, musical storytelling. He shared so much of himself. *– Douglas Hill*

I learned about Willie Ruff many years ago, first through my interest in jazz on the horn. As I learned more about him, however, I began to wonder if there was no end to his intellect, his interests, his musical abilities, and his energy. He was a truly thoughtful and talented musician. He was an inspiration as an ambassador across cultures and musical styles, with ground-breaking musical tours and recordings that took music to unexpected places, literally and figuratively.

His books and other writings are a testimonial to his reputation as a person, confirmed by those who knew him and had him as a teacher, as well as the limited personal contact I had with him myself: a brilliant, open mind, an outstanding musician, a compassionate teacher with an active interdisciplinary interest in learning, and a positive force of will on all with whom he came in contact. All music, indeed, our world in general, benefits from people like Willie Ruff, and the horn world was blessed, directly and indirectly, by his presence – truly a role model for all.

– Jeffrey Snedeker

Willie Ruff was the first Black horn player I ever heard of other than myself. The discovery that I wasn't alone was one of the most important events in my young life. I stumbled across *Strayhorn: A Mitchell-Ruff Interpretation*, an album that he recorded with pianist Dwike Mitchell, while I was still in high school in the early 1970s. The "Strayhorn" in the title caught my eye first. I knew that Billy Strayhorn, who was best known as the author of many of the Duke Ellington Orchestra's most inventive songs, was one of the great composers of the 20th century. It wasn't until I read the liner notes that I realized that the handsome, bearded Black man on the LP's cover was Willie and that his horn playing was featured on the album.

The six or seven dollars that the album cost is, to this day, the best money that I've ever spent. It wasn't simply that it made me feel less lonely in a musical world that often insisted that Black people weren't suited to the horn. (Absurdly, some people believed that our lips were too thick for the horn's mouthpiece and said so to our faces.) The superb musicality of the duo also made my heart soar. They played songs that Strayhorn, a fan of the duo, had suggested would work well for the combination of piano and horn. Their interpretations, while gorgeous, also mined deep veins of emotion and musical sophistication.

Suite for the Duo, a composition that Strayhorn wrote specifically for Willie and Mitchell, was the album's centerpiece. In his autobiography, *A Call to Assembly*, and much later in conversations with me, Willie described how he and Mitchell worked closely with the composer as he wrote the piece. Strayhorn wanted it to fit the duo like "a custom-made suit," Willie remembered in the book.

The suite is one of the most important 20th-century works for horn and probably the most original. Strayhorn was unburdened by previous conceptions of what writing for the horn should be. He was guided by his immense creativity as a composer and by working with, and listening to, Willie. Strayhorn was dying of cancer at the time, and he knew it. The suite opens with what can easily be heard as shrieks of agony from the horn, which are followed by moments of repose. It ends quietly, yet emotionally unresolved.

The sheet music for the suite published by Hal Leonard differs substantially from the recording. The Billy Strayhorn Foundation has published a revised version that is closer to the recording, which is widely available on streaming services and as second-hand LPs and CDs and should be considered the suite's ur-text.

Strayhorn chose well when he chose to write for Willie, who was a virtuoso horn player, a fact that's sometimes overlooked. Many listeners are more attuned to hearing horn virtuosity in a performance of Strauss than in an improvisation on a jazz standard. Willie was also a Renaissance Man whose many other accomplishments sometimes eclipsed his horn playing – Yale University professor, filmmaker, impresario, memoirist, mesmerizing story-teller, and solid jazz bassist.

Most of all, people who knew him will remember the warm glow of his presence as much as his musicianship. He was one of those rare individuals whose company invariably lifts your spirits. He was in love with life and eager to share the joy that it gave him. His sense of humor was always near the surface, as was his remarkable intellect. I got to know Willie nearly fifty years after the teenaged me stumbled across the duo's Strayhorn album. I'll never forget the generosity with which he welcomed me into his life. And I'll be eternally grateful.

– John Edwin Mason

I first met Willie Ruff when I was a student at Yale. Professor Ruff was magnanimous and kind-hearted, but also guarded and witty. He usually had a smile on his face and a pleasant word for students in the hallway, but he was not a teacher who gave you his time if you didn't give him yours. If you shared an interest with him and had a respect for learning, he would remember you and take you under his wing. I was simultaneously intimidated and intrigued by him, until we found a common interest and I witnessed his genius firsthand, and then I was just in awe.

Our first of many shared interests was Celtic music. We had homework to bring in a tune that meant something to us. I transcribed a Nova Scotian Sea Shanty that a Canadian friend had sung constantly during my freshman year of college, and I played it for the class. He lit up and asked me questions about Nova Scotia and my friend, then he shared with us his research into Celtic line singing and its connection to African American spirituals.

Several years after graduation, I reconnected with him to put a student in contact about Black jazz horn players. We stayed in touch periodically, then more often when I began my own doctoral research. He was instrumental in my transforming curiosity into research without getting bogged down in questions of self. We talked about Black horn players, and he encouraged me to continue the research when I questioned whether it was my place.

As I write this tribute, I realize that, were he alive, I would be driving to the airport right now to pick him up. We had been planning his visit to Iowa since last May, and there were so many questions I wanted to ask him. We were going to work on the Strayhorn Suite and I was so excited to finally dive into it with him. He loved telling stories about his life, his friendships, and experiences over the years; we never seemed to get to the gritty details of the piece during our many phone conversations. I am so proud and lucky to have known him, and will always remember him with immense fondness, a little regret for questions unasked, and a lot of gratitude. *– Katy Ambrose*

A Legacy of Music and Education

The world of music has lost a true luminary with the passing of Willie Ruff, an acclaimed hornist, bassist, educator, and cultural ambassador. Ruff's remarkable contributions to the world of classical and jazz music, as well as his dedication to education, have left an indelible mark on the hearts of those who had the privilege of knowing him.

Ruff was not only an exceptional classical musician but also a groundbreaking figure in the world of jazz. His unique approach to the horn and his ability to seamlessly traverse between classical and jazz genres set him apart from his peers. His collaborations with notable jazz musicians such as Duke Ellington, Miles Davis, and Ornette Coleman showcased his versatility and willingness to push musical boundaries.

In the Lionel Hampton band, there were no specific parts for horn, so Ruff filled in where needed. "If a saxophone player quit, I played his part. If a trombone player quit, I played his part, and that would make me valuable because I could transpose all these parts." With no parts written for the horn itself, he said Hampton "didn't know what to expect…As long as it worked, I was left to invent. It was wonderful training."

Ruff's innovative spirit extended beyond his performances. With the Mitchell-Ruff Duo, he pioneered the fusion of classical and jazz genres, creating a unique and influential sound that captivated audiences around the world. Their groundbreaking work laid the foundation for future generations of musicians to explore the intersections of different musical traditions.

Beyond his achievements as a performer, Ruff was a passionate advocate for cultural exchange. He believed in the power of music to bridge gaps between people and cultures. Ruff and Mitchell made many concert tours, and not always to the usual places.

Ruff's impact as an educator was equally profound. As a professor at Yale, he inspired and mentored countless students. His commitment to nurturing young talent and instilling a love for music education has left an enduring legacy.

Willie Ruff's legacy extends far beyond the notes he played on his horn. His pioneering spirit, commitment to excellence, and dedication to education have left an indelible mark on the world of music. On a personal note, as a young hornist new to jazz, I wrote Ruff a letter after hearing one of the Duo's recordings. I received a note back encouraging me to continue exploring jazz and improvised music, but to also keep playing classical music as well as any other music that interested me. Advice that has served me well over the years.

As we remember this musical giant, let us celebrate the richness of his contributions and strive to carry forward the torch of creativity, collaboration, and cultural understanding that Willie Ruff so passionately ignited.

– Mark Thomas Taylor

A Shining Inspiration

When I was a teenager in the 1970s and interested in jazz on the horn, friends and neighbors steered me to Julius Watkins. But soon after that, I became aware of the other jazz horn pioneers as well – John Graas, David Amram, and importantly, Willie Ruff. I remember my neighbor showing me that funny Mitchell-Ruff Duo "Appearing Nightly: Is This the Place That's Out of This World?" cover. (With the Martian jazz fans!) A quick search and one can hear that great version of "Jordu" from that record, with Ruff quoting his beloved spirituals, "Wade in the Water" and "Joshua Fit the Battle of Jericho."

As the years passed, my respect and admiration for Willie Ruff grew: the incredible life that he had, and his *never* letting obstacles (racism and poverty) slow him down; his thirst for knowledge that never ended (Ellington to Basie to Renaissance music to Hindemith to Kepler to photography to learning many new languages to fixing his sports cars); selflessly passing on his knowledge to others. He never lost his enthusiasm for sharing his gifts. His memories of Mrs. Nance's bass drum playing at the Sheffield Sanctified Church or his memories of Hindemith leading the Yale students in singing a Josquin motet? Equally important! Perhaps he was grateful to the many communities that gave so much to him, such as his Sheffield Alabama people,

his segregated Ohio Black Army base music teachers, his Yale School of Music surroundings, and the jazz world in general, and just wanted to pay it forward. In any case, the world is richer for it.

Willie was kind and encouraging to me, too. When I sent him my first recording from 1981, he sent me back a postcard from a Las Vegas gig, and later, in 1995, at a concert at New York's Saint Peters Church, he signed his book *A Call to Assembly* for me.

One special scene from Willie's book: He was studying Russian to prepare for a Yale goodwill trip, and in the dressing room at Birdland was Count Basie, drilling Willie on his Russian phrases! Who else can say that Count Basie was their language-drill helper?

French-Canadian jazz/classical/new music clarinet improviser Francois Houle studied with Willie at Yale in the 1980s. His experience might be similar to others at Yale who worked with Professor Ruff.

> I was a student in Willie's class on careers in music at Yale in 1985. First class, he told us a bit about him, and about the class. He had a weekly guest coming in for the semester, each one having two things in common; a master's degree in music from Yale, and a career completely outside of music. We had CEOs of major corporations, such as Chrysler and Sony, computer scientists, talking to us about how a music education enabled them to think outside the box, and having a broader view of the world. Willie definitely embodied that ethos; he created an album of music based on Kepler and Copernicus's harmony of the spheres, rebuilt a 1960s Mercedes sedan from found parts, taught himself over a dozen languages in order to teach foreigners about the history of jazz and Black culture as part of his international travels. My mind was blown when he'd drive by my place on Orange Street in New Haven, roll his window down and call out in perfect French, "Bonjour cher François! Belle journée pour une balade en voiture!" He completely changed my optics about my life in music, by showing me how to carry myself as a human being.

Willie was an incredible horn player on Gil Evans recordings such as *Gil Evans Plus 10,* and with Miles Davis on *Miles Ahead,* with that beautiful solo on "My Ship."

So, thank you, Willie. Thank you for showing us that we can make our own way, and find our own truth in music, and for always having that thirst for more knowledge. Bless you – a job well done. *– Tom Varner*

Role Model, Mentor, and Friend

In the 1950s in the United States, professional opportunities for African Americans were extremely limited due to the national culture of racial segregation in the arts, sports, and many other arenas. Many African-American classical musicians left to pursue careers in Europe and South America. Few managed to break through the wall of exclusion in this country, particularly in the field of classical music. Willie Ruff was invited to play in an orchestra in Israel, but he decided to stay in the US and chose a career playing horn and bass with the Mitchell-Ruff Duo and with jazz musicians and bands.

I first met Willie in New York City in the 1970s where my friend, roommate, and fellow horn player, Jerome Ashby, arranged for me to have a lesson with his teacher, James Chambers, in Avery Fisher Hall at Lincoln Center. When Mr. Chambers greeted me for my lesson, he was with an African-American man who had just had a lesson. Mr. Chambers gave the most glowing introduction of a horn player I had ever heard. In addition to his stellar horn playing, he talked about Willie's accomplishments in jazz, his teaching at Yale, his duo that had travelled the world, and the fact that Willie spoke eight languages! When I lived in Boston and anytime Willie was in town, we would get together for a meal and I would work on his horn in my repair shop. We would talk for hours about his fascinating career and play jazz tunes for each other and together.

Willie Ruff was my support for being the best horn player I could be. He was my inspiration, my role model, and my motivation to be a well-rounded horn player and to play many styles of music on the horn, not just classical. I took his advice and learned classical, jazz, and world music. Opportunities and possibilities are what I learned most from Willie.

Willie Ruff lifted us all to better places. He performed with prominent jazz musicians, made introductions, and always played horn at a first-class level. He demonstrated his humility, generously shared his talents and discipline, and understood our individual challenges and struggles. He loved life and it was contagious!

Maybe he was not aware of it, but because of his high standards and his first-class achievements, he opened many professional doors for other Black horn players. I can now walk into a professional engagement knowing that I stand on the shoulders of the excellence Willie Ruff personified. When Willie played, there was no sound more elegant, rich, and soul-connected. And, when he smiled and laughed, the world was a happier place! *– Marshall Sealy*

Orchestral Excerpts by Women Composers

Amy Beach's Symphony in E minor, *Gaelic*

by Libby Ando

In the modern era of symphony orchestra performance, the repertoire performed, and by extension, the audition excerpts for them, has been made up primarily of pieces by composers of a limited demographic. More inclusive and diverse orchestral repertoire offerings are timely and essential to the relevance of the symphonic genre. The focus of this article is on selected excerpts for horn in an orchestral piece by a woman composer, Amy Beach.

Excerpts are used to assess auditionees on the various aspects of their musicianship. Audition panels tend to use the same basic criteria in such evaluations. In his book *Collected Thoughts on Teaching, Learning, Creativity, and Horn Performance,* Douglas Hill lists them on a scale from objective to subjective.[1] Included elements are rhythm, accuracy, stability and control, intonation, dynamic contrasts, tone color, and musical communication. The final category, general impressions, is the most subjective one. The panel's idea of the auditionee is in a way worth more than the sum of any one element. The whole musical package is an audition criterion unto itself. Similarly, we can all think of differences in preferences of dynamic contrast, tone color, and communication. This stands in comparison to the less flexible categories such as rhythm, accuracy, stability/control, and intonation. Those categories are straightforward and less likely to have differences in interpretation. The criteria illustrate a skeletal yet common rubric for assessing excerpts. In these categories, we see the aspects of playing often addressed in feedback given in lessons, masterclasses, sectionals, and auditions.

This essay presents excerpts from Amy Beach's *Gaelic Symphony* for audition, study, and practice. Context on Beach herself as well as her *Gaelic Symphony*, are included, and considerations for effective performance. The *Gaelic Symphony* is an excellent candidate for performance in its totality, as those who have studied and played the piece can attest. My hope is that by highlighting excerpts in this piece and others like it, the works will become more familiar parts of our repertoire.

Amy Beach's Symphony in E minor, Gaelic

American composer and pianist Amy Beach (1867-1944) had a prolific output. She was one of the first American women to have a symphony premiered by a major orchestra: her *Gaelic Symphony*. Beach's musical education began when she was very young; she demonstrated musical aptitude from the age of one. She was a piano prodigy with a talent for performance who was fully supported in her lessons and studies by her parents. She began performing publicly in Boston at age 15, debuting in concert with the Boston Symphony Orchestra in 1885 at age 17. When Beach married, she stopped performing publicly. Casting about for a musical outlet as a young woman in a male-dominated society, Beach turned to composition. She took one year of harmony and counterpoint instruction with Wellesley College Professor of Music Junius W. Hill. In 1884, conductor Wilhelm Gericke suggested she take on a course of self-study using the old masters as models.[2]

Coming from and marrying into well-off families, it was considered inappropriate for Beach to teach piano on a professional basis. She also greatly reduced her recital schedule to one recital for charity a year following her marriage. This turn inward gave Beach the space to focus on composition. Beach's husband loved music, and he considered his wife's talents a benefit; someone who could bring music into the house was a very good thing in his view.[3] Both her parents and her husband were against her performing publicly after marriage, while also being against her seeking out formal composition lessons.[4] Notwithstanding these objections, Beach studied the works of the western musical canon for a decade to learn and hone the craft of composition.[5] This later became a habit for which she advocated as a tool for young music students.[6]

...Beach studied the works of the western musical canon for a decade to learn and hone the craft of composition.

Beach's upbringing benefitted her: she received lessons, had resources and support to study, and was afforded a quality education. On the other hand, it partially prevented her from her chosen career, at least at first. Although the benefit of her assiduous study is clear, her performance career was never fully realized, interrupted by societal expectations for women. Her marriage meant turning away from public performances to a more sheltered lifestyle and focusing on composition. Beach did not need to perform for money, and because it would be unseemly for her to do so in any case, she invested herself in composing.[7] When her husband passed away in 1910,[8] Beach was able to devote more energy to public performances of those compositions.[9] She was free from the constraints of societal dictates, at last able to be in the public eye as a widow.

Beach's musical successes were hard-won, serving as an example of the complex gender-related struggles many composers of this period faced. In some ways, Beach's gender aided her lifestyle as a composer;

however, in other ways, it was inhibited by the societal dictates imposed because of it. It is acknowledged in the book *Amy Beach, Passionate Victorian,* by Adrienne Fried Block, that there are indications of Beach's desire for more autonomy during her marriage. She was apparently aware that she was choosing a marriage over a professional career.[10]

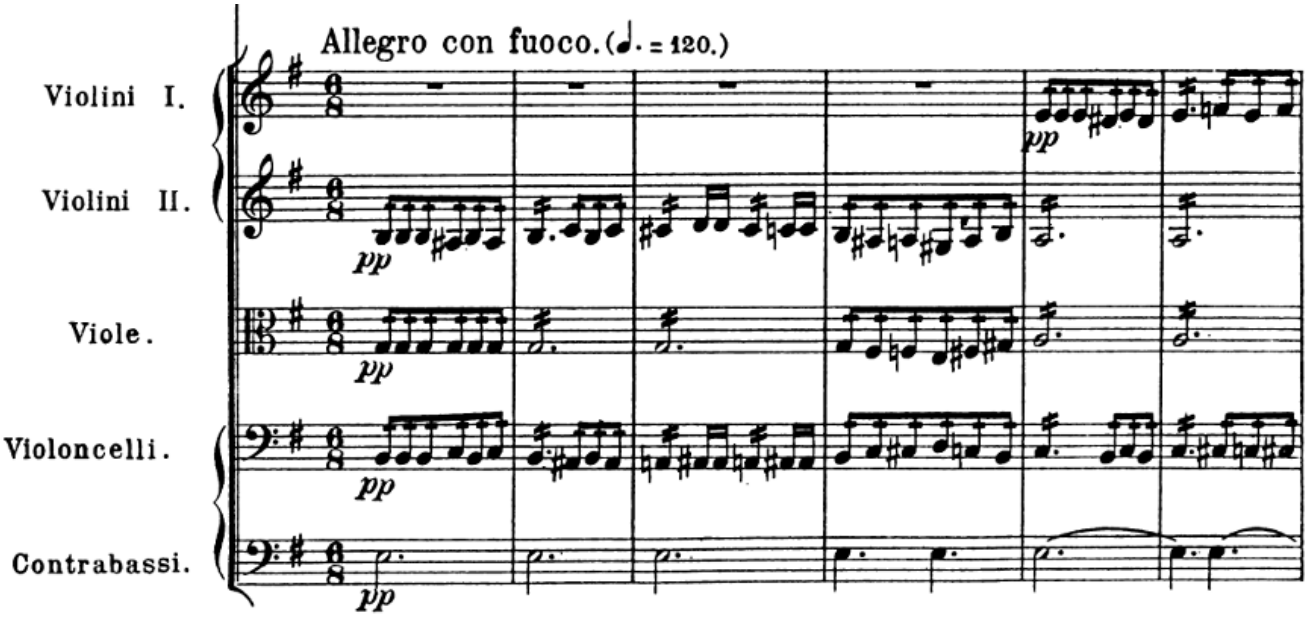
Beach's works include one opera, five works for orchestra, 13 chamber works including piano works, a string quartet, a wind quintet titled *Pastorale,* 35 works for piano solo, 37 sacred choral works, 35 secular choral works, and 65 pieces for solo voice in songs or song sets. Many of her sacred vocal works have straightforward hymn titles, and her secular songs often appear in groups of three or four, many with programmatic titles. Several instrumental pieces are named according to their form or, again, with programmatic titles, such as *Summer Dreams, Children's Carnival,* or *Four Sketches: In Autumn, Phantoms, Dreaming,* and *Fireflies.* Beach also produced arrangements of works by noteworthy composers. These include: Beethoven, Piano Concerto No. 1, Op. 15; Berlioz *Les Troyens* (Act 1, scene iii); an arrangement of Richard Strauss's Lied *Ständchen*; and an arrangement of an African American spiritual, *On a Hill*.[11]

Beach's Symphony in E minor, *Gaelic,* was premiered by the Boston Symphony orchestra in 1896.[12] Being of Gaelic ancestry, Beach aimed to honor that tradition by the inclusion of a variety of folk songs from the region, as well as themes from her own songs.[13] Beyond that personal connection, there was a growing Romantic fascination with nationalism. Nationalism was a widespread political movement in the 19th century where nations sought unification under one common identity with elements like common language, culture, traditions, institutions, and rituals.[14] Nationalism and the arts greatly influenced one another, especially in the second half of the nineteenth century. Grout and Palisca write:

> Many composers cultivated melodic and harmonic styles or chose subjects that carried associations with their own ethnic group. Sometimes this involved using native folk songs and dances or imitating their traits, but composers also invented "national" styles by introducing novel sounds or by deliberately shunning the conventions of the common international musical language. The point was dramatic effect, not authenticity.[15]

This trend was not exclusive to Beach or America, but a trend in Europe as well, encouraged and lauded by both domestic composers as well as foreign practitioners such as Dvořák. Beach's scoring is heavily romantic, with grand, sweeping gestures, long phrases, and singing, grandiose melodies reimagined from folk music. Her study of masterworks of the established canon allowed her work to fit in well with symphonic music of the time. Gender-based considerations also added another lens to her critical

The Gaelic Symphony is full of expressive horn moments.



Example 1. Strings Opening, Movement 1: Allegro con fuoco mm. 1-6.

reception: the effects of gender on the other side of composition. Large-scale works by women were frequently viewed with a gendered lens that highlights whether they try to conform to the inherently male traditions of the form or try to subvert it.

The *Gaelic Symphony* is full of expressive horn moments. All the excerpts for this symphony are written in F. The horns follow the long-held tradition of horns 1 and 3 being higher in range, with 2 and 4 being the lower voiced horns. The symphony is full of lush, romantic writing for the horns with a variety of musical responsibilities.

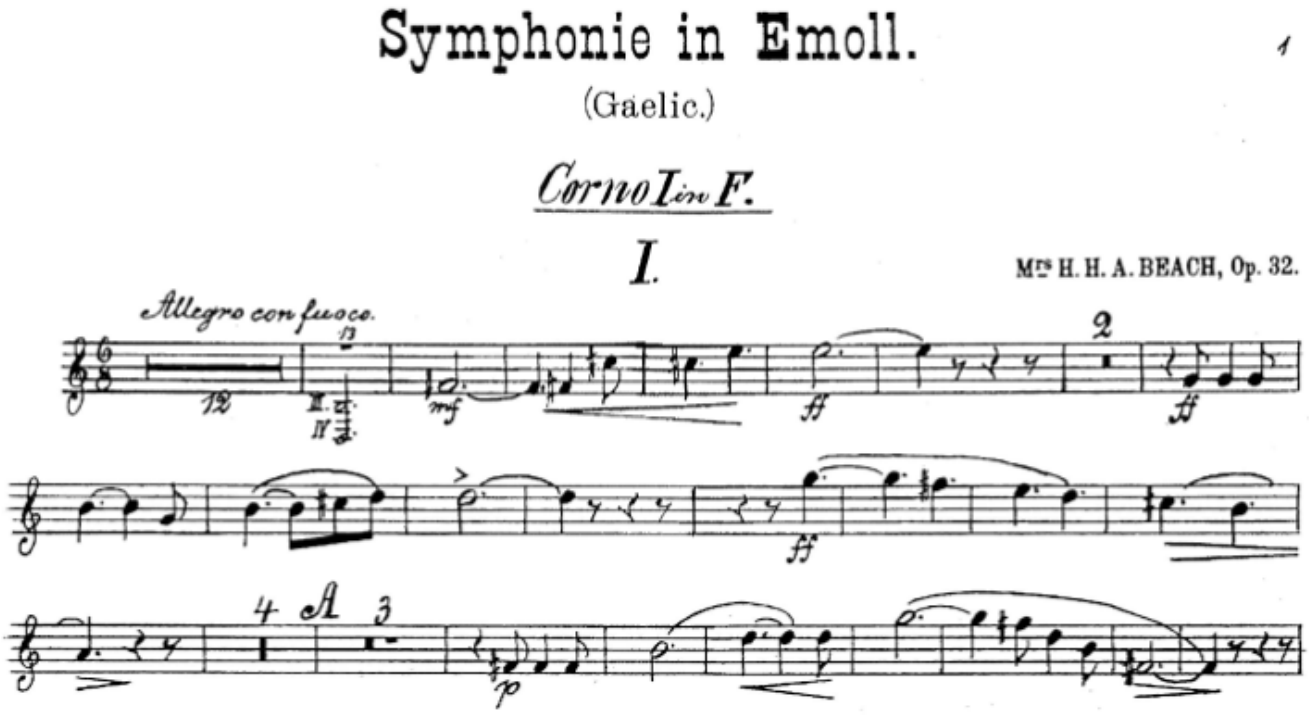
Movement 1, *Allegro con fuoco*, contains our first excerpt. This movement includes themes from her own previous works, such as one theme each from her song "Dark is the Night" and from the Gaelic dance tune "Conchobhar ua Raghallaigh Cluann"/"Connor O'Reilly of Clounish" developed in sonata form.[16] The horn parts are appropriate for audition assessments and test a rich variety of playing responsibilities. The passages shown in Example 1 and Example 2 emphasize the performance aspects of control over lyrical playing, attention to dynamics, and rhythmic accuracy. This excerpt is in 6/8, which is important to convey with each driving rhythmic figure. Horns add a *legato*, lyrical element to the chugging turmoil that begins the first measures of the movement.

This excerpt is a choice moment in which to bring out dynamic contrasts and note shapes. The rhythmic eighth/quarter/eighth pattern is a motive that returns throughout the movement, so it must be articulated as a clear, strong, *fortissimo* here. There is a balance of the driving rhythmic motion and the soaring sound of the horn. The ensemble responsibilities vary: in the first phrase, the horn plays with the whole ensemble. The phrase beginning with the pickup to the second system in the example is played by the entire horn section. Finally, the last phrase is a transcendent soloistic moment. The musical skills assessed by this first excerpt can be contrasted with those necessary for the second movement.

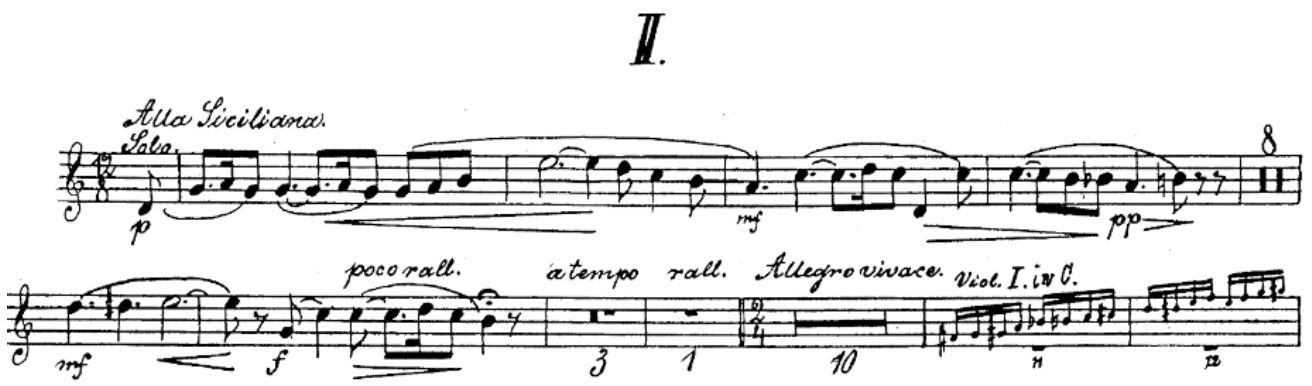
Another notable excerpt can be found in the very beginning of Movement 2, *Alla Siciliana*, at measures 1-16. The phrase *Alla Siciliana* refers to the characteristic Italian dance rhythm that recurs throughout the theme and the movement. Movement 2 is based almost entirely on a Gaelic love song "Goirtin Ornadh" ("The Little Field of Barley").[17]

This theme, shown in Example 3, should be played *legato* with ample weight on the sixteenth note of the dotted rhythm. This opening line has a lot of gravitas, and a warm quality. By following the crescendo up the phrase to the e", we bring out a beautiful natural phrase. The oboe takes the melody at the *a tempo*.

Unlike many audition excerpts, there is not a prescribed way this solo is performed, besides that which is indicated in notation. Due to the lack of a continual lineage of performance, the music is much more of a blank slate than works in the common canon. This frees the excerpt from the pedagogical baggage that many others come with, the need to perform it exactly according to established traditions. This excerpt has some freedom concerning where to breathe, depending on the phrasing and tempo. The player could breathe after the second g' dotted quarter, after the top e" to better fill out the phrase, or after the a' to sing through the last sighs of the melody.

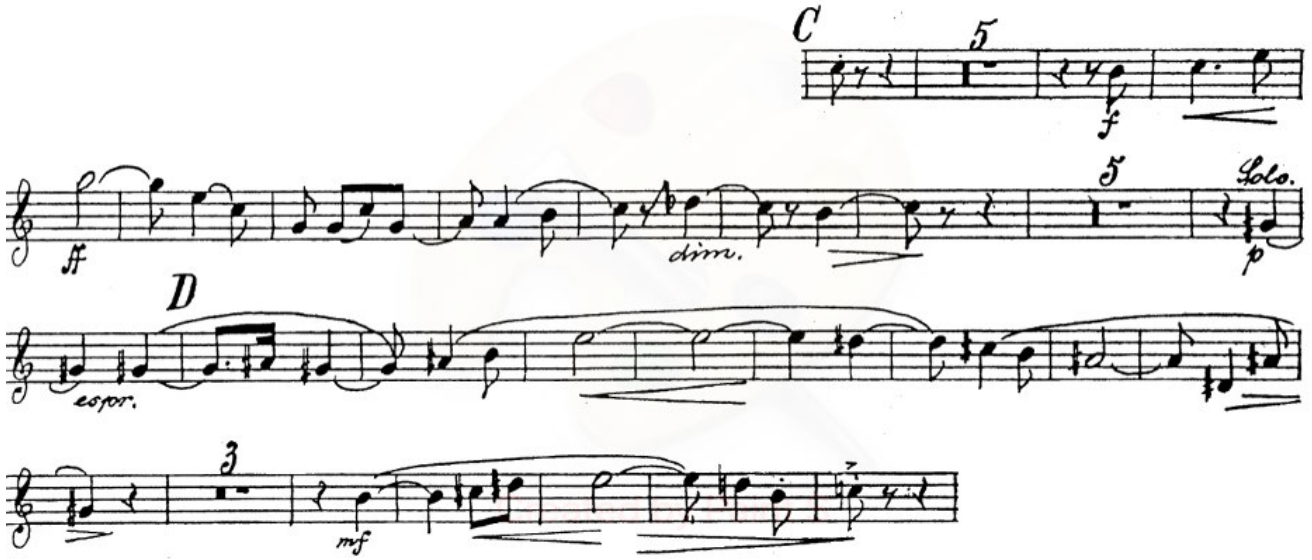


Example 2. Horn 1 in F, Movement 1: Allegro con fuoco, mm 1-44.



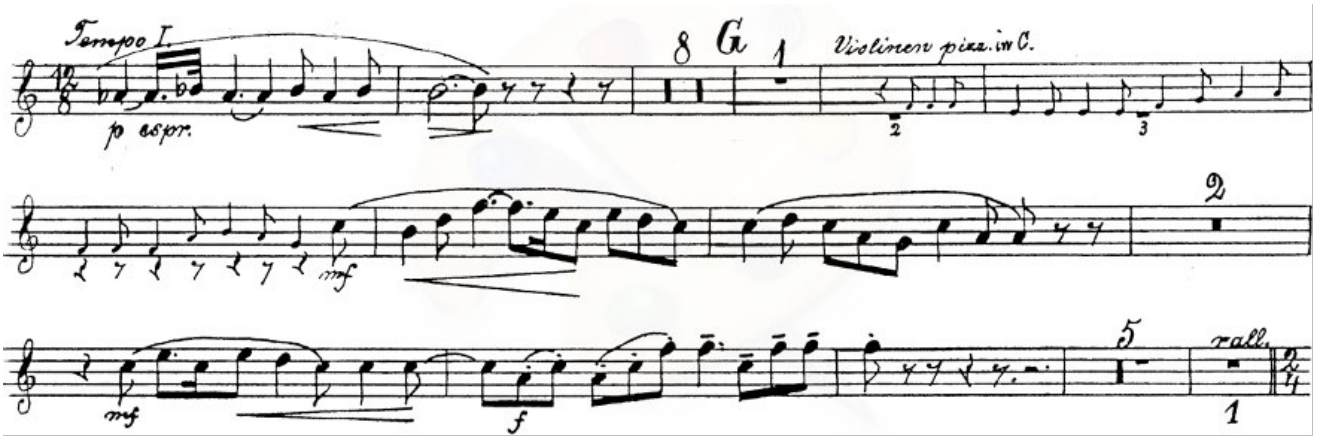
Example 3. Horn 1 in F, Movement 2: Alla Siciliana Horn 1 in F mm. 1-4.

Seven measures after rehearsal C, shown in Example 4, is reminiscent of the first movement, beginning at a *forte* dynamic with a *crescendo* to the g'' atop the staff. The upbeat to one measure before D must now be played in a softer, *espressivo* style, in a syncopated, more fragmented version of the solo that begins the movement. This is one of the guises in which the melody returns.



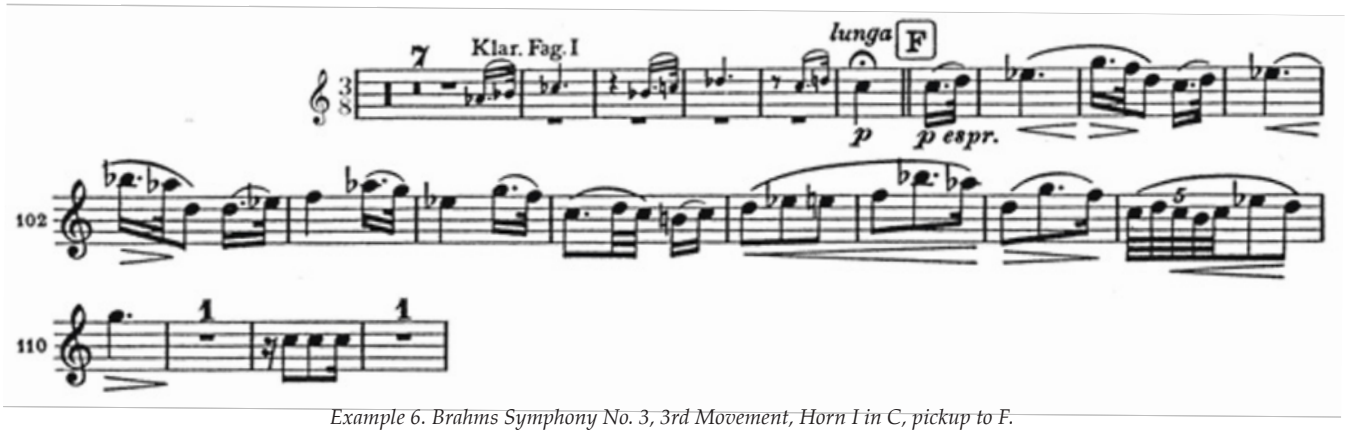
Example 4. Movement 2: Alla Siciliana Horn 1 in F, pickup to 7 after C.

After a fermata, at *Tempo I*, a melodic fragment in minor is introduced. At the upbeat to five measures after G, we have a fresh variation, beginning *mezzo forte*, with room for expression on each *crescendo* (Example 5).



Example 5. Horn I in F, Movement 2: Alla Siciliana Horn 1 in F, pickup to 5 after G

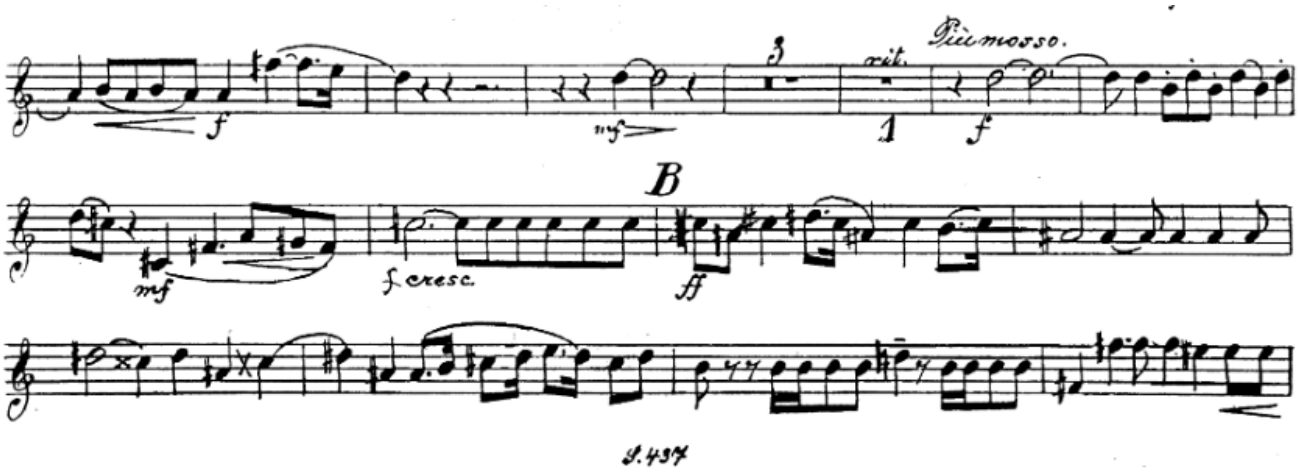
The passage shown in Example 6 from the Third Symphony of Brahms shares many qualities with Beach's excerpts. The long phrases, dotted rhythms, songlike melody, and romantic phrasing and shaping are apparent in the music of both composers. It makes sense that Beach would have been influenced by Brahms, since they both studied the scores of great composers in a retrospective way. She also studied his work directly.[18] In *Amy Beach, Passionate Victorian,* Block writes "The symphony is a full-blown romantic work strongly influenced by Brahms, who died a year after Beach finished her symphony."[19] Points of comparison help us to position excerpts where they belong amongst others on the lists.



Example 6. Brahms Symphony No. 3, 3rd Movement, Horn I in C, pickup to F.

Both composers had a clear understanding of how to frame the horn's sound, giving it moments of yearning, sensitive playing, but also presenting loud, transcendent gestures. Both use the horn in a heart-rending way, to convey sentimentality or sadness.

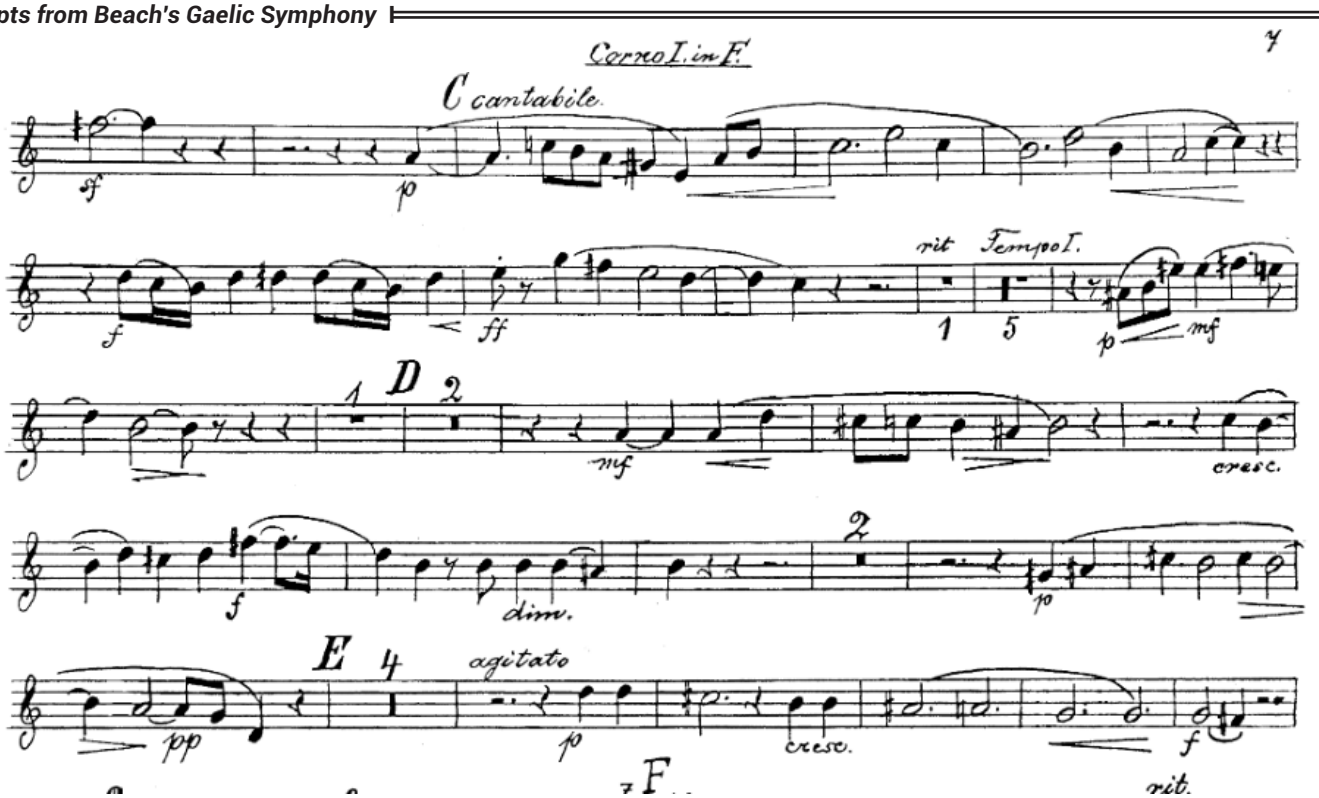
The following excerpt from the third movement of Beach's symphony (Example 7), provides examples of poignant, pointed articulation and sweeping slurs.



Example 7. Horn I in F, Movement 3: Lento con molto espressione, 4 before B.

This excerpt would be ideal for assessing accuracy of rhythm and pitch, stability, and intonation. Beach's orchestration requires the horns to seamlessly perform a variety of ensemble responsibilities. This is the case in the passage shown in Example 8. The first horn must play fragments of the melody, then accompany in a woodwind-quintet style a few bars later, then expand to the limits of the dynamic range. Beach writes for the horn to begin at a *piano* dynamic and grow to *forte* in the space of five bars, reaching *fortissimo* by the seventh bar.

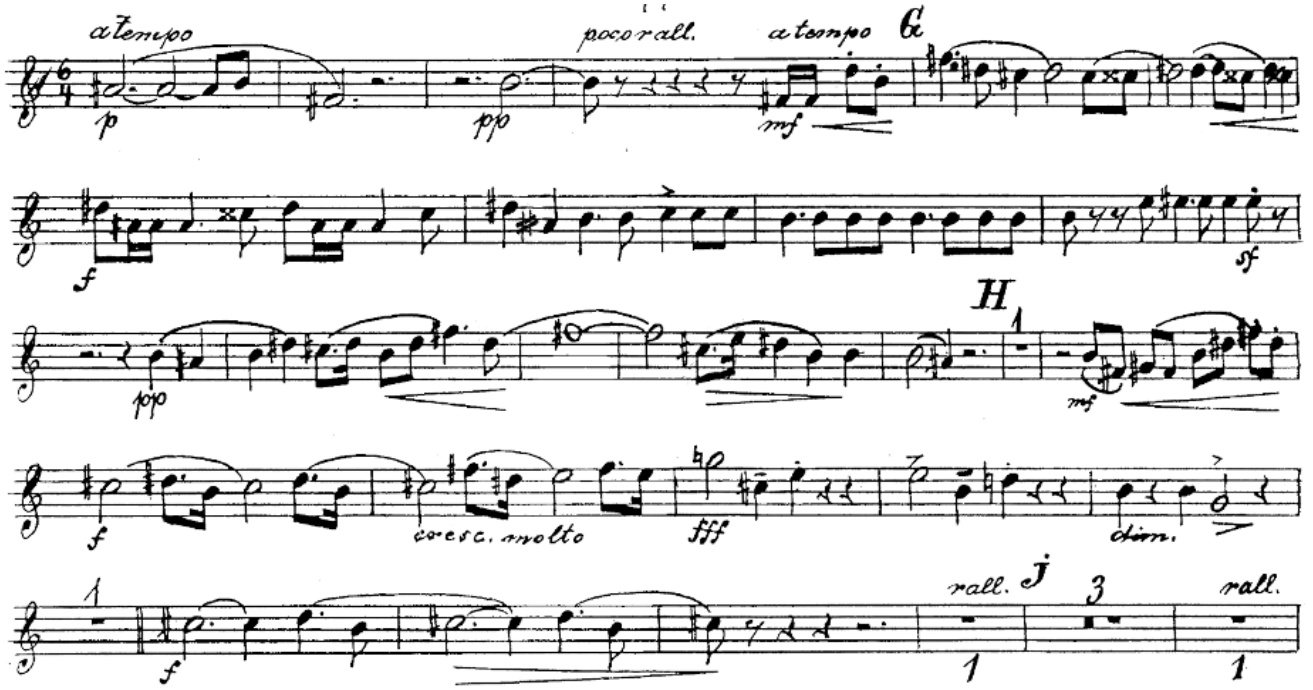
This symphony has many full ensemble moments, and Beach tends to write the horn parts as a mix between using the horn as rhythmic underpinning and for expressing melodic material. I highlight one ensemble moment in particular here, since it features a horn-section lead-in; it serves as a test of endurance, and assigns to the horn both melodic and rhythmic responsibility. This excerpt is in 6/4. At G, a short horn fanfare slowly unfolds into the full orchestral climax of the movement. Right before H, the horns are framed in a lush legato moment. This excerpt requires the players to perform flexibly among different styles: first, a fanfare-style staccato; then in a loudly driving, percussive manner; and finally, perhaps the trickiest part of all, a delicate pianissimo phrase, with notes joined



Example 8. Horn I in F, Movement 3: Lento con molto espressione, C.

by slurs. This excerpt tests the player's endurance as the volume rises, coming to a peak in the *fortississimo* five measures after H.

The principal horn's sound is skillfully framed in this passage (Example 9) with the support of the section members. The principal horn player must practice her endurance to realize this excerpt; she must also remain aware of the aforementioned style changes. The first horn should balance on top of the section sound. The first few bars are a mix of fanfares with pointed articulations, then full note shapes, and frequent accidentals which require accurate reading. The following delicate *legato* and slurred sections require balance and control at the top of the register. The huge dynamic swell five measures before H demonstrates volume control, warming up through the crescendo beginning two measures after H, and climaxing with the *fortississimo* bar.



Example 9. Horn I in F, Movement 3: Lento con molto espressione, 1 before G.

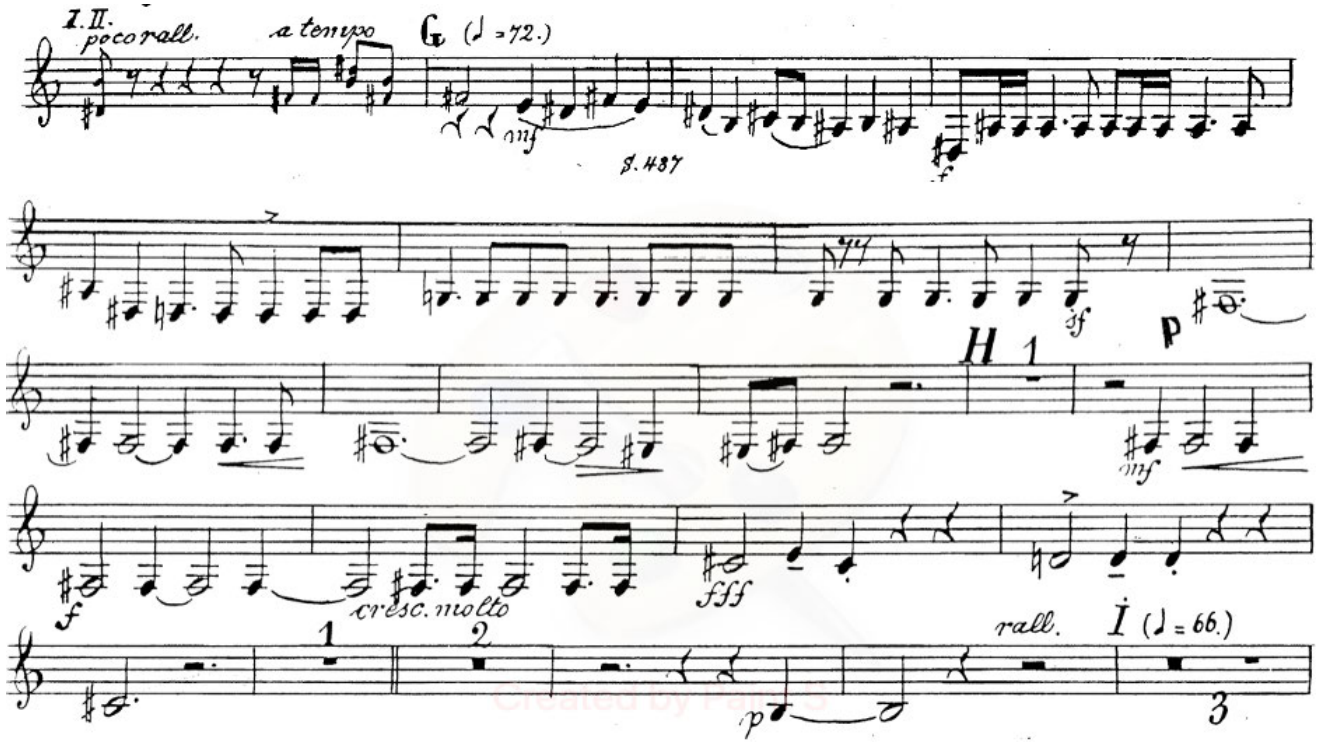
To attempt to compose a large-scale work was to go against what was widely considered to be feminine nature, making the entire endeavor that much more difficult.

In Example 10, the fourth horn underpins the section by driving the rhythm through this tutti moment. Full support is needed, and it takes effort to maintain this volume in this hard-to-project register. Hearing an auditionee play this excerpt seated in the low register would clearly demonstrate clarity of articulation, core of sound, and ability to support the rest of the section with dynamic contrasts and rhythmic pulse. The low horn player must be able to support the section with a full, resonant sound. They must have a tone that others can blend with, while also listening up through the section to blend. They should pay special attention to note length due to their lower pitches, and they will support accordingly to make each pitch sound clear. The panel will hear their control from *piano* to *fortississimo* in a traditionally muddy range for horn players, the lower middle register. Note that the second and third horn also have idiomatic parts, and should be studied as well in this *tutti* moment.

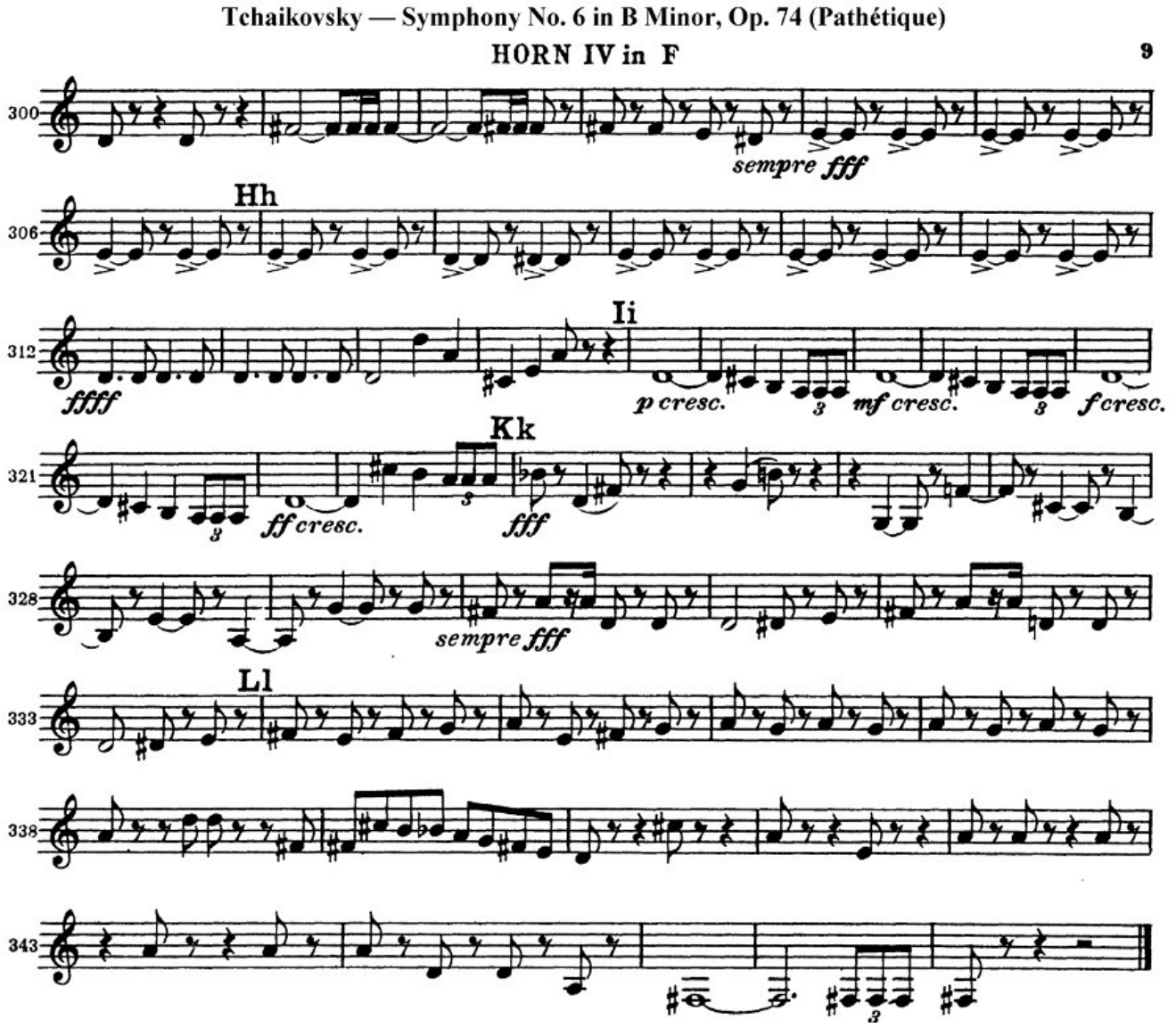
A similar moment occurs in the fourth horn part of the first movement of Tchaikovsky's Symphony No. 6 (Example 11). Solos as well as important tutti moments from this work constitute common requests for auditions. If an orchestra is having an audition for second or fourth horn, the audition committee is likely to ask for moments in which the horns are supporting the section and ensemble in the lower register, as is their established role. The previous two excerpts are excellent assessments of that trait, and the section sound assessed here would be telling. Note the similarity of the Beach examples to this common Tchaikovsky excerpt with its repeated lower tessitura articulations.

The Tchaikovsky excerpt tests similar skills as the Beach excerpt, in the typically muddy middle to low register. Articulation, volume, and support and control are of high importance here. There is a need for wide, slower air to activate lower vibration and resonance, but also a need to push air through the horn to create the volume required to support the rest of the section.

The fourth movement of Beach's symphony is based entirely on her own original themes.[20] Beach cultivated a technique later labelled by Arnold Schoenberg as developing variation. Using this compositional device, she took a simple motive and processed and recomposed it into a contrasting theme. The technique could create a whole movement from a small fragment of a motive; this is exactly what Beach did in this fourth movement. According to Beach, every theme following the first theme is a direct outgrowth of it. This horn solo shown in Example 12 is a canonic answer to a clarinet solo derived from the primary theme.[21]



Example 10. Horn IV in F, Movement 3: Lento con molto espressione, G-7 after H.

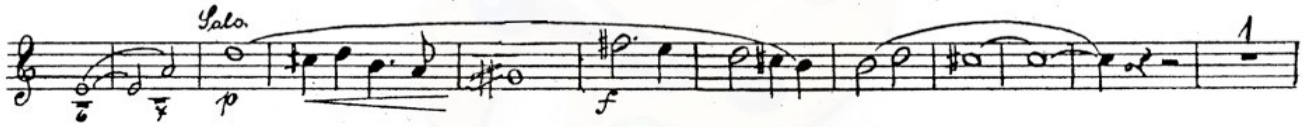


Example 11. Tchaikovsky, Symphony No. 6, Horn IV in F, Movement 1, mm. 300-347.

This solo blossoms out of its first crescendo, from *piano* to *forte,* and singingly finishes out the *forte* phrase. Supported note shapes and smooth note changes are important here, so the auditionee should be sure to practice the slurs with no "bumps" between the notes and blow across the valve changes. Supporting through the long notes will also keep the singing sound quality and pitch steady. Finally, resonant sound quality in the loud register will be easily assessed during this excerpt.

We have seen some selected excerpts from this invigorating symphony, but with all the excerpts that we are required to study, why haven't we seen them before? Historically, there have been barriers to women composers. Some of these are logistical, such as the expectation and necessity of women from Beach's time to perform traditional domestic duties as unpaid labor. There was also the ideological problem with being a woman composer of large-scale music. As stated in the *Norton Anthology of Music* "Chamber Music" section on Romanticism:

> Women were discouraged from composing large public concert works like symphonies, which were considered the proper domain only for men. Pieces with piano were accepted as extensions of private music-making, yet relatively few women composed for chamber ensemble.[22]



Example 12. Horn in F I: Movement 4: Allegro di Molto, mm. 74-82.

To attempt to compose a large-scale work was to go against what was widely considered to be feminine nature, making the entire endeavor that much more difficult. Amy Beach, like most female composers, was not exempt from these struggles. The Western art music canon tends to be self-affirming. The composers that are deemed the greatest are taken to represent the styles we value and aspire to, and we look for their traits and tendencies in other composers. At the same time, Beach studied these works as a method of developing her own craft. My hope is to help re-introduce worthy excerpts from the orchestral literature produced by women composers to our pool of performance and audition repertoire.

Excerpts are a great way to get to know a piece. We often learn large-scale music in parts in context of the whole. Hearing your instrument in the ensemble makes one feel personally invested. Beach's *Gaelic Symphony* is worthy of study, and this article presents selected horn excerpts to begin that process.

It is appropriate and important that we draw music from a variety of composers, and Amy Beach's resurgence in popularity only benefits our concert halls and music programs. The horn parts in the *Gaelic Symphony* are wonderful assessments of skills for horn players at a variety of levels. The piece itself is rich with opportunities for music making and enjoyment for the audience and musicians alike. Excerpts are a way of unraveling and understanding a piece; may we all understand this quintessentially Romantic symphony better after the study of its beautifully musical and challenging horn parts.

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[4]Ibid, *viii.*

[5]Ibid, 103.

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Recording the Music of Douglas Hill
An Interview with Bernhard Scully and Douglas Hill

by James Boldin

Douglas Hill and Bernhard Scully have contributed so much to the art of horn playing that it's difficult to provide an adequate summary in a few brief paragraphs. Hill, an IHS Honorary Member and former IHS President, retired from the University of Wisconsin-Madison in 2011 after a distinguished 37-year career, and now holds the position of Emeritus Professor. Hill's former students can be found all over the world – in orchestras, universities, and chamber ensembles – and his books, articles, and compositions are highly regarded in the horn-playing community.

Bernhard Scully, a graduate of UW-Madison and former student of Hill, is an internationally acclaimed artist and teacher in his own right, having performed as a member of the Canadian Brass and as principal horn of the St. Paul Chamber Orchestra. Currently, he is the Associate Professor of Horn at the University of Illinois at Urbana-Champaign and Artistic Director of the Kendall Betts Horn Camp.

They recently collaborated, along with pianist Casey Robards and recording engineer Alec LeBau, on a forthcoming recording project entitled Contemplations: Music for Horn by Douglas Hill. *The recording features world-premiere recordings of works by Hill, including his Sonata for Horn and Piano (2020), which was composed for Bernhard. The full album contents are included at the end of this article, and complete program notes can be downloaded online at hornsociety.org/publications/horn-call/extras. The scores and parts to all of these works are available for purchase through the IHS Online Music Sales "Music of Douglas Hill Collection," hornsociety.org/marketplace/oms.*

The following interview was conducted via Zoom in October of 2023. Doug and Bernhard discuss a variety of topics, including details on this recording as well as general information about performing, composing, and recording.

L to R: Douglas Hill, Bernhard Scully, Casey Robards, Alec LeBau. Photo by Sarah Scully.

James Boldin (JB): This question is for both of you: how and why did this project come about?

Douglas Hill (DH): Bernhard was the one who made it happen. The motivation came when Bernhard decided to make a recording.

Bernhard Scully (BS): I slightly disagree (laughs) because the moment Doug decided to write a piece for me [the Sonata] I thought, "That piece probably needs to be recorded." I don't know, was it me, or was it Doug?

DH: It was Bernhard because he performed my *Six (Recycled) Melodies* for Horn and Piano several times, as well as the Jazz Sonata for Horn and Piano, and for years he's been playing the *Jazz Soliloquies* and the *Jazz Set*. And early on during the pandemic, he gave the premiere of *Yardbirds* for Solo Horn with Narration, which I had sent to him.

BS: That was when Doug was our featured guest on the Kendall Betts Horn Camp Connect.

DH: Yes, and so I thought, here's a guy who wants to perform my music, and if someone wants to perform my pieces, that makes me interested in them as well. I had always wanted to write a sonata for horn, and Bernhard and I talked about the idea a few years before the pandemic. My Sonata for Horn and Piano was written with Bernhard in mind. I didn't know who the pianist would be, but he found a great one in Casey Robards.

BS: Casey and I premiered the piece in 2022 shortly after live performances resumed here on campus at the University of Illinois. That recital was one of the first faculty solo recitals here when things opened back up and it was very well received. And then I played it again at Kendall Betts Horn Camp, but with a different pianist. Back tracking a little bit, when Doug first mentioned the idea of writing a horn sonata, I thought it would be great to feature that on a recording with some of his other works that I've played, like the *Six (Recycled) Melodies* and the *Jazz Sonata*. The recording idea was mine, but it was inspired by the new sonata being written for me. And part of it was also being inspired by the thought of getting to work with Doug again on his music.

JB: Another question for both of you: how did you go about choosing the other repertoire for this album in addition to the newly composed Sonata?

BS: Doug and I immediately decided on *Six (Recycled) Melodies*, which was also written for me, and selected several other works that had not yet been recorded. These are all world-premiere recordings. Doug also made several suggestions for this compilation, including some unaccompanied works. Doug participated on a couple of pieces on this recording, including as narrator for *Yardbirds*.

DH: It was a nice way for me to participate in this recording, which was a huge honor, I must say. *Yardbirds* was originally written for the horn player to do the narration, but it's a lot more fun having someone else doing it. I also play percussion on *Contemplations* for Horn, Piano, and Native American Percussion. I really wanted people to be able to hear the specific sound of those instruments on this recording.

BS: While determining the repertoire for the album, several different pieces were initially suggested. Getting close to the recording sessions, Doug recommended a group of pieces called *Contemplations*. These are a series of original melodies inspired by Native American flute traditions. Doug had spent considerable time learning of those traditions through numerous flutes of his own. From there he composed original songs, three of which eventually evolved as a set for horn and piano, with actual Native American-made percussion instruments. We decided to read through the three song-settings and immediately fell in love with them and decided they had to be included on the album.

Photo by Sarah Scully.

While exploring sound and balance, Doug recommended putting a felt cloth around my wooden mute before inserting it into the bell, to create an incredibly floaty, serene, and less intensified sound, much more akin to a Native American flute than the open horn. The moment I began to play with this combination of felt cloth and mute it was an epiphany! I felt like I could express and nuance the music in entirely new ways. Doug played the percussion parts so, along with his narrating in *Yardbirds*, I got to make music with my teacher on the album! This was an even more special treat for me. Although it's impossible to say which is my favorite piece on the album, *Contemplations* now holds a special place in my heart. I know Casey feels the same. It is an exploration of different kinds of aesthetics which the horn does not often get to be immersed in.

Recording these pieces was a transcendent experience for Casey and me, and I am so excited that they will be included on the album. They allow the horn to express in truly beautiful, unique ways, over the backdrop of gorgeous piano harmonies.

Recording these pieces was a transcendent experience for Casey and me...

I had always wanted to write a sonata for horn, and Bernhard and I talked about the idea a few years before the pandemic.

JB: Doug, do you have a favorite memory from your collaboration with Bernhard and Casey on this recording?

DH: Well, this whole recording has been one of the highlights of my retirement. One of the greatest three days of my life was sitting in a recording studio, listening to my music being played so well, over and over again. Sometimes I asked Bernhard to do things over again because I just wanted to hear it. It was such a joy.

JB: Bernhard, making a professional recording can be a complex process, with lots of moving parts, logistics, etc. As someone with extensive experience as a recording artist, do you have any tips/advice for horn players?

BS: There are a lot of layers to that question. The access and level of technology is so abundant that most people can make fairly high-level recordings, with minimal equipment, even with just a laptop. First ask yourself why you're doing the recording. It's important to think about that. Getting a producer whom you know and trust is critical to making a good recording, in my experience. If the producer isn't present or isn't qualified, the recording won't turn out as well. Think of the Beatles and their producer George Martin. He had such a hand in making their albums great. If a producer ends up costing some money, it's worth it in the long run. Editing and producing a recording by yourself is difficult, especially if you want it to be on par with the rest of the industry. Being organized is important too.

JB: How was this project funded? Do you have any advice or tips for artists looking for funding?

BS: It was funded completely by a grant from the Research Board at the University of Illinois at Urbana-Champaign. I've gotten some grants for other things in the past, but it's competitive and funding isn't guaranteed. It was especially significant for this project that it was fully funded. For grants, it's important to be thorough. I always take any grant proposals to our business office at the university, and they can help identify details that I may have overlooked. Even little things like mislabeling something can result in a proposal being rejected. The people that look at these proposals want to see certain things, and I've learned to consult the experts beforehand when it comes to these details. It's the same principle as hiring a great producer. I also think that if you can tie a proposal into a broader number of stakeholders and impart a broader meaning to it, you're more likely to be funded. For example, this project has a variety of styles of music, and is also connected to the IHS because all of the pieces are available through the IHS Online Music Sales Library.

JB: Has your approach to Doug's music changed over time? If so, how?

BS: It's changed a lot, and it had to do with being able to

immerse myself in his music during graduate school. I was first introduced to Doug's music in high school, because it was recommended in Gunther Schuller's book *Horn Technique.* This was before you could find things readily on the internet, so I ordered as much of it as I could from Margun Music. The first thing I received was the *Jazz Set*, and as a sophomore in high school my brain couldn't really process a lot of it. When I got to graduate school, Doug's music was still outside my traditional orchestral background. Working through those pieces with Doug at UW-Madison, as well as taking elective courses like jazz improvisation, composition lessons, and world music opened me up to music outside the classical canon. And while I studied those pieces with Doug back then, my interpretation of them now is much different. In a similar way, one of the first pieces I recorded with the Canadian Brass was *Beale Street Blues* by W.C. Handy, and when I listen to that recording now, I think it's incredibly "straight." But it's a record of where I was at that time. I think I've changed a lot and allowed myself to grow outside the box I was in back then. I'm still not "there" yet, but I think I've come a long way.

DH: I think that's a perfect description of it. When Bernhard came to work on his master's degree, he was already a great orchestral player, but jazz was something he had not done much of. It's a difficult thing to teach students how to feel jazz. Going back to the new recording, I think Bernhard's recording of the three movements of my *Oddities* for Solo Horn is great, he really captures the style. During the recording process Bernhard was open to my stylistic suggestions.

It's a difficult thing to teach students how to feel jazz.

JB: Doug, what's your compositional process like these days? Has it changed some since you retired?

DH: The primary difference has been the availability of large blocksof time to focus on and allow for the process of researching, deciding what to do, then doing it through to completion. When I was a full-time teacher and performer, I didn't compose much at all. Being so totally focused on the playing problems of my students, my many scheduled performances preparing all of those other composers' music, as well as keeping up my own chops through daily practice sessions, I had little available time and no mental capacity to create. I needed those summer months, one, sometimes two months of space. But once I had an idea of what a new piece might be about, along with an open block of time, I could compose rather quickly, freely entering that wonderful "flow." Since my retirement in 2011, I have composed or revised 40 new pieces or sets of pieces. Before that I had composed approximately 60 original works. That would have been since high school which was over 60 years ago.

The process hasn't changed all that much. I sit at the piano with pencils, manuscript paper, and lots of erasers. It can start with a chord, a rhythmic pattern, a melodic motive, or a set of changes. I write down quickly what I find interesting because forgetting what I just thought of is quite common. My piano playing is remedial at best, so the musical ideas do not come from my abilities at the piano, the piano is simply a tool that helps to reinforce what has come to mind.

JB: Where do you get your inspiration and/or compositional ideas?

DH: I often get ideas of how to start from what I might be reading, researching, or simply thinking about, often outside of the musical realm. Nature, poetry, numbers, colors, places, people, sadness, glee, motion, personalities, images, events, celebrations. Most of my compositions are "about something," something that I feel will hold my interest for as long as it takes to actually write a piece through to its completion.

JB: How would you describe your compositional style? Has it changed over time?

DH: That is a difficult question to answer objectively. Two published definitions regarding musical style are "a distinctive quality, form, or type" and "a particular manner or technique by which something is done, created, or performed." Those two definitions suggest "a distinctive quality" and "a particular manner." My compositional styles over the years have, however, travelled all over the map. As an active performer and teacher, studying, practicing, performing, and enjoying music from simple folk tunes, popular song, jazz, classical, through to works by Charles Ives, Gunther Schuller, and Iannis Xenakis has nurtured a wide vocabulary of "manners and techniques," and "types and forms." That vocabulary, thus, informs my thinking as I compose.

I have never intentionally copied other composers, but I have learned a great deal from what they've had to say. I have also never even considered a need to develop a distinctive manner or specific voice as a composer. I've just written what sounds good to me at the time as it relates to what each new piece is "about."

So, from the natural harmonics through traditionally tonal and on to nearly atonal harmonies, jazz-style through classical styles, extended techniques toward special effects and aleatoric concepts, I tend to consider and use whatever is needed to project what it is each new piece is calling for at the time.

JB: You were the producer on this album, and have done so many times in the past. Can you briefly describe what you do as a producer, and any challenges/rewards associated with it?

DH: For this recording, I would be considered a co-producer with Bernhard. The project was a gradual sequence of events that began with him liking to play my music. He had performed my *Jazz Sonata* and *Six (Recycled) Melodies* beautifully, so I wrote a more traditional Sonata and *Yardbirds* for him to premiere. Those compositions then became the substance of the product. A producer is

responsible for the product. Bernhard secured the grant, arranged for a marvelous pianist, Casey Robards, prepared and rehearsed the performances, arranged for the recording space and engineer, and I got to enjoy a wonderful three days of sitting in the recording studio listening to them make my music sound better than it is. We'd decide together what we liked and/or what the performers might like to, or need to do again. All takes were recorded and catalogued. My wonderful chore then was to listen to it all again, alone in my basement, a couple of weeks later, and decide which takes we should keep and what we could file away. The engineer then prepared a first edit of those takes for all 23 movements and sent it to all of the performers and to me.

JB: All of this music is available through the IHS Online Music Sales program as part of its "Douglas Hill Collection." Could you talk about your relationship to that program?
DH: What a wonderful relationship this has been! During the 47th International Horn Symposium at the Colburn School in Los Angeles in 2015, Daren Robbins, who was the Editor/Coordinator of the Online Music Sales from 2010 to 2020, asked if I would like to have some of my books and compositions for horn included in the OMS catalogue. I thought about it for at least a minute and said of course. We began that fall with works that were already engraved and ready for posting as PDFs. I quickly began acquiring returns of many of my copyrights from earlier publications and I also hired a copyist to engrave many of my messy manuscripts. (Thanks so much, Andy Parks!) We are now up to over 80 items as PDFs, some including sound files, thanks also to Gina Gillie who took over the Editorship in 2020 and to the IHS committee members assigned to this project. This is a win-win in that it keeps my music alive and available and provides consistent financial contributions to the IHS for years to come.

JB: For anyone who doesn't know your music, is there a particular work or set of works that you would suggest they start with?
DH: One should start by listening to this new recording where you'll hear a cross-section of styles, levels of difficulty, and musical messages. The *Six (Recycled) Melodies* are examples of my affinity for writing memorable tunes and would be accessible for most players. *Contemplations* consists of three songs in the style of Native American flute music, not technically difficult, but stylistically unique. The *Unmeasured Anecdotes* are more abstract musically, not too demanding technically, but do challenge the players' abilities to interpret. The three *Oddities* for Solo Horn and the *Jazz Sonata* are examples of my love of jazz rhythms, melodic patterns, harmonies, and effects, and are both technically much more virtuosic. The Sonata (2020) is more classically substantive, somewhat cerebral, and even spiritually motivated. And *Yardbirds* is a playful, derivative, somewhat technically tricky romp with narration celebrating both bebop and birds!

JB: Thank you both so much for speaking with me. I'm looking forward to this recording!

James Boldin is the Publications Editor for the International Horn Society and a Professor of Music at the University of Louisiana Monroe, where he holds the Emy-Lou Biedenharn Endowed Chair in Music. jamesboldin.com

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Contemplations: Music for Horn by Douglas Hill
Bernhard Scully, Horn and Casey Robards, Piano
Recorded in 2023 at the Krannert Center for the Performing Arts, Foellinger Great Hall, University of Illinois, Urbana, IL
Producer: Douglas Hill
Recording Engineer: Alec LeBau

Six (Recycled) Melodies for Horn and Piano (2012)
- So Would I
- Too Many Times
- Gratitude
- To the Nines
- Ballad
- Country Dance **16:00**

Oddities for Solo Horn (2004)
- Ones
- Fives
- Sevens/Elevens **10:32**

Contemplations for Solo Horn with Piano and Percussion (2017)
- Rememberings
- Dream Catcher
- Good Medicine **10:15**

Jazz Sonata for Horn and Piano (2014)
1. Playfully
2. Tentatively
3. Lively **11:07**

Unmeasured Anecdotes for Solo Horn (2021)
- No. 1 Carefree/Concerned
- No. 2 Contemplative
- No. 3 Triumphant
- No. 4 Lovingly/Demanding **9:46**

Sonata for Horn and Piano (2020)
- Pensive
- Mindful
- Playful **18:24**

Yardbirds for Solo Horn with Narration (2020) **4:45**

Total = 80:49

Hermann Baumann: The Master's Voice

by Joseph Ognibene

Editor's note: Joe Ognibene created audio clips to enable the reader to hear Hermann Baumann and his horns on each of the recordings underlined. These can be accessed by scanning the qr code to the right or visiting hornsociety.org/publications/horn-call/extras/728-october-2013.

As a teenage horn student I was fortunate to be in the right place at the right time: Claremont, California in the summer of 1975, two years after the fifth IHS Symposium was held there, eagerly awaiting Hermann Baumann's first west coast appearance at the Claremont Music Festival. I was familiar first hand with the great Barry Tuckwell and several local legends, but didn't really know too much about this young German. Curious, I came across my first Hermann Baumann LP at my local college bookstore. It was a BASF record featuring the Schumann *Konzertstück*, Weber Concertino, and Schoek Concerto with a photo of some exotic horn (*sans* Baumann) on the album cover. Everyone I knew in Los Angeles played on a Conn 8D, so I found the instrument on this album cover intriguing and curious. I had heard of such eccentricities over on the old continent. After all, hadn't Dennis Brain made all of those wonderful old recordings on an Alexander B♭ single horn? And hadn't his uncle Alfred (along with Hollywood legend Jack Cave and others) made all those old film recordings on similar horns?

Taking the record home, I eagerly removed the plastic wrap and started listening to a player that would eventually become one of the greatest influences in my horn playing life. It was very extroverted, expressive playing, with way more vibrato than I had ever thought acceptable or appropriate. And a sound that was just bursting out of the confines of any instrument: an altogether exhilarating experience. With his upcoming appearances in my hometown, I was eager to hear more, which was easier said than done. While many of his LPs were available over in Europe, they were difficult or impossible to find at my local Tower Records store. I was able to locate some Bach Cantatas, not realizing that I had actually stumbled upon probably the most phenomenal horn recording to date: the aria *Unsre Stärke heißt zu schwach* from Cantata No. 14.

Then came the long awaited appearance of the man himself. I listened to his first rehearsal with the Festival String Orchestra, where he played a transcription of Handel's Concerto in F (originally for four horns). There he stood, like a boxer, playing his new B♭\high-f Alexander 107, liberally using the descant side in this Baroque music, yet attaining a full, exciting, beautiful sound nonetheless. To this day, I still remember (possibly because of the horn and organ recording he made of it around the same time) his passionate and on-the-edge interpretation. Other pieces he played that week included the Brahms Trio, which he performed on a big double horn (that he spontaneously borrowed from a local player), attaining an altogether appropriately different sound, displaying his renowned chameleon-like versatility.

I got to know the Baumanns that week, showing him and his wife Hella around Los Angeles in their free time. About a year later I wrote to ask him if I could come to study with him in Germany. Planning ahead, I had immersed myself with learning German and eventually ended up at the Baumanns' doorstep in the summer of 1977. Hella helped me get situated and I began a strict regimen of scales and articulation exercises designed to trim down the excesses of my American 8D style. Interestingly enough, Professor Baumann respected that instrument and did not insist I change over immediately to a smaller-bore horn. He admired the Hollywood horn sound heard in film music and was experimenting himself in those years with large-belled nickel silver Paxman triple horns. But he did want me to learn to phrase and articulate more clearly. This was his hallmark as a player and a teacher, and a constant that prevailed throughout his career no matter which instrument he was playing at any given time.

Many articles have been written through the years about Hermann Baumann's life and career. An entire issue of *The Horn Call* was devoted to this great artist in August 1998, meticulously outlining his early life, career, illness, and discography. However, not much information is available about his impressive collection of modern and historical instruments, nor about how and when he used them. As a former pupil of his, I am frequently asked, "What kind of horn did he play for this (or that) recording?" I had always been curious about his collection of instruments and the recordings he made on them and I was fortunate during my time in Germany to be able to inspect and try out many of them in his upstairs loft. From my conversations with him then, and again more recently, I have been able to piece together a partial account of his discography *vis-à-vis* his choice of instruments, albeit only highlights.

Baumann was never a loyal spokesman for any particular make of instrument. One could generalize that he was basically an Alexander-Paxman player, although that wouldn't do justice to the plethora of other horn makers he patronized and respected. Nor would it explain how he ended up playing horns made by E. Schmid and Yamaha in later years. Influenced by international trends and perhaps even by the students that came to him from all over the world, Baumann's requirements and demands on the horns he played were constantly evolving, as was his concept of sound and tone quality. This is clearly evident when listening to the recordings he made over a period of almost 30 years.

Hermann Baumann began playing the horn in his late teens, playing first an old right-handed B♭ single horn with the 1st and 3rd valves permanently fixed down, practicing only F-horn natural tones. This was an old band instrument that his father had lying around the house and Baumann still has it. This unorthodox beginning might have had something to do with his later fascination with the natural horn.

Baumann's First Horn

Through his student years he played a 1930's Kruspe F/B♭ double horn (compensating Wendler model) before buying his first Alexander in 1956, a B♭ single horn, which he was to use during his early years as a professional orchestral horn player, first in Dortmund and later at the Stuttgart Radio. The Alexander was very much the standard instrument for high horn players in Germany and elsewhere during those years. Sometime around 1964 he acquired from Alexander a B♭/high F 107V double descant, and it was with that instrument that he won first prize at the prestigious ARD competition in Munich in 1964. It is worth noting that in those days descant horns were not forbidden in competitions. In an interview afterwards he told a TV audience that he wanted to restore the horn's rightful place as a solo instrument. At 30 years old, he had only heard the horn played perhaps ten times in a solo capacity! Then, on live TV, he proceeded to play the Nocturne from Mendelssohn's *Midsummer Night's Dream*. A couple of interesting side notes here about that 1964 ARD competition: 1) Barry Tuckwell was on the jury and it was there that these two giants of the horn world first met, and 2) The legendary soprano Jessye Norman was also a prize winner at ARD, but that year she only received second prize, returning in 1965 to win the coveted first prize.

After his victory in Munich, Baumann began a series of recordings for Teldec, including some of the first ever recordings made on period instruments. The great Swiss patron and benefactor of the horn, Dr. Willi Aebi, had recently given him an alphorn, and this piqued Baumann's interest in the beauty of the unaltered natural overtone series. Only a few years earlier Benjamin Britten had had to coax him into playing the Prologue and Epilogue from his Serenade with the correctly "out-of-tune" 7th, 11th, and 14th overtones, yet Baumann soon became the world's leading protagonist of the natural horn, even though he was mostly self-taught on these instruments. He also began collecting them whenever and wherever possible.

Several of Baumann's period instruments

Leaving the orchestra in Stuttgart in 1967 for a teaching position in Essen gave Baumann time and new opportunities for a golden age of recordings. His manager urged him to record a few LPs every year to help promote his worldwide tours, especially to Japan. His new proximity to Holland opened up a new relationship with the Concerto Amsterdam and their leader Jaap Schroeder. Together over the next several years they were to make many of Baumann's finest recordings, which he played mostly on his Alexander B♭ single and Kruspe double horn. In these recordings Baumann collaborated with several local horn players, including the Concertgebouw's Adriaan van Woudenberg and his own pupils from Essen Mahir Cakar and Christoph Kohler in double concertos by Leopold Mozart, Witt, Pokorny, and Vivaldi.

His single B♭ Alexander

During this time Baumann also maintained his recording and performing relationships with the Munich Bach Orchestra (directed by Karl Richter), the Stuttgart Chamber Orchestra (directed by Karl Munchinger), and Concentus Musicus Wien (directed by Nikolaus Harnencourt). It is with Harnencourt that he recorded Bach's amazingly difficult aria *Unsre Stärke heißt zu schwach* in 1969 with boy-soprano Peter Hinterreiter on a period natural horn (the oldest instrument in his collection).

His oldest instrument

By his account it took three months preparation during which he had to modify his embouchure somewhat to reach the upper stratosphere of the horn's register. For some of the early Baroque repertoire Baumann was always looking for a different sound not achievable on most modern instruments. When not playing this repertoire on the natural horn, he sometimes used a small Alexander G descant horn, as can be seen and heard on Youtube in a recorded performance from 1972 of *Quoniam* from Bach's B-minor s with Karl Richter and Hermann Prey.

In 1970 he made the landmark recordings of Weber/Schumann/Schoek with the Vienna Symphony. He used his Alexander 107V for these recordings, which were done in a few three-hour afternoon sessions. The VSO had rehearsals every morning and evening concerts, but used their afternoons for recording sessions to earn extra money. It was around this time that he acquired, again from Willi Aebi, another Kruspe Wendler model.

Kruspe Wendler Model

This instrument was to remain one of his favorites through the years, particularly as a recording instrument, starting with the recordings of Schumann's *Adagio and Allegro*, Weismann, Dukas, Cherubini, Kalliwoda, and Reger made with the Munich Philharmonic during the 1972 Olympiad. Other recordings eventually made on this horn were to include the Gliere Concerto with Kurt Masur, the horn and piano CD with Leonard Hakonsson and the Mozart Concerti with Pinkas Zukerman and the St. Paul Chamber Orchestra.

continued

The Mozart Concertos present an interesting opportunity to follow Baumann's evolution of style and sound concept through the years. His first complete set was made in 1973 on a Bohemian natural horn from the 18th century that he borrowed from the Viennese Professor Dr. Sonneck. Then in 1979 he recorded them again on a nickel-silver Alexander full triple horn model 303. He also had a brass one and played these horns during the period 1977-81 which included the phenomenal recordings with Philharmonica Hungarica of Concertos by Teyber and Stamitz (The Philharmonica Hungarica is based in Marl, not far from Baumann's hometown of Essen. It was originally founded by Hungarian immigrants fleeing their homeland after the 1956 uprising). Baumann had previously collaborated with them in their landmark recordings of some of Haydn's more challenging symphonies. By his own estimation, these Alexander triple horns afforded him what he considered to be his ideal sound concept, but were rather heavy for him to use for his daily needs. Baumann's final recordings of the Mozart concerti were done in the US with the St. Paul Chamber Orchestra in 1984 on his Kruspe as noted above. This project followed a US tour of the Brahms Trio with Zuckerman. The use of the Kruspe for this trip was perhaps a nod to the tastes of American audiences.

Nickel silver Alexander 303

As early as 1976 Baumann developed an admiration for Paxman triple horns. He was intrigued with Richard Merriweather's design, with its potential for variation of configuration, tuning, and bell sizes. Oddly enough, even though he continued to play Paxmans throughout his career, not many confirmed examples exist of recordings made on them. There is a hard-to-find CD (*Holiday for French Horn* – for the Japanese market only) of short encore pieces made on a Paxman triple and of course the widely available 1990 DVD documentary *Hermann Baumann terclass* where he can be seen and heard playing Schumann's *Adagio and Allegro* on a nickel silver Paxman triple. Timothy Brown from the Academy of Saint Martin in the Fields recalls him playing a Paxman triple horn in 1983-84 for their recordings of Mozart's *S*infonia Concertant*e* and the Telemann multiple-horn concertos. And he had a specially configured Paxman triple in F/C/B♭-soprano that he used often for his frequent performances of Schumann's *Konzertstück* from 1982 to 1992.

I asked Baumann in 1978 why he hadn't yet recorded the Strauss concertos. His answer was both coy and suggestive. Negotiations were underway with a prestigious record company. He wanted to do it properly, with a large, great orchestra. Up until then most of his affiliations had been with smaller ensembles. While playing a horn and organ recital in Dubrovnik in 1983 Baumann was surprised to see a familiar face in the audience. Kurt Masur was there with his young son on vacation and came backstage afterward to introduce himself. He announced there were plans to record the Strauss Concertos with his orchestra, the Gewandhaus Orchestra of Leipzig. Always looking for the ideal sound for any given repertoire, Baumann eventually decided to make these recordings on an Alexander 103, which he had to borrow from one of his pupils at the time. Astoundingly, his dazzling assortment of horns didn't include the most widely sold horn in Germany! For the Weber Concertino on this recording he played an E. Schmid compensating triple. Baumann also has a B♭\ high-f double descant by E. Schmid, which he continues to use to this day and it is with this horn that he graces the cover of the August 1998 issue of *The Horn Call*. After the Gewandhaus recording sessions he returned the Alexander 103 to its owner but decided to get himself one – his first Alexander double horn ever. Over the next decade or so the 103 was to become his go-to horn during lessons and many excellent recordings such as the Haydn Concerti.

Engelbert Schmid triple

August 1998 Horn Call

A few years ago the WDR (West German Radio) issued several CDs from their archives honoring the recently deceased conductor Gunther Wand. In volume 16 is a rare rendition from 1974 of Baumann playing Strauss' Concerto No. 1 on his Alexander 107. It is interesting to compare this recording with the Gewandhaus version made only nine years later and note the change of sound concept that Baumann underwent during these years.

The monumental 1983 recordings with Masur were a rare appearance for Baumann in East Germany and mark the beginning of a very important relationship with the Philips recording label that was to last over 10 years. Thankfully these recordings were made digitally and are by and large still available today as CDs – unlike the earlier LPs. Another important Masur collaboration was the 1985 recording of the Gliere Concerto, which he played on his Kruspe. There were also several CDs made for Philips in the through the 1980's with the Academy of Saint Martin in the Fields Chamber Orchestra led by Iona Brown, partly revisiting some of his earlier pre-classical repertoire, this time teaming up with a new generation of young horn players including Radovan Vlatković, Timothy Brown, and Nicholas Hill. Continuing a tradition of playing with his students, Baumann recorded the *Grande Messe de Saint Hubert* on natural horns with several of his past and present pupils from the Folkwang Hochschule in Essen in 1990.

In 1993, after a performance of Strauss' Concerto No. 2 with the Buffalo Philharmonic – played on the latest object of his attention, a Yamaha 667V – Hermann Baumann suffered a debilitating stroke, which brought his recording career to an end. He had accomplished so much already and yet one can only speculate what could have still come had he not been struck down so mercilessly while still very much at the pinnacle of his career. One obvious and regrettable omission from his catalog is Benjamin Britten's Serenade for Tenor, Horn and Strings. I was fortunate to hear him perform this terpiece in Bochum in 1978 on his silver Alexander triple horn. It was an exquisite, flawless performance that I will never forget. I asked him afterwards if he might record it someday. He replied that there were already so many good British recordings available, and nobody had ever asked him to record it. He later recounted to me how the stage manager kept on trying to interrupt and silence him while he was playing the final backstage horn call. It seems the uninformed, overzealous employee was concerned that all of that noise would ruin what was surely some wonderful music making on stage! Baumann kept his cool, literally kicking the man away between phrases, finishing the piece perfectly. If only a live recording of that concert were available!

Yamaha 667V

Throughout his career, Hermann Baumann was fascinated by different instruments and the unique potential they could afford him as a performing artist. His role in the Renaissance of period instruments is legendary and as I have noted in this article, he was an enthusiastic patron of the major instrument makers of his day. But his quest for different nuances also led him to experiment with such unorthodox "instruments" as the French *trompes de chasse,* post horns, Swiss alphorns, Nordic *lurs*, various conches and seashells, and even a length of kelp he found on the beach in South Africa. Conical in nature, when dried and hardened they produce an overtone series. They have been used by native peoples in Africa for centuries. That particular instrument was to meet its demise when left unattended in a hot, humid car in Japan.

All of Baumann's pocket diaries -- containing details about his students, rehearsals, recordings, performances, and travels -- are still kept safely at his home in Essen. Their transcription would make for an interesting chronicle of the hectic life of a world-class soloist. Typically, with as many as 80 concerts per year, he would teach in the mornings, go home to have lunch with his family, have a quick nap, drive 100-200 km in his Mercedes, play a concert, drive home, and repeat the following days. Students were encouraged to come along and listen and were often picked up at the school in Essen on the way to the concert.

Starting in the mid-1980's Baumann had perhaps found the ultimate instrument on which he could express himself. He was becoming increasingly active as a conductor, leading chamber orchestras from the podium with or without his horn. During my recent visit with him at his home in Essen we listened to a live 1988 recording of a concert he did with the Toscana Chamber Orchestra during which he conducted a Haydn Symphony, played a Mozart concerto, and did a solo encore afterward, he smiled and proudly observed, *"Mehr gibt's nicht!" [You can't do any more than that].*

Hermann Baumann and Joe Ognibene in the summer of 2012

Joseph Ognibene, a native of California, is principal horn of the Iceland Symphony and Vice President of the International Horn Society.

Two extra photos of Hermann Baumann. Above with his Nickel Silver Alexander 303 and left with his Alexander Single B♭.

Horn Playing in Sri Lanka

by Vidhurinda Samaraweera

Sri Lanka, a beautiful tropical island famously known as the "Pearl of the Indian Ocean," is a melting pot of diverse cultures. Sri Lanka's history is a captivating journey through time, marked by a rich blend of ancient civilizations, colonial influences, and a struggle for independence. The island's chronicles date back over 2,500 years, witnessing the rise and fall of great kingdoms, which left behind awe-inspiring archaeological wonders. In the 16th century, the Portuguese, followed by the Dutch and later the British, made their indelible marks during the colonial era. This period brought significant cultural, economic, and social changes. The island, then known as Ceylon, gained its independence from the British rule in 1948 CE.

Map of Sri Lanka from Encyclopedia Britannica.

Sri Lanka faced the challenges of a prolonged civil conflict that lasted until 2009. The nation has since made remarkable strides towards reconciliation, development, and fostering a sense of unity among its diverse communities. In more recent times, Sri Lanka faced a severe economic crisis which led to political instability.

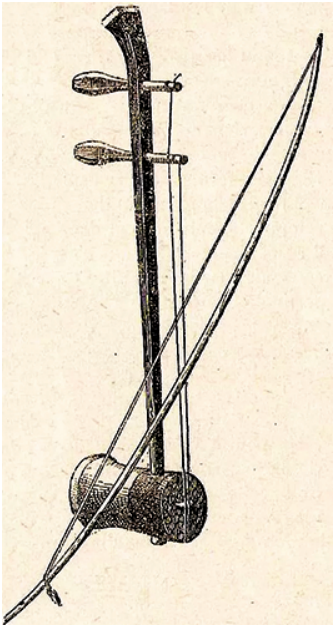
The citizens overthrew the previous administration, and the new leaders are now progressively restoring political and economic stability. Today, Sri Lanka stands as a resilient and vibrant nation, where the echoes of its storied past can be heard in the ancient ruins, colonial architecture, and the enduring traditions of its people.

The cultural tapestry of this island is rich and diverse...

Music in Sri Lanka

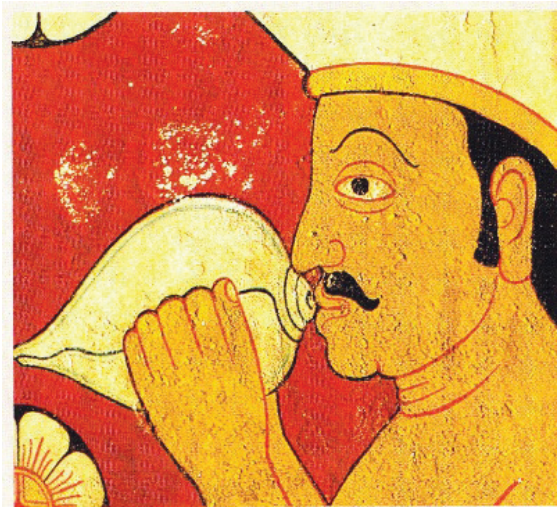
Mainly, four communities live harmoniously in Sri Lanka: the Sinhalese, the Tamils, the Muslims, and the Burghers. The cultural tapestry of this island is rich and diverse, with these communities sharing a deep-rooted connection. Three European nations settled in Sri Lanka since the 16th century. The Portuguese took control over the coastal areas of the island in 1505 CE, and the Dutch in 1638 CE. Finally, the British took full control over the island in 1815 CE until the island became independent in 1948 CE. With the intermingling of Sinhalese and Tamil customs with Western influences, including the embrace of Catholicism and Anglicanism, Western European music integrated itself into the rich tapestry of Sri Lankan culture.

Long before Europeans ever set foot on the island, the Sri Lankans nurtured profound bilateral relationships with their nearest neighbour, India, and a handful of other nations, including China and Rome. Sri Lanka bloomed as a vibrant hub of international trade, where it was customary for Sri Lankan royals to unite in matrimony with princesses hailing from distant empires. Historical wars with various Indian Kings resulted in a fusion of Indo-Lankan musical traditions, leaving an indelible mark within the rich tapestry of local musical traditions.



Sketch of King Ravana's Ravanahatta

The earliest signs of musical instruments in Sri Lanka date back to the time of King Ravana's rule (2554-2517 BCE). According to the tale of Ramayana and the legend of Ravana (which are intertwined with mythology), the King himself has played a small-bowed string instrument called the "Ravanahatta." It is a forgotten Sri Lankan artifact, players of which can be found in some regions of India such as Rajasthan in the modern days. Some historians believe that the *Ravanahatta* is an ancestor of the modern violin.



Painting in the short tunnel entrance to the Temple of the Tooth (Dalada Maligawa) in Kandy.

Decorated conch shell on display in the National Museum of Sri Lanka.

Traditional Wind Instruments

Conch shells are an important part of Sinhalese Buddhist rituals in Sri Lanka. In the Sinhalese culture it is called "Hakgediya." They are mostly played during grand ceremonies and are made from the shell of a large marine gastropod mollusc. Usually, single-note conch shell horn calls are played above the rich sound of polyrhythms played on Sri Lankan drums. It adds to the grandiosity of festivities.[1]

Decorated conch shells were even used in the King's court. They were used as a kind of trumpet in the traditional/ritualistic music which has been somewhat influenced by Indian music.

The *Kombuwa* is another instrument found in Sri Lanka; it looks like a straightened natural horn. Surprisingly, no sound is produced using the instrument and it is only used as a ceremonial mace. *Kompu* originally is a Tamil word which means musical animal horn. In Sinhalese, *Kombuwa* stands for the non-initial letter "E" in the Sinhalese script. The name given to the instrument suggests that it is curved much like the shape of the letter. However, the instruments are much straighter, and curved like an animal's horn.

The *Horanewa* is a reed instrument which is sometimes referred to as the "Temple Clarinet." It has a sound closer to that of the oboe and uses a quadruple reed to produce sound. Traditionally it was made of buffalo horn and brass. The instrument has inherent intonation problems that only a true master can overcome. There are six holes on the body of the instrument that help cover the entire melodic range of the instrument. *Horanewa* is typically used in Buddhist temples and rituals.[2]

Sri Lankan Horanewa player.

...prior to the 1970s, the only horn players in Sri Lanka were in military bands and the Salvation Army band...

Sinhalese Kombuwa.

A Brief History of Horn Playing in Sri Lanka

As explained by the veteran horn player and conductor Manilal Weerakoon, prior to the 1970s, the only horn players in Sri Lanka were in military bands and the Salvation Army band, the formation and training of which is unknown. The Colombo School of Music in Borella had a wind band that included some horn players. All brass players in wind bands, church bands, and the few school bands and orchestras were trained by servicemen. Instruments and accessories were not available for sale in the country and had to be specifically obtained from abroad.

The Symphony Orchestra of Sri Lanka usually drew its players from the Navy Band. Weerakoon was the first non-serviceman to join the orchestra on a regular basis. The Symphony Orchestra had a junior orchestra and there were only two horn players, including Weerakoon. Occasionally, visiting amateur horn players would join if a concert was scheduled during their stay in the country. Several professional horn players, including Barry Tuckwell, have also performed in Sri Lanka.

Horn Players and Methods

Manilal Weerakoon

Several notable Sri Lankan horn players have excelled in the instrument Manilal Weerakoon is widely considered the foremost horn player and teacher in Sri Lanka. He was Principal Horn of the Symphony Orchestra of Sri Lanka, the now defunct Lanka Philharmonic Orchestra, and the Chamber Music Society of Colombo. Reflecting on his formative years, the training he received as a schoolboy in the Chapel Choir helped him immensely to develop his horn playing ability. Moreover, since he was left-handed, the horn had a strong calling to him. Playing a string instrument or another wind instrument was a formidable task. Hence, the horn was *the* right fit. According to Weerakoon, there were no teachers available in Sri Lanka 50 years ago when he started learning the horn, making him a one-of-a-kind, self-taught player. Occasionally he would meet visiting horn players from abroad from whom he would gain valuable insights. He went on to teach many young players, including myself, who took up the horn either as primary or secondary instrument.

Weerakoo's teaching methods were not mechanical or purely theoretical. Although he did not refer to a single handbook as such, he considered *The Art of French Horn Playing* by Philip Farkas a great tool. His golden words of wisdom still ring in my ears: "Always hear the note in your head before you play." He emphasised mastering the fundamentals before attempting complex technique. He would often remind us to "crawl before we walk," meaning we shouldn't rush into difficult material before we fully understood the basics. He also cautioned us about the long-term problems that can arise from learning incorrect techniques, which could require many years to unlearn, if we are fortunate enough to even recognize the mistake.

Weerakoon later became the conductor of the National Youth Orchestra of Sri Lanka (NYO) and was the orchestra and band director at my alma mater, St. Thomas' College. Also known as the "School by the Sea," it was an Anglican Church school for boys in the heart of Mount Lavinia in Sri Lanka. I had the privilege of meeting him every weekend at NYO rehearsals, and on weekdays before and after school during rehearsals in school.

Manilal Weerakoon in rehearsal with the horn section of the Symphony Orchestra of Sri Lanka in 2008.

His approach to teaching was pragmatic. The solo from Rossini's overture to *The Barber of Seville*, the beautiful legato line at the end of Elgar's *Salut d'Amore* for orchestra, and the solo from Bernstein's Symphonic Dances from *West Side Story* – which I was required to play in my formative years in the NYO – bring back beautiful memories, as I learnt subtle techniques that helped me deliver what he expected as a conductor. Being a horn player himself, he was difficult to please. Nevertheless, his character was such that he never scolded or insulted his students, and instead he passed on entertaining, lighthearted comments during rehearsals, and painted a picture we could relate to. As horn player cum conductor, the most important lesson he instilled in his students was, "Music is always the hero and always be loyal to the composer."

Current Trends

Sri Lanka has seen the formation and growth of a few amateur orchestras, and it is fair to say that these orchestras have produced the most capable horn players in Sri Lanka. The tri-forces bands have remained one of the main feeders of horn players for these orchestras. They are not necessarily of high standards but are fairly capable. Only a handful of female horn players have played consistently for one year or more. Horn players are rarely found in school bands due to the lack of knowledge among school band instructors.

The inherent playing difficulties, high cost of purchasing, and the lack of teachers exacerbates the issue. As a result, horns are not readily available for purchase in music stores since the demand is less. Even the instruments found in stores are poor in quality. Day-to-day essentials such as rotor oil and slide grease are not readily available. Moreover, the range of mouthpieces is limited. Players who desire special equipment are left with three options: travelling abroad to purchase, requesting a friend to bring the desired product when traveling to Sri Lanka, or blindly purchasing online.

The National Youth Orchestra (NYO) of Sri Lanka (est. in 1992) is a state-funded program run by the Ministry of Education. The Japanese government donated a plethora of instruments to the NYO on two occasions during the last 30 years including numerous horns. The purpose of the program is to uplift classical music in Sri Lanka by providing the youth of Sri Lanka an opportunity to take up an instrument and learn the art of orchestral performance. This program is especially beneficial to those who cannot afford their own instruments. The orchestra lends instruments so long as the student is a part of the orchestra. The NYO permits its students to join other orchestras as well. Therefore, the program is mutually beneficial to the other orchestras operating in the country.

National Youth Orchestra of Sri Lanka (2022)

There are no professional orchestras in Sri Lanka. The Symphony Orchestra of Sri Lanka (SOSL) is the oldest orchestra in the country but remains an amateur orchestra with a few professional players. Most of its members come from varied backgrounds who engage in performances primarily for the sheer pleasure of it. The Chamber Music Society of Colombo (CMSC) was established many years later and caters to smaller audiences focussing on chamber music. It mostly performs Baroque music as it lacks the range of instruments for a symphony orchestra. The Gustav Mahler Society of Colombo (GMSC) is the latest addition (established in 2018). It is the only Mahler Society in the world, recognized by the International Mahler Foundation, with its own orchestra. This orchestra is considered the maverick among its peers as it aims to establish a professional orchestra in the country.

These orchestras share players in common but have distinct governing bodies. The classical music community in Sri Lanka is small and mostly condensed in Colombo. Classical music in Sri Lanka continues to develop, and the biggest challenge is promulgating classical music by taking it outside the capital to more rural areas.

The Horn section of the Gustav Mahler Orchestra of Colombo (2023)

What the Future Holds

During my school years, many young individuals who initially chose the horn for its prestige often switched to other instruments that offered quicker results. This was frequently driven by pressure from parents or the school to quickly master a song or two on the instrument in order to join the school band or orchestra, or from a personal realization that their chosen instrument was not a good fit. This trend significantly contributed to the lack of a large pool of players in Sri Lanka in the past. However, the landscape has since evolved, with a greater number of young musicians persisting with the horn at least through high school. Some of these individuals even join amateur orchestras, playing crucial roles within these ensembles.

Even though classical music has existed in Sri Lanka for well over six decades, until recently the standards of performance have not improved, and professional attitudes have not changed significantly. With the advent of new contenders in the industry, it is now progressing. However, the industry remains ever so small compared to the island's pop culture.

Given Sri Lanka's unique socio-cultural landscape, any organization, performer, or teacher is likely to encounter numerous challenges. Chief among these is the task of dismantling preconceptions about classical music when introducing this centuries-old art form to local audiences. Indian classical music and local popular music have deeply permeated the media and the consciousness of the general public, which can lead to resistance towards Western classical music. Some individuals may perceive classical music as exclusive to the English-speaking community and incompatible with Sri Lankan culture. As such, it is crucial that classical music is introduced not through force, but in gradual stages, blending its repertoire with local music. The use of fusion music can also serve as an effec-

The A Team Horns Sri Lanka performing at Kuweni the Musical (June, 2023)

tive conduit for familiarizing local audiences with classical music. Their reluctance stems primarily from the lack of awareness of the capabilities of less-common instruments in the local music industry such as the horn. To bridge this gap between classical and popular music, the A Team Horns Sri Lanka was formed.[3]

As a performer and teacher in Sri Lanka who constantly strives for learning, I have made it my mission to popularize the instrument among local audiences. Utilizing mass media can prove effective wherein more people are exposed to horn playing and the instrument becomes commonplace in mainstream media.

Closing Remarks

Horn playing in Sri Lanka continues to develop. It is a slow and steady process – horn players' labour of love. I extend an open invitation to any reader of this article who wishes to lend their support to kindly get in touch with me at vidhurinda@gmsc.lk. Your assistance is deeply appreciated. Thank you for the opportunity to write about horn playing in my small island-home.

Vidhurinda Samaraweera is a co-founder of the Gustav Mahler Society of Colombo and concurrently the Associate Chief Conductor of the Gustav Mahler Orchestra. His first concert experience was with the Thomian Chamber Orchestra (TCO) in 2009 as a recorder player. In 2010, he joined the National Youth Orchestra of Sri Lanka (NYO) at the age of 13 to learn the horn. Since then, he has collaborated with foreign musicians from the United Kingdom, Japan, India, and Germany which shaped his approach to ensemble playing.

[1]Video: Dances of Sri Lanka Blowing of the Conch Shell, https://www.youtube.com/watch?v=3vWAfRf_tgU

[2]Video of the *Horanewa:* https://www.youtube.com/watch?v=2n7aT-0Nia6k

[3]Videos of performances including the A Team Horns Sri Lanka can be viewed at https://www.youtube.com/watch?v=cFfiaNHuyFY and htts://www.youtube.com/watch?v=yENMQEyb-Xk

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

A Team Horns Sri Lanka, Vidhurinda Samaraweera, horn

Completing the Mozart Fragments

by James Nicholas

Scores and sound files to the works referenced in this article can be accessed online at jamesnicholashornmusic.com/the-mozart-project/

The background: An idyllic few days in Bloomington, Indiana, June 1980; the setting was the Indiana University Musical Arts Center, and the event was the International Horn Society's Horn Workshop. Celebrated hornists gave guest lectures, recitals, and master classes. Hornists from the world over converged to meet, learn, and exchange ideas and instruments. Instrument manufacturers set up exhibits; publishers displayed printed music. Hans Pizka generated great interest with the exhibition and distribution of his new book *Das Horn bei Mozart* (*Mozart and the Horn*), containing a wealth of background information and facsimiles of all extant manuscripts of Mozart's horn works, including the three completed concerti in E-flat, the two movements in D major (the Rondo actually an unorchestrated sketch) which are known to us as "No. 1," K.412, and several fragments of horn concerti in various states of incompletion. A recording of reconstructions of some of these by Herman Jeurissen was played in a public presentation, which was attended by the late, venerable Professor Philip Farkas and myself, among others.

Several completions of the Mozart fragments have appeared over the years, notably of the E major Allegro, K.494a.

Several completions of the Mozart fragments have appeared over the years, notably of the E major Allegro, K.494a. Some of these have departed freely from Mozart's style with regard to harmonic language, melodic language, and orchestration. At the suggestion of and with the encouragement of Professor Farkas, who knew of my deep involvement with Mozart studies, I embarked upon my own, endeavoring to adhere as closely as possible to Mozart's style and structures. These were premiered at a memorable concert in March 1981 at Indiana University with Mark Questad as soloist in K.370b+371, and Scott Cornelius in K.494a. K.370b+371 had its public premiere in August 1984 at Callaway Gardens in Atlanta with Rebecca Root, principal horn of the Rochester Philharmonic, as soloist; K.494a was premiered in March 1985 at Lincoln Center with Jerome Ashby, associate principal of the New York Philharmonic, as soloist; both were under the baton of Victoria Bond.

Pangs of Conscience

Although I strove to make these completions sound as close to Mozart as possible, with the passage of time I felt that even I had been a little too bold in some aspects, incorporating too great a number of advanced features that Mozart might have used, but not in such concentration. Ultimately, in 1994 I decided that they had to be rewritten in a more conservative, less speculative way, eliminating my own preferences and "fingerprints" as much as possible. Thus, the development section which I had originally composed for K.370b was eliminated (see "The State of the Fragments," below); that of K.494a was rewritten to be shorter and much simpler. The discovery, in 1990, of 60 bars which had been missing from the Rondeau K.371 necessitated a complete demolition and rebuilding. With a greater understanding of the capabilities and limitations of the natural horn gained from my long association with my friend Richard Seraphinoff, I also made substantial changes to the solo part of K.494a.

An Unforgettable Experience

Upon the acquisition by the Pierpont Morgan Library of the missing pages of the Rondeau, I requested and was granted permission to examine the manuscript in the fall of 1994. I asked if the curator would be kind enough to prepare a microfilm for me, but was told "Oh, just put it on the Xerox machine." "Really? Are you sure?" "Yes, just go ahead and photocopy it."

So Mozart's manuscript went on the photocopier. On the same occasion, I was presented with what has survived of the manuscript of the concerto K.495, and was shown a cozy reading room with an upholstered armchair where I could examine it. The colored inks (red, blue, and green), although still visible, were somewhat faded after the passage of more than two centuries; but the ink had crystallized in such a way that under the lamp, every page seemed covered with gold glitter. Turning the pages of the Rondo, I marveled that although thousands of musicians and music lovers worldwide knew that tune (including myself at the age of 14), I was face-to-face with the moment of first conception, when no one knew that tune – except its author.

The State of the Fragments

Allegro in E-flat, K.370b

Shortly after Mozart moved to Vienna in March of 1781, he sketched a horn concerto in E-flat major, possibly for Ignaz Leutgeb or for the Viennese low-horn player Jacob Eisen.[1] This is Mozart's first known attempt to write a concerto for the horn, and the writing for the solo instrument is considerably less idiomatic than it is in the Quintet (K.407) or the "Second" Horn Concerto (K.417, now known to be the first), both of which date from 1783, two years later.

The opening Allegro movement is not widely known, and until recently it had been difficult to gain access to the several fragments which form this almost complete first movement. In 1856, on the occasion of the 100th anniversary of Mozart's birth, his son Carl separated the various sheets on which this movement was sketched, in some cases even cutting them up into halves or quarters, and distributed them to friends and acquaintances, Most of these have survived, but are housed in no fewer than six different collections as widely distributed as Prague and Seattle.[2]

I was face-to-face with the moment of first conception, when no one knew that tune – except its author.

When assembled, they present a typically Mozartian sketch, with the melodic lines (first violin in the tutti, otherwise solo horn) complete throughout, and some sporadic indications of the bass lines and inner parts. There are two gaps of roughly eight bars each in the recapitulation, owing to the removal of half and quarter-pages; the sketch ends with the soloist's final trill at the end of the recapitulation. Since the final tutti is missing, it is not known whether a pause for a cadenza was intended. Rather unusually, there appears to be no development section, though the possibility that one was planned cannot be entirely ruled out. There is a smooth connection between the descending violin runs in the tutti following the solo exposition (bar 76, end of one page) and the beginning of the retransition passage to the recapitulation (beginning of another page); however, see the commentary on K.371, below. I have chosen not to insert a development section, as the greatly expanded recapitulation balances the two expositions satisfactorily.

Rondeau, K.371

The sporadically orchestrated Rondeau, K.371, long known to hornists as the Concert Rondo, probably represents the final movement of K.370b, as it is similar in terms of handwriting and score layout. The version which is known by most hornists was not orchestrated by Mozart; the instrumentation may have been completed by the music publisher Henri Hinrichsen (1868-1942), who owned the manuscript – or most of it – at one time. The sketch was considered complete, comprising 219 bars on sixteen pages of score; it was even published in this form in the appendix of the *Neue Mozart-Ausgabe* (1987). However, in 1990 four additional pages (i.e., one "bifolium," a single, long oblong sheet of paper folded in half) containing sixty bars of music were auctioned through Sotheby's by a private collector, identified as Mozart's work by Alan Tyson, and reunited with the rest of the manuscript in the Pierpont Morgan Library in New York. This brings the total number of bars to 279, and in fact the number "279" is written to the right of the double bar at the end of the movement.[3] The restoration of the missing sixty bars reveals a typical sonata-rondo structure, in which the first episode modulates to the dominant and is later recapitulated in the tonic. The gap created by the removal of these four pages appears not to have aroused any suspicions in times past; by odd coincidence, there is a plausible, if not completely convincing, transition between bar 26 (the last bar on page 2 of the manuscript) and bar 87 (the first bar of what was formerly believed to be page 3).

Strangely, although the concerto K.370b+371 was never completed, two of its themes were to achieve immortality in some of Mozart's most famous works. Bars 5 and 6 of K.370b surfaced again in the first scene of *Don Giovanni* (K.527, 1787), in which Leporello complains that he is tired of the servant's life and wishes to play the gentleman. The infectious little motif first heard in measures 7 to 9 of K.371 is developed at great length in Act 2 of *Le Nozze di Figaro* (K.492, 1786), as Susanna is discovered hiding in the closet instead of Cherubino, to the stupefaction of both the Count and the Countess.

Allegro in E major, K.494

For devotees of Mozart's horn music, a most tantalizing mystery is the question of who or what induced Mozart to begin a grandly proportioned horn concerto in the key of E major. This was an unusual key for Mozart to have chosen; his only completed multi-movement work in E major is the Piano Trio K.542 (1788). The concerto was evidently conceived on the same large scale as the later Viennese piano concerti and the Clarinet Concerto K.622 (1791), to judge from the opening tutti of sixty-five bars; in Mozart's later concerti, this tutti generally comprises between eighteen and twenty-two percent of the length of the first movement. According to Alan Tyson's analysis of the type of paper used,[4] this sketch dates from the summer or autumn of 1785, and in many respects the work calls to mind several familiar piano concerti from the same period. The second theme resembles that of the A major (No. 23, K.488); the pervasive contrapuntal textures call to mind the brilliant compositional display in the opening of the C major (No. 25, K.503), and the triadic "sunrise" opening as well as the jarring textural and tonal interruptions relate this work to the B-flat major (No. 27, K.595). This last piano concerto was completed in early 1791, but was sketched some five years earlier, nearly remaining an unfinished fragment as well owing to the downturn in Mozart's activities as a piano soloist. A peculiar feature of this E major sketch is the extended passage in tremolando eighth notes (bars 54 and following); Mozart became quite fond of this texture in later works; e.g., the B-flat major Piano Concerto, K.595, *Die Zauberflöte* (*The Magic Flute*), K.620, the Clarinet Concerto, K.622, and the unfinished Horn Concerto No. 1 in D major, K.412, now known on the basis of paper studies to have been written in 1791.[5]

The manuscript consists of ninety-one bars, of which the first eighty-one are almost completely orchestrated. As bar 91 coincides with the end of a page, it is certainly plausible that the sketch of the solo part continued on an additional sheet. However, no further pages were known even by the time Mozart's widow Constanze and the publisher Johann Anton André began sorting and cataloguing Mozart's manuscripts early in the first decade of the nineteenth century. Ignaz Leutgeb, the dedicatee of all three completed horn concerti and of the Horn Quintet, claimed to have had no knowledge of the existence of this piece.[6]

What Would Mozart Do?

Decisions, decisions. The orchestration of the fragment K.370b was not that challenging. Mozart himself was considerate enough to provide the first violin and bass lines for both the opening tutti and the orchestral passage following the end of the solo exposition, as well as all the parts in the short contrapuntal passage in bars 21-28. The accompaniment patterns suggested themselves through long familiarity with other Mozart concerti and chamber music; Alberti basses or block chords in repeated eighth notes where the solo part was melodic, and some syncopation where greater liveliness seemed desirable, as in passagework containing more rapid notes.

The apparent lack of a development (or *Durchführung*) section was somewhat surprising for the first movement of a concerto; however, Mozart does employ just this sort of "short sonata" or "sonatina" form elsewhere; e.g., in opera overtures. Perhaps he recognized the need to keep a horn concerto relatively small-scale in consideration of the soloist's endurance; a principle he consistently retained with each of the three completed horn concerti in E-flat for Ignaz Leutgeb. As mentioned, it was necessary to reconstruct two gaps of roughly eight bars each in the recapitulation which had been created by the removal of some half and quarter-pages; however, this was not a great challenge, as one of them contained a portion of the second subject which was fully intact in the exposition; the other was fairly easy to reconstruct by analogy with the closing portion of the exposition and the tail end of a short passage in arpeggiated triplets.

The final tutti is missing. I chose to include a pause for a cadenza; this was relatively simple. At the close of the recapitulation, I began with the obvious: the tutti with bars 11-20 of the orchestral introduction (by analogy with the orchestral passage at the close of the solo exposition), then prepared the I 6/4 chord. After the trill, I again followed the obvious path, ending with the last six bars of the opening tutti.

The orchestration of the Rondeau, K.371 was in its way both simple and challenging. The discovery, in 1990, of 60 additional bars of music necessitated a complete rewriting of my original 1980 version, and a change in conception of the piece in both structure and in the style of accompaniment. The soloist's opening statement and the following tutti were completely orchestrated by Mozart, so there was no hurdle to clear at the beginning. At bar 26, the newly-discovered 60 bars needed to be inserted (it was quite clear that these four pages were the continuation of the episode which began with the upbeat to bar 25). Mozart's accompaniment for the first 15 bars or so of the first episode is strangely static: long, sustained block chords. At bar 69 and following, the bass line consists of continual triads in slurred quarter notes. I chose to provide a little more interest and motion in the form of some embroidery in sixteenth notes in the first violin part; perhaps too elaborate for a work of this genre and period, but the kind of thing one would most definitely find, for exam-

ple, in *Le Nozze di Figaro*, dating from five years later. In livelier solo passages containing sixteenth notes, the more usual style of accompaniment with repeated eighth notes seemed fitting.

The orchestration of the Rondeau, K.371 was in its way both simple and challenging.

The completion of the fragment in E major, K.494a was a far greater challenge in almost every aspect. Every Mozart horn concerto is a treasure, but the E major fragment, with its sublime, exalted character, is on yet another level. I constantly strove to maintain that elevated character throughout. The length of the opening tutti (65 bars) implies a first movement of anywhere from 300 to 360 bars, taking Mozart's mature piano concerti and the Clarinet Concerto as models. Mozart provided all of the basic thematic material as well as all of the elements of the later orchestral passages; these were almost completely orchestrated, so in that respect, little speculative work was required.

Unusually, the solo part modulates to the dominant quickly (in only 15 bars). To keep to the implied proportions of the movement, a fairly extensive solo exposition needed to be constructed. Following the examples of the piano concerti K.467, K.482, K.595, and the Clarinet Concerto, I composed a brief diversion to a minor key; in this case, a plaintive operatic-style theme in the parallel key of B minor, modulating briefly to its relative major of D, and then back to B minor, finally to the dominant of B minor via Mozart's favored device of an Italian 6th chord. This allowed for a natural-sounding transition to the second theme in B major. To extend the solo exposition properly in preparing the closing group, I confess that I consciously stole a motif which Mozart used in two C-major works: the Quartet, K.465 and the piano concerto, K.503. I thought I would disguise it by displacing it so that the bar line occurred one beat later. To my great embarrassment, I realized years later that the same motif, in the form in which I had displaced it, occurs in the first movement of the Horn Quintet, K.407; a work which I had played several times, but many years before. This was my only intentional theft; at least we can say that those two or three bars are authentic Mozart! To quote a phrase attributed to Igor Stravinsky, "A good composer borrows – but a great one steals!"

After the cadential trill, following Mozart's standard practice, I used the latter portion of the opening tutti (bars 44ff, beginning with the triumphant contrapuntal display), and of course transposed to the dominant key. I opted for a longer version of this orchestral passage in order to give the horn soloist a few seconds more to rest, and also to maintain the implied large-scale proportions of the movement. The "development," or more properly *Durchführung* (only in the piano concerti K.503 and K.595 does Mozart really develop themes and motifs), is rather operatic. I began by composing a sort of "Countess aria" of eight bars; the first four bars go through a brief series of modulations, followed by an episode in which brusque orchestral interruptions in the signature tremolando eighth notes are interrupted by the horn's pleas for calm (See K.595 and K.622 for similar passages). The darkness of E minor eventually clears, subsides, and shifts to E major; a brief preparation in the dominant and a short chromatic scale leads to the recapitulation.

To give the hornist some additional respite, I inserted a chunk of the opening tutti (bars 16-23) after the soloist's initial restatement of the opening theme, a procedure Mozart employed in the piano concerti K.482 and K.488, as well as in the "Fourth" horn concerto K.495 (now known to be the second). The minor key episode follows, and this time the second subject is preceded by the exquisite transition which appeared in the opening tutti (bars 24-32); again, see K.482 for a precedent. The remainder of the recapitulation parallels the exposition closely. After the cadential trill, the orchestra again enters with the contrapuntal passage from the opening tutti (bars 44ff); I composed a brief motivic preparation for the I 6/4 chord and pause for a cadenza, and this is followed by the final tutti in tremolando eighth notes. As this movement would be inevitably performed as a stand-alone piece, I added a little flourish at the end (à la K.447, 482, and 495) to give it a little stronger feeling of finality.

It goes without saying that no one can be Mozart, and it is a humbling experience to try, through considerable thought, decision-making, and labor, to even *attempt* to imitate what came naturally to him. However, it is my hope that these completions are as close in style as possible to what he might have composed, and that they might bring enjoyment to hornists by making what *is* authentic accessible for performance.

Chronology and Dating of the Four Horn Concertos

Based on paper studies, our understanding of the dates of composition has changed in the cases of K.412 and K.447. The "Second" concerto, K.417 (1783), is actually the first Mozart completed. The "Fourth," K.495 (1786) is the second. The "Third," K.447, is in fact the third. The only reason it was assigned a relatively low Köchel number is because Mozart had failed to enter it in the catalogue of his works which he began to compile in 1784. Handwriting and paper analysis linking it to *Don Giovanni*, K.527, suggest that its date of composition is 1787 or possibly later; its proper Köchel listing should therefore be in the 500 range. Georges de Saint-Foix, in *Les Concertos pour le cor de Mozart* (1929)[7], had already come to the conclusion that the concerto could not have been written prior to 1788 or 1789, owing to the internal evidence (the dramatic content and extremely sophisticated, daring modulations in the development of the first movement, as well as the unusual orchestration featuring clarinets and bassoons instead of the usual oboes and horns). The concerto which has been traditionally known as the "First," K.412, is in fact the fourth – or would have been, if Mozart had lived to orchestrate the Rondo and compose a central movement for it. The sketch for the Rondo, and probably the complete first movement, date from March 1791 or later; the Köchel number of the completed work would therefore have fallen in the 600 range. The Rondo commonly performed today was composed by Mozart's student Franz Süssmayr in 1792 and makes use only of the Rondo theme; the episodes are of Süssmayr's own invention.

Scores, orchestral parts, and horn & piano sets of the completed Mozart fragments K.370b+371 and K.494a are available through Birdalone Music: www.birdalone.com

James Nicholas (b. 1957) received his doctorate and two master's degrees in music from Indiana University, where his cello instructors were Éva Czakó-Janzer, János Starker, and Helga Winold, and where he also pursued the study of the languages, cultures, and history of Central and Eastern Europe. He is particularly interested in historical performance styles, and has collaborated with many of the foremost authorities in early music performance today. A composer and editor, he has published several original works for the natural horn as well as articles on historic performance styles, scholarly editions of Baroque and Early Classical music for strings, and reconstructions of two unfinished Mozart horn concerti. A translator of French, German, Czech, Slovak, and Hungarian, he combined his musical and linguistic experience in coaching the Cleveland Orchestra Chorus in Old Church Slavonic for its millennium performance of Leoš Janáček's Glagolitic Mass. *Recently, he has created the first English-language setting of the traditional music of the Divine Liturgy of the Armenian Apostolic Church.*

[1]Eisen was more probably the intended recipient, as Mozart did not feature the rapid scales in the instrument's higher register which were Leutgeb's specialty, but did exploit the low range in bars 128-129 and 140 of 370b, as well as writing a low C in the bass clef in the last bar of K.371. In addition, Leutgeb claimed to have had no knowledge of this sketch after Mozart's death.

[2]Staatsbibliothek, Berlin; Národní muzeum, Prague; Internationale Stiftung Mozarteum, Salzburg; Museum Carolino Augusteum, Salzburg; Bibliothèque nationale, Paris; and a private collection, Seattle.

[3]The first page of this discovery bears a comment at the top in the handwriting of Georg von Nissen, Constanze Mozart's second husband. It reads "Ich glaube, dieses ist ein Bruchstück eines Horn Concerts" (I believe that this is a fragment of a horn concerto." Underneath this, in smaller handwriting, we see the response "Allerdings! – A." (Absolutely! – A.) in the handwriting of Johann Anton André, the first publisher of many of Mozart's works. Nissen made his customary annotation in the upper right: "Von Mozart und seiner Handschrift" ("By Mozart and in his handwriting"). This is significant as it indicates that the four pages comprising bars 27-86 became separated from the remainder of the manuscript very early on.

[4]See remark on p. xvi in the foreword to: *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke,* (Kassel: Bärenreiter, 1987), Serie V, Werkgruppe 14, Band 5: Hornkonzerte.

[5]Alan Tyson, "Mozart's D-major Horn Concerto: Questions of Date and of Authenticity," *Study in Musical Sources and Style: Essays in Honor of Jan LaRue,* ed. Edward H. Roesner and Eugene K. Wolf, (Madison: A-R Editions, 1987).

[6]*Mozart: Briefe und Aufzeichnungen,* ed. Wilhelm A. Bauer and Otto Erich Deutsch, (Kassel: Internationale Siftung Mozarteum Salzburg, 1962/63), Vol. IV, p. 358 (no. 1299).

[7]Georges de Saint-Foix, "Les Concertos pour le cor de Mozart," in Revue de Musicologie 10 (Paris, November 1929), p. 243.

The Importance of the Horn in Dust, a Concerto for Brass Quintet and Wind Ensemble by Jennifer Jolley

by Ashley Killam

I arrived in late 2018 to start a faculty position at the Texas Tech University School of Music in the West Texas city of Lubbock. Finally, after a thrilling and exhausting first year, I felt like I had my bearings and was ready to explore at least some of the ten ecoregions and 268,597 square miles that compose the state. Unfortunately, however, a highly infectious, novel respiratory virus had different plans, and Zoom classes, remote work, and long periods of isolation defined my remaining years in Texas.

As a result, my time in Texas was unique. Mostly, we know a place through people and shared events. And while I met many extraordinary people in Texas, I came to know it best through landscape, climate, and history. Texas, for me, was long drives where you begin to believe that high plains are so flat you can start to see the curvature of the Earth. But take a trip southwest, and the rolling prairies and verdant grasslands will overwhelm you. I could wake up to a brief, intense rain shower with massive hail, get caught in a dust storm at noon, and then hide from the scorching sun until a beautiful temperate night. I came to know Texas through its ambient and tactile qualities. Texas is extreme in that way, in every way. It's immense and intimate, precarious, and nurturing, vital and violent all at once. – Jennifer Jolley

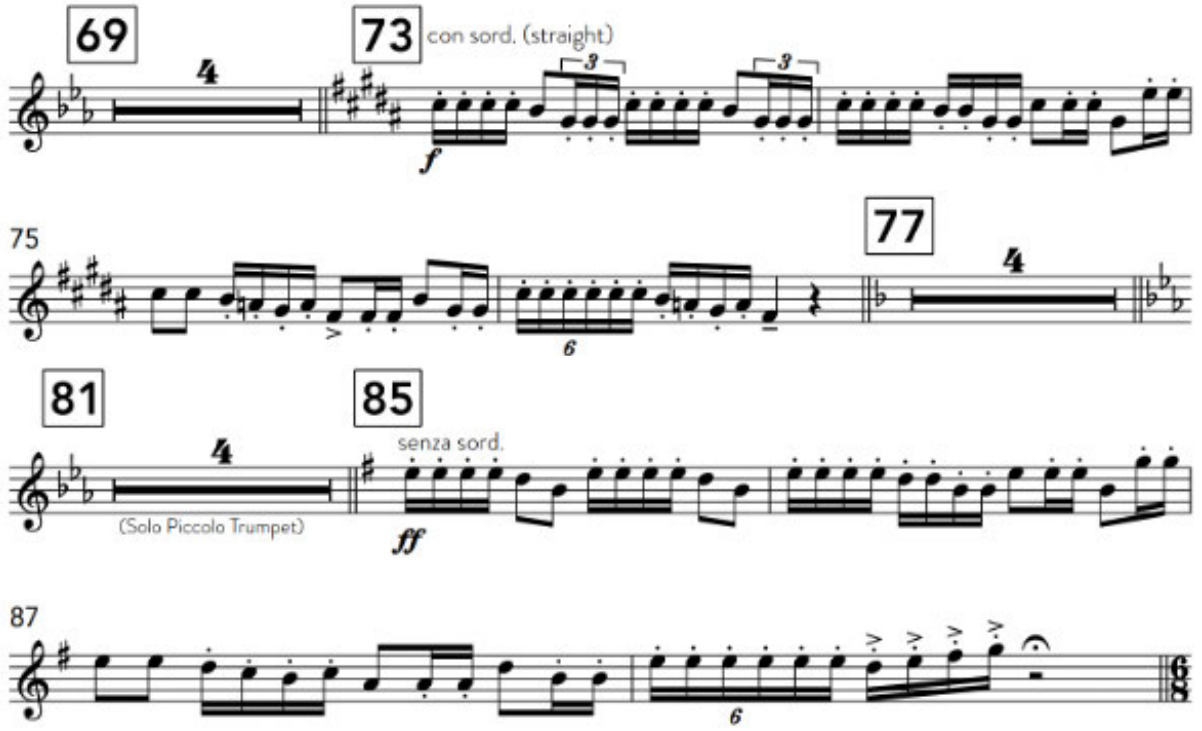
This quote is from the composer's notes for *Dust,* a new work for brass quintet and wind ensemble, by Jennifer Jolley. As a musician whose mission centers around inclusive programming and building connections with composers, I was immediately drawn to the complexity of the backstory and captivated after digging into the piece itself. *Dust* successfully executes the balance of soloists, brass quintet, and wind ensemble in ways that allow individuals and sections to shine. *Dust* is a great piece for building diversity into ensemble programming.

Jolley uses each of the solo brass in unique ways, showcasing both the technical and lyrical potential of each instrument. This article examines the solo horn part and how the solo line blends with both the brass quintet and the wind ensemble as a whole.[1]

Jolley's favorite part about writing for horn is its versatility, with her favorite techniques being stopped and echo horn. *Dust* begins with a muted solo in mm. 1, as seen in Example 1, starting the work with a unique color. The horn passes this solo melody to muted trombone for a few bars, before continuing with a duet at mm. 9 (00:17). This duet continues back and forth with two muted trumpets.

Dust is split into three distinct sections: *Hoppin, Cantabile,* and *Furious.* Jolley's music creates complexity through the building and stacking of voices. In *Hoppin*, the melody first heard in the horn evolves throughout the ensemble rhythmically, dynamically, and tonally. This building continues from the beginning until mm. 88. Crisp tonguing and accurate articulation will help the soloists cut through and line up all voices rhythmically. All parts have passages like the one shown in Example 2 (02:27), where staccato, accent, and tenuto are clearly marked. Jolley's writing is always purposeful, and following the instructions in the parts will make for the most successful performance.

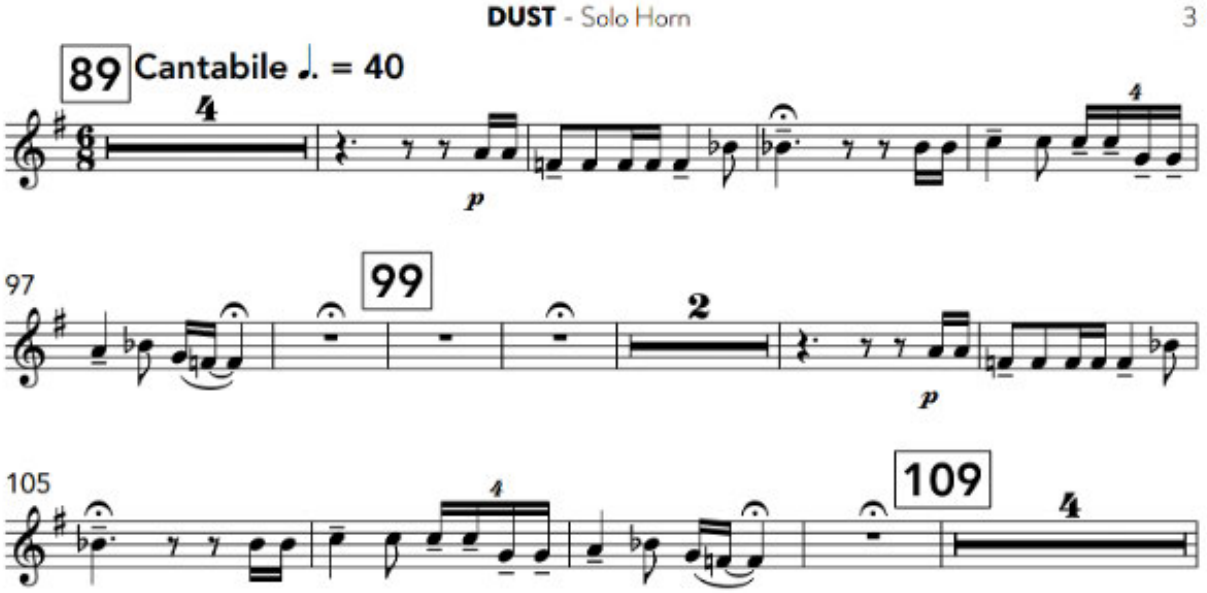
Example 1. Dust, Solo horn, mm. 1-16.



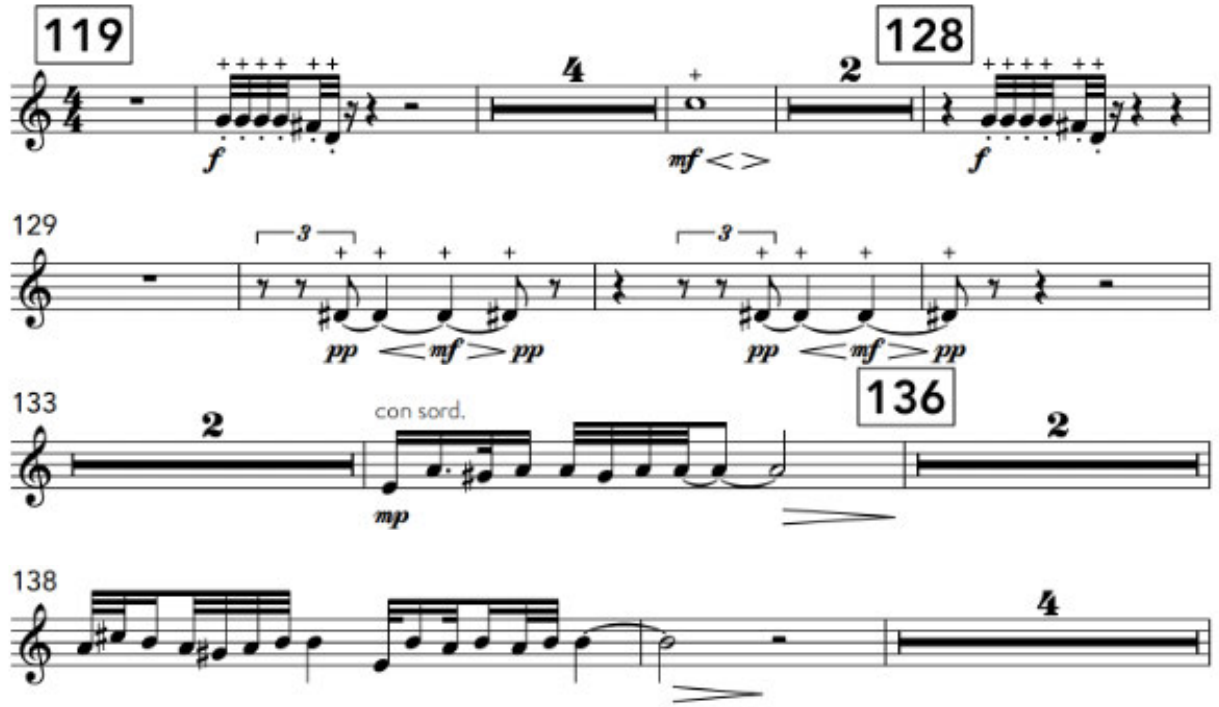
Example 2. Dust, Solo horn, mm. 73-88.

The end of this section is a relay, where the original four-measure theme is passed around to various members of the quintet and accompanying wind ensemble. Listening across the ensemble is important. In measure 73, the solo horn, trombone, and trumpets pick up this melody from the oboe, clarinet, trumpet, and horn parts, before passing the melody back to the high woodwinds and trumpets. In sections like this where the horn and other members of the quintet are muted, Jolley considers the overall balance, writing a much softer dynamic or fewer instruments in the ensemble.

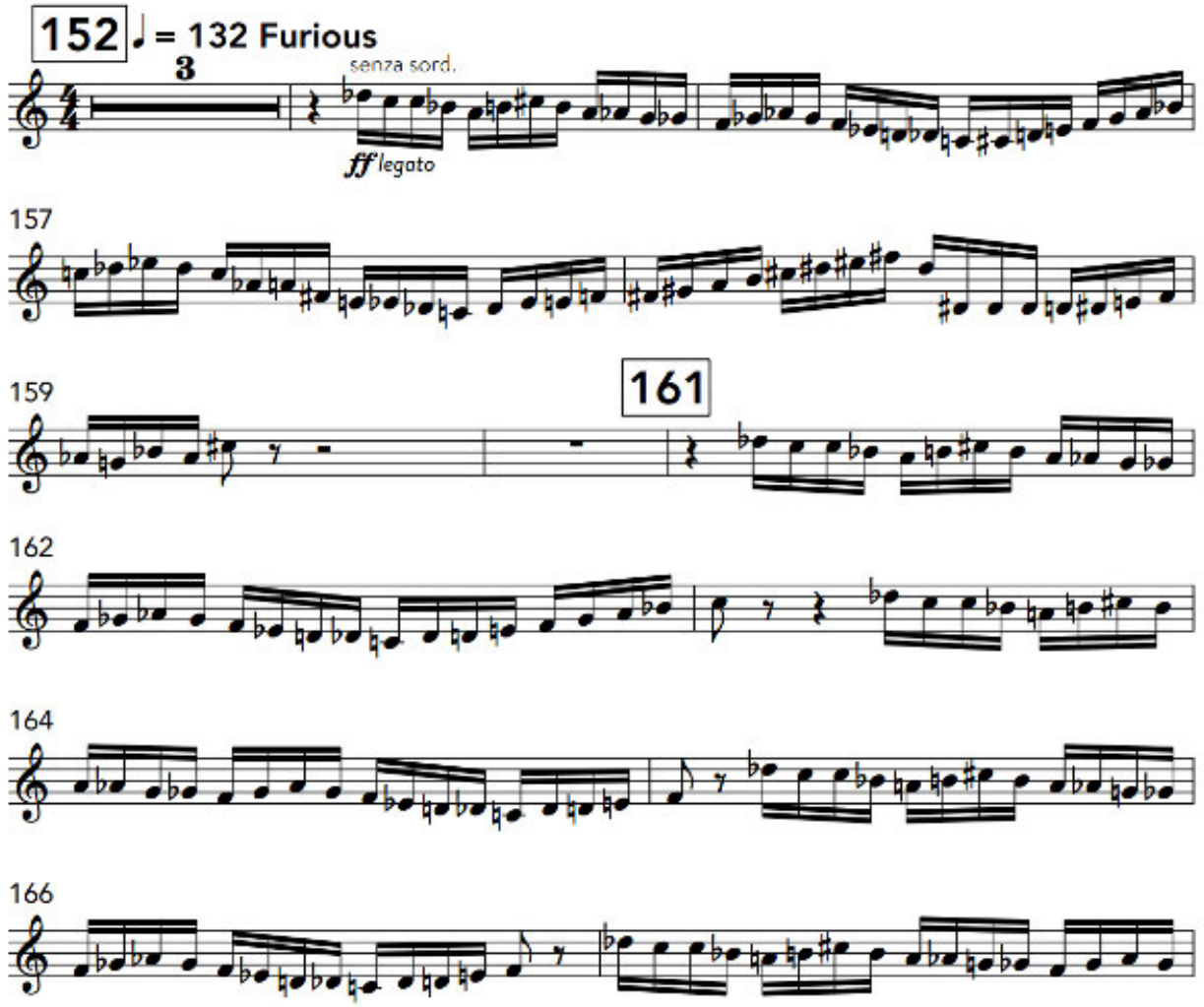
The *Cantabile* section begins in measure 89 (03:01) with the second trumpet. Listeners can hear the influence of the cowboy tune, *The Old Chisholm Trail*.[2] Following the trumpet solo, the rest of the quintet joins in, as seen in Example 3. Jolley has said that her inspiration in this work was the creation of a *oneness,* within the quintet and between the quintet and wind ensemble, rather than the whole piece feeling like two separate entities. This middle section requires that oneness, where the balance and blend match each time the melody is handed off to a new voice.



Example 3. Dust, Solo horn, mm. 89-109.



Example 4. Dust, Solo horn, mm. 119-139



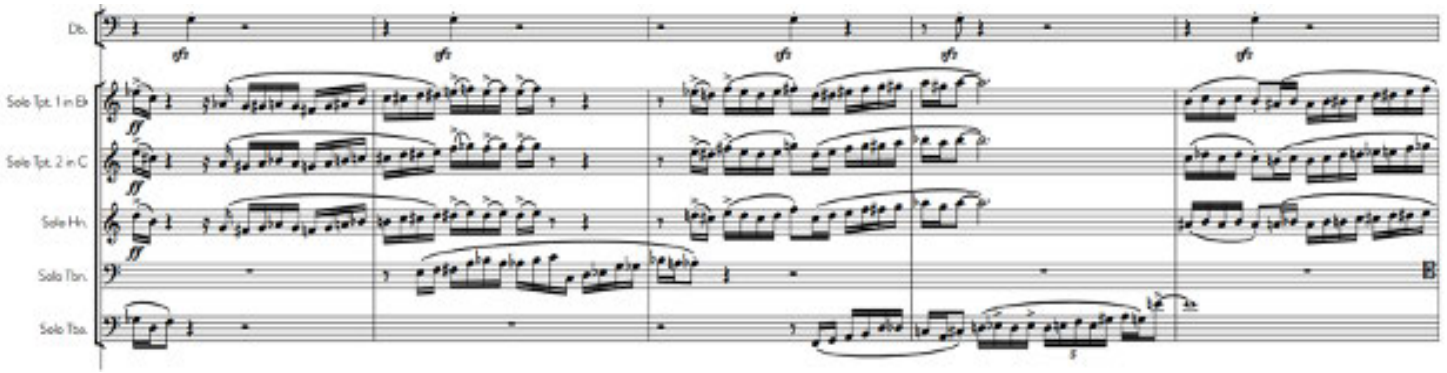
Example 5. Dust, Solo horn, mm. 152-167.

The first half of this section requires the first trumpet, horn, and tuba to play a supporting role with little rest. The horn turns from a supporting role to providing textures that break up the sustained notes beginning at measure 119 (05:26), giving the impression of dust clouds or tumbleweed rolling across the land (Example 4).

Jolley calls for stopped horn in mm. 119-132, muted horn from mm. 135-139, and more stopped horn at mm. 147. These effects create a new color and point of interest as the section develops. At the same time, the horn and trombone provide short bursts of texture, the first and second trumpets contrast this with different mutes and long runs of sextuplets.

The final section, *Furious*, begins at mm. 152 (07:58). While the previous two sections have opportunities for rest, the final section has longer stretches with fewer breaks. *Furious* opens with a tuba solo playing legato sixteenth notes, which is joined by the trombone at mm. 154, horn at mm. 155, and trumpets beginning in mm. 158. The solo passages are all similar to the solo horn part shown in Example 5. These lines have a lot of repetition, and memorization might make for an easier performance.

The brass quintet parts in mm. 152-189 sit atop the full ensemble, whose accompaniment shifts in instrumentation, with a focus on blend and balance in soft, expansive chords. At mm. 190 (09:11), the snare drum and wind ensemble take over the motor, creating a constant drive of sixteenth notes, interrupted by solo players and sections with short, distinct attacks. After a brief break, the solo parts pick up the runs beginning at mm. 210 (09:50), while the ensemble shifts into precise attacks. In Example 6, the horn and trumpets are aligned, while the trombone and tuba runs are offset to provide contrast.



Example 6, Dust, score excerpt, mm. 210-214.

The soloists and ensemble continue to trade off short attacks and slurred runs, building in energy until the end, varying individualism with unison hits. Accuracy and attention to detail are key throughout this piece. A clear understanding of individual parts, section parts, and the score as a whole, is required to successfully perform this work. Without accuracy, the final section could sound cacophonous, losing power and impact. As the final notes in the brass quintet sound, *Dust* leaves a lasting impression on performers and audiences.

Throughout, the horn plays an important role, both as a soloist and ensemble voice. *Dust* showcases the range of the instrument, as seen not only in the tessitura, but in how the player is used as a soloist and chamber musician, and the colors and techniques explored.

In *Dust*, Jolley created a work that serves as a bridge between professional and collegiate players. A performance of *Dust* offers a unique chance to strengthen the connection between studios, providing students with the opportunity to perform alongside department faculty and/or professional brass quintets.

[1]A recording of *Dust* is available at https://www.youtube.com/watch?v=Sz14jbzq2KI, performed on October 8, 2023, by the Western Michigan University Wind Symphony and the Western Brass Quintet. Specific clips from the horn part are featured in the article and timestamps reference this recording.

[2]https://open.spotify.com/track/6vfwzPwbtWZHS1UlZ2oPcg

Jennifer Jolley (b. 1981) is a composer, conductor, and professor. Her work is founded on the belief that the pleasures and excesses of music have the unique potential to engage political and provocative subjects. Addressing topics such as climate change, #MeToo, feminist history, and the abuses of the Putin regime, Jolley writes pieces that are both enjoyable and meaningful. Her works have been performed by ensembles worldwide and she has been commissioned by the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and others.

Ashley Killam (she/her) is an entrepreneur, non-profit director, freelancer, trumpet player, advocate, and researcher. She is the founder of AK Artist Management, Associate Director of Diversify the Stand, and has a mission to create a more inclusive artistic space. A champion for creating change within musical programming, Killam launched an open-source resource for trumpet music by marginalized composers. Since 2019, she has given over 200 presentations, covering topics ranging from building a library of inclusive repertoire to starting a non-profit, commissioning music, and creating a non-traditional career path.

Tips from a Pro

Positivity

by Margaret Tung

My pro tip is to be the positivity you wish to see. In the music profession, so much of our work is based on reputation and how well we work with others. No matter the musical engagement, I always make it a point to check my ego at the door and be a source of positive energy for everyone around me. In addition to being a friendly face by smiling and saying hello, I try to have meaningful conversations. I find that these moments of connection have a lasting impact on professional relationships, networking, and your career at large. I consciously give my undivided attention to the person I am talking to and look them in the eye to make them feel like they are the only person in that room. It is the worst feeling to talk with someone when they are constantly looking around like there are more important places for them to be. See what you can do to make a positive connection, no matter how brief; it can be meaningful and pay dividends in your career. Be incredibly kind. Be humble. Be generous. Have an open mind. In my own experiences, I tend to find more happiness and fulfillment in life when I carry myself in this manner. Being a great positive colleague can translate into more work, a new job, or tenure at an institution. Be the positivity you wish to see in whatever you do!

Margaret Tung is Associate Professor of Horn at the University of Cincinnati College-Conservatory of Music and a member of the IHS Advisory Council.

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MILITARY MATTERS

Erika Loke, Column Editor

An Interview with SSgt Jose D. Toranzo

Staff Sergeant Jose D. Toranzo was selected to become the next Assistant Director of "The President's Own" United States Marine Band in May 2023, assuming his official duties in the spring of 2024. He enlisted in the Marine Corps in 2014 and served in the Parris Island Marine Band, 1st Division Marine Band, and as the Horn Instructor at the Naval School of Music (NAVSOM). He has also performed with professional orchestras including the Virginia, Richmond, and Williamsburg Symphonies, and the North Charleston Pops. During his time off, you can find him cooking, reading, and walking his Beagle, Stevie.

Erika Loke (EL): Thanks for taking the time out of your day to meet up! Where are you in your workday right now?
Jose Toranzo (JT): We had a fabulous rehearsal preparing for our Sousa Season Opener under the baton of our new director, Lieutenant Colonel Ryan Nowlin. After that I spoke with some folks about upcoming projects, attended a couple of meetings, and resumed study on a few scores for our concert season. Later this evening, I'm heading to George Mason University for some degree work.

EL: I'm curious, what is the Sousa Season Opener?
JT: It is the name of the first concert performance of the year, which kicks off our concert season. Our year is divided into Spring, Summer, and Fall concert seasons. Summer is especially exciting because we perform on the steps of the US Capitol almost weekly, the weather is much warmer, and the band is showcased during the Friday Evening Parades at Marine Barracks Washington. These parades have been around for over 60 years and display the musical and ceremonial components of the Barracks, which was established in 1801. Fun fact: the Marine Band was established by an Act of Congress in 1798, so we are even older than the Marine Barracks, also known as the "Oldest Post of the Corps." The band is America's oldest continuously active professional musical organization!

EL: I feel like everyone in the public I meet in DC has been to those "8th and I parades" and loves them! How does The Commandant's Own fit into the event? I know that the band exists and they have a unique status, but otherwise, I don't know much about them.
JT: Although we have separate missions, both musical units participate in the Friday Evening parades and join together on the march at the end of the "Sound Off" sequence – a pretty cool sight! The musicians of "The Commandant's Own," The United States Drum and Bugle Corps, play on bugles, mellophones, and "contras," while the Marine Band musicians play on sousaphones, trombones, euphoniums, trumpets, cornets, horns, piccolos, and clarinets.

EL: That's so interesting! I didn't realize the Commandant's Own band hired mellophone players. I was wondering if you could talk about your tenure as the Horn Instructor at the Navy School of Music (NAVSOM). I'm not sure many civilian musicians are aware that the US Armed Forces operate a music school.
JT: The Naval School of Music is one of a kind. Following basic training, or "boot camp," military musicians of the Navy and Marine Corps attend to learn the basics of being a military musician through a wide range of ensembles and musical training. When students arrive, they take an incoming assessment, as well as theory and ear training diagnostics to better assess their educational needs. While attending, they receive lessons and classes from the best instructors the Navy and Marine Corps fleet music programs have to offer. They also play in many types of fleet-relevant ensembles such as wind ensemble, ceremonial band, chamber ensembles, popular music groups, and drill band.

EL: What were the things you emphasized as an instructor?
JT: A unique challenge at NAVSOM is tailoring curriculum to a wide range of experiences and ages. The school receives talented and eager high school graduates who perhaps never had a private lesson, experienced professional musicians with DMAs, and everything in between! I tailored my instruction to what each student needed with particular focus on three things: first, was the importance of keeping an open mind. In military bands, we play under many dif-

ferent conditions, from outdoor performances and ceremonies to prestigious concert halls. Secondly, I focused on attention to detail. The small things that seem tedious during a practice session have a much bigger impact on playing than some students fully realize. The last thing I was deliberate about was reminding the students of why they chose the music profession.

EL: What made you decide to become a Marine musician?
JT: As a very young musician, I stumbled upon the Marine Band on YouTube. They had a series of Sousa's most beloved marches, which are also part of a Marine Band exhibit at the National Museum of the Marine Corps in Triangle, VA. That was my first exposure to military music and I was hooked! I loved all of the audio recordings and videos, and I dreamed of one day getting to wear the uniform! My senior year of high school I decided to become a professional musician, but due to financial hardship, going to college right away was off the table. One of my high school band friends had been talking to Marine Corps recruiters about the Marine Corps Fleet Bands as part of the Musician Enlistment Option Program (MEOP), so I decided to audition too. It was probably the best decision I've ever made! As an immigrant, being a military musician has given me the opportunity to express my gratitude for the opportunity to live in this country, and it allows me to be part of something much bigger than myself.

EL: How old were you when you moved to the U.S.?
JT: My family immigrated to the United States from Holguin, Cuba when I was 8 years old. We were sponsored by church missionaries, and none of us spoke a word of English when we arrived. Learning the language at school was tough, while at the same time trying to understand all the other material. A couple years later we settled in Miami where I lived from third grade until I enlisted in the Marines, shortly after graduating high school. My mom and my sister still live in Florida, and my younger brother followed in my footsteps by also joining the Marines. He's a HIMARS [rocket launcher] operator based out of Camp Pendleton, California.

EL: Where have you been assigned during your career?
JT: After graduating basic training and completing my initial musical training at the school of music, I was stationed with the Parris Island Marine Band at the Recruit Depot in South Carolina.

EL: Did you request that assignment or was it picked for you?
JT: Musicians in the fleet can provide assignment preferences; however, sometimes the needs of the Corps take priority, meaning you may not receive your preferred location because a band other than your preference needs you right away. I did request the Parris Island Marine Band since it was the closest duty station to home. Joining the Marines was my first time living away from my family, so it was nice to be close to home. Following that assignment, I returned to NAVSOM for the Unit Leader Course and afterwards moved to the 1st Marine Division Band in Camp Pendleton. After that, I was selected to serve as the horn instructor at NAVSOM. During my tenure as faculty, a unique opportunity presented itself – "The President's Own" United States Marine Band hosted auditions for the Assistant Director position. I was offered the position and now humbly serve in Washington DC.

EL: Now that you are a full-time conductor, how do you balance that with your horn playing? I find it can be an uphill battle to fit enough practice time into days when I don't have playing obligations and there's other work I need to do.
JT: I do my best to fit in some fundamental work every day – although it can be challenging. Long tones, high/low playing, and articulations. I am working on my keyboard skills and use the horn as often as I can for score study. I'll play through melodies transposed (or sometimes as written) to get a creative spark since the horn remains my musical voice. It's easy to get caught up in routines and lose sight of why we chose our instrument. A good reminder for me is to play something enjoyable, something that keeps me in love with the horn, and that has never failed me.

EL: I agree. It's so important to remember being a teenager who was inspired by the incredible music that our instrument can produce! Where else do you find inspiration?
JT: I still pinch myself every day to make sure that this is real life. I get inspiration from the Marines I am around every day. They are some of the most talented, hardworking, and inspiring musicians in the world. Before joining "The President's Own," I would sometimes drive hours to catch a concert and get to meet these musical heroes. Being officially a part of this organization always felt so distant yet so close at the same time. It's incredible to absorb everything I can from my colleagues, from their musical skills to their tireless perseverance. Just yesterday, despite the largest snowfall in years and federal offices closed due to the weather, we had a drummer and a bugler supporting a funeral at Arlington National Cemetery!

And it's a huge honor to be part of a long musical history and to watch history as it unfolds! Lt. Col. Nowlin says, "We play with someone who played with someone who played with someone who played in Sousa's band." Sousa was the 17th Director of the Marine Band, and he really helped to shape the organization into what it is today. We perform frequently at the White House, and it's really cool to watch the musicians in their element on what might seem like "just another day at the office."

EL: I was at the Midwest Band Conference for the first time in December, and it was a reminder for me of the importance of all the service bands, but especially "The President's Own" US Marine Band, in the life of the American band community. I could really see it from the prestige of the events, like the retirement ceremony for Colonel Jason Fettig [previous Director], to the way the band directors would talk with each other about your band!

JT: The world is changing and we need to constantly adapt what we do as a musical organization. We are part of a very important musical tradition, and it's essential – and our duty – to connect with the American public and keep history alive.

EL: Would you mind talking a little about your upcoming commissioning?

JT: In the US, military instrumentalists start as enlisted service members and rise to the officer/director ranks, if that is the path they choose. When I commission this spring, I'll be stepping into something much larger than myself. It's not about the individual, a title, or anything of that sort, it's about service to others, and respect for the profession. When I have found success, it is all thanks to the success of everyone I encounter, and I genuinely hope for the success of other people as though it were my own.

I'm excited to have my official conducting debut in April. I chose Alfred Reed's *El Camino Real* for this occasion. It's a great feature for our incredible horn section and the melodies speak to my cultural heritage.

EL: What advice would you give to your eighteen-year-old self?

JT: To be more kind to myself. As horn players, or really any musician, we can get too much in our own heads. Allow yourself to make mistakes without being a harsh critic. The horn is a particularly humbling instrument, and making mistakes is part of the process. I hope I can inspire people like me by showing others that it's possible to achieve a dream by staying true to yourself and always accepting a challenge!

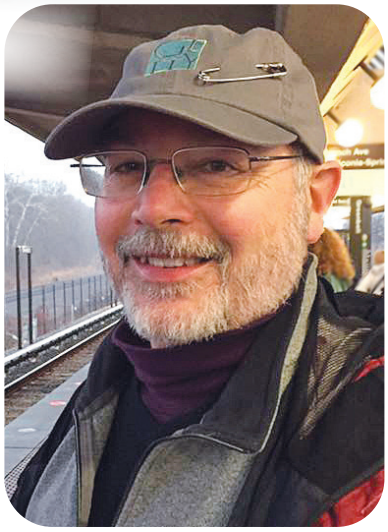
MU1 Erika Loke is the Horn Section Leader of the US Naval Academy Band.

COR Values

Ellie Jenkins, Column Editor

WaveFront Music and Dave Weiner

Many of us in the horn community have known Dave Weiner for years. As the owner of Brass Arts Unlimited, he's been a regular at IHS events since 1999. In 2020, he relocated and opened a new venture, WaveFront Music, a small publishing house that now represents over 75 composers. With a goal that none of their publications ever go out of print, Weiner and his business partner, Jon Cresci, strive to produce the highest quality publications and to energetically represent the concerns of their composers. Dave Weiner took time to talk to me in February 2024, just before heading to the University of Georgia for the Southeast Horn Workshop.



Ellie Jenkins (EJ): We last spoke for *The Horn Call* during the height of the pandemic. Shortly after that you closed Brass Arts Unlimited and started WaveFront Music. You also relocated during that time, from Maryland to Florida. Is that correct?

Dave Weiner (DW): Yes, we moved in the middle of the pandemic, in 2020. The move had been in the works for quite a while. We'd decided on the St. Augustine area, for a lot of reasons, and we started the moving process before the beginning of the pandemic. We were essentially *in medias res* when the pandemic hit, and it changed the way everything happened for us. I packed up my whole shop, all my supplies and materials, put them into pods and moved everything down here, but with the pandemic going on I had to really think about whether and when I might be able to reopen. "If I ever get reopened, will I be able to build a clientele? How long is that going to take; how much money am I going lay out to get going again?"

The uncertainty was too much for me. I decided to sell the shop tools and supplies and to concentrate on publishing. I had been doing printing and distribution for R.M. Williams [owned by Michelle Stebleton], and we had a gentleman's agreement that I would eventually buy her catalog. When I decided to sell off the shop, I asked Michelle to accelerate that. I created WaveFront, and rolled R. M. Williams into it, along with the publications I already had with Brass Arts. I have a business partner, Jon Cresci, a trumpet player. He helps me with the licensing issues, along with some other things.

EJ: What was the original impetus for you to start publishing through Brass Arts?

DW: That was intended to be something to do when I couldn't stand at the repair bench anymore, a semi-retirement. I just accelerated that, and 2021 was the first year of WaveFront. We've grown steadily since we opened. I didn't know what to anticipate when we started in the middle of a pandemic, but I'd say that WaveFront has continued the growth that Brass Arts publications had been seeing. I have a pile of projects that I'm working on.

EJ: Are you doing the engraving?

DW: Yes, and no. When I take in the engraving from composers, I do a lot of editorial work, but I try to keep a light hand. Editing usually consists of things like watching for collisions, looking at spacing, and page turns. Almost everything we do is chamber music, so I worry about page turns a lot. Now that people are using tablets rather than paper, it's becoming less of an issue, but I still worry about it. We create print editions as well as electronic, and I always edit for the print edition first. The downloadable edition is an extension of the editorial work for the printed edition. We try to make things as legible as possible. My goal is to have an edition that a musician who is trained to the level of the music that's being written can just look at it and play it – it's unambiguous. That's the goal. The closer we can get to that goal, the better. It takes time, because it's a handmade product. We use the computer to do it and make it repeatable, but a lot goes into it before you have a PDF file.

EJ: Are you selling mostly digital downloads?

DW: That's an important business question for us. The percentage of music that we sell as digital downloads has increased over the years. Now, if you took our dealer sales out of the total [WaveFront Music publications are also sold through J.W. Pepper, Houghton Horns, Pope Horns, Ken Stanton, June Emerson Music, Hickey's Music Center, and a number of other music sellers] and the physical copies that we sell at shows, it's close to two digital sales for every print copy. Most of our overseas sales are digital. We're pushing to move everything into digital download format that isn't already digital. That's going to be a lot of 2024 for us, getting the last remaining bit of the R. M. Williams catalog and the Brass Arts catalog into PDF format to have them available for download.

EJ: Those who aren't reading off tablets with forScore are opting for the digital download rather than a print edition, because they just don't want to wait.
DW: Exactly, that's another thing. It's the instant economy. But it does present business problems for us that we must overcome. You're always going to have issues with copyright. People generally know that they're not supposed to photocopy something and pass it around, but with a PDF edition it's so much easier for things to get shared without purchase.

I have one protection that I insist on, and it's why we use Content Shelf as our shopping cart. They watermark the bottom of the page with the purchaser's identifying information. If you've purchased a downloaded edition from us, it should have your information on it. If you have a copy without that, it's an illegal copy. I hope I don't ever have to, but I wouldn't hesitate to enforce it, simply because we sign contracts with our composers, and we have an obligation to that composer to manage the copyrights. We have the responsibility to control the copies that are out there and make sure that people who have copies have legally purchased those.

EJ: You've been emphatic about that for years; I've seen you remind people about the importance of this on the Horn People group on Facebook, for example.
DW: Yes, and it's often young people. I don't know that it's their fault that they don't know about this. But at some point along the way, somebody has to tell them that what they're doing is not right. It's stealing. You're stealing from somebody. The argument is often, "It's so expensive!" You'll have a completely different perspective in 5, 10, 20 years when you're writing the music and someone else is stealing from you. The other reason I say "young people" is that advanced high school and college students are the bulk of our market, who are buying music for their recitals.

EJ: Are there difficulties that have surprised you, as you've been getting WaveFront up and running?
DW: The biggest difficulty we have, believe it or not, is going to workshops profitably. Our business model is profitable; we have it set up so that we won't lose money. That doesn't mean we make gobs of money, but the only time we really do lose money is at workshops. We just can't sell enough music at workshops to cover the travel and lodging costs. If you're selling horns, you just have to sell one or two and you can cover your costs. With a piece of sheet music, after you've paid for the physical copy, and paid the composer their royalties, there's not a lot left. Percentage wise, it's on par with a horn, but it's a much smaller amount to begin with.

EJ: And speaking for myself, one of the big reasons to go to workshops or shows is to be able to thumb through music and really look at some stuff, right?
DW: I like to bring as much of the catalog as I can. Not dozens of copies, but I want to represent every title that I reasonably can at a show because I want to represent the composers and their work.

EJ: What do you view as the driving mission of WaveFront Music?
DW: Our mission is, as I've alluded to before, to exploit composers' works as best we can. That's using the best definition of the word exploit. Most composers have other jobs, so they're not expecting to make money, or not much, from their compositions, but we have an obligation to them, and I have an obligation to myself to make this profitable for both of us. We're here to exploit their works and to produce the best possible edition of their work that we can.

EJ: How did you originally get started with Brass Arts Unlimited?
DW: Back in the day, I wasn't sure if I wanted to be in music or in math. I chose math as a career mainly because I saw how talented the conservatory students were. I didn't think I would ever reach that level. I was not a horn player. I was a tuba player, and then as a career I did pension actuarial work for well over 20 years, until pensions became a dying industry because employers realized that they were expensive.

On a personal level, I started getting interested in brass repair because I got interested in playing again. I had a trombone that I lent out, and it was dented when I got it back. I took it to Bill Kendall, who was I believe second horn in Baltimore at the time, but he also had his own repair shop and was a colleague of Walt Lawson, both musically and in terms of brass instrument construction. I asked Bill how he was going to get the dent out. I honestly thought that there were going to be steampunk machines that stretched the metal and did all kinds of stuff. But he just pulled a hand burnisher off the wall, which is a polished steel tool. He swiped it across the dent, and the dent disappeared, and I was thunder struck. That was it. I said, "I have to do this!"

I still had my pension job, but I started doing repair on weekends at a shop in town called Brass Arts Unlimited, starting to build my repair chops. Then I found out that my pension job was going away at the end of the year; the company was literally moving out of state. At that time, we knew we weren't going to move out of state to follow a lousy pension job. We had little kids and my wife had a great job in internal medicine practice. At almost the same time, the owner of Brass Arts Unlimited said to me, "I'm tired of being in business, do you want to buy the shop?" So, I bought Brass Arts on August 14, 1998.

My first IHS workshop was 1999 at the University of Georgia. I had no idea what I was doing. I only knew people in the mid-Atlantic area. I went down there and tried to do the best I could. That's where I met Ethel Merker. I met a lot of people at that IHS.

At that workshop, we auctioned off some of Barry Tuck-

well's horns. He had played his final solo performance with the Baltimore Symphony in 1997. After a couple of years, he decided that he wanted to sell his horns and asked his friend Walt Lawson, "What should I do? Should I advertise them in the *International Musician* or what?" Walter told him, "Someone of your stature should not sell his own horns. You should go see Brass Arts Unlimited. They're the horn shop around here." Tuckwell was living in Hagerstown, Maryland, which wasn't that far from where we were in Baltimore, so one day Tuckwell walked into the shop and brought a bunch of horns that he wanted to sell.

EJ: I'm trying to imagine Barry Tuckwell just showing up and hauling all these horns in under his arms.
DW: It was hysterical. He comes in with his arms like this [raises arms, holding invisible horn cases]. He lays them out on the floor, and then he did this thing that apparently he does with a lot of people: he held his horn out to me. What he would do is he would have his other hand underneath, and as he was handing it to you, all you're doing is focusing on that horn, and then he'd let go of it – and catch it down below. It was heartstopping! He had an enormous laugh at that. Apparently, I gave him the appropriate reaction. He was very gracious and nice to me after that.

We sold one or two horns outright to people who knew him, but we sold three or four at auction in Athens, Georgia after that IHS workshop. It was a small auction, but we had people on the phone, and we sold his horns, including his final performance horn, which was a Holton Tuckwell model. We also sold his H180 which had a Lawson leadpipe. He made forty recordings on that horn. He gave me discographies with each horn of all the recordings he'd made with that instrument, and signed each discography. We had provenance, and that helped with the auction. That was my introduction to IHS! It cemented my love of hanging out with the horn community. I like to do shows. It's a lot of work, but I like to do them and get to meet and hang out with people.

EJ: You're the founder of Horn People on Facebook, which at over 20,000 members is the largest social media group for horn players in the world. How did that come about?
DW: Over time, going to all the conventions, I got to know an awful lot of horn players. We used to have listservs for discussions via email, and after Facebook became a thing, I broached the question of starting a group there, but that didn't go anywhere. When the Horn People group started it was pure accident, because I'd just set it up to divide my horn friends from my other friends and family. When I started the group, it was meant to be a subset of my own Facebook friends. I named it Horn People, and started adding people to it. And suddenly, my screen started exploding; other people were adding people into the group. Within about 24 hours, what had started out to be four or five dozen of my friends went to over 400 people!

I was getting ready to say sorry, everybody, it's a mistake, and just delete the group. But people started sending me personal messages saying, "This is great. Thank you for doing this. This is exactly what we needed," and on and on. I thought, well, let's see where this goes. It just grew and grew and grew naturally; people knew people, and they added others.

EJ: I know there have been some ups and downs over the years, but it's a great thing, and it's become a great reference at this point. For example, if I want to know something about a particular player or a particular piece, I can go and put a search into that group, and perhaps get information from some of the great players in the world about whatever I'm looking for.
DW: That's another thing: some prominent horn players in the group participate and are giving their time freely. I look at all the really helpful, useful, encouraging stuff that people like Bob Ward, Roger Kaza, Gail Williams, and Thomas Jöstlein have contributed. I know I'm leaving people out, but there are some excellent musicians who have shared a lot of their own time and knowledge and expertise.

With social media, there are always going to be issues of some people saying whatever they want, forgetting that it's a huge group and includes all kinds of different people. We've had to show some people the door over the years, but it's always been because of behavior. The admins simply will not sacrifice the entire group for the satisfaction of a few individuals who feel strongly about something. The current admins are managing the group well. After over eleven years of working on it, I stepped back from that about a year and a half ago, so a group of three admins makes the rules now.

EJ: What have I not asked you about that you would like people to know about WaveFront music or anything else?
DW: That it's really a two-man operation, Jon Cresci and me, in conjunction with our 75-plus composers. Some publishers rightfully deserve to be put in the pantheon of publishing houses, but we're not there. We're a niche market publisher; most of our music is horn or horn-related. We don't always get everything right, but we try our best. If somebody finds something in an edition that's not right, or if they want to see something different, I encourage them to contact us; let us know so it can be addressed. We want WaveFront as a catalog to continue to serve the composers in the music community, and that works when people work with us. That means giving us feedback, if you feel we need it. And, in the bigger picture, if you see a need in the horn community for something that doesn't exist, then you should do something about it. Get involved.

For more information about WaveFront Music, its composers, and a complete listing of their works, and to order, visit the website at wavefrontmusic.com.

Teacher Talk

Michelle Stebleton, Column Editor

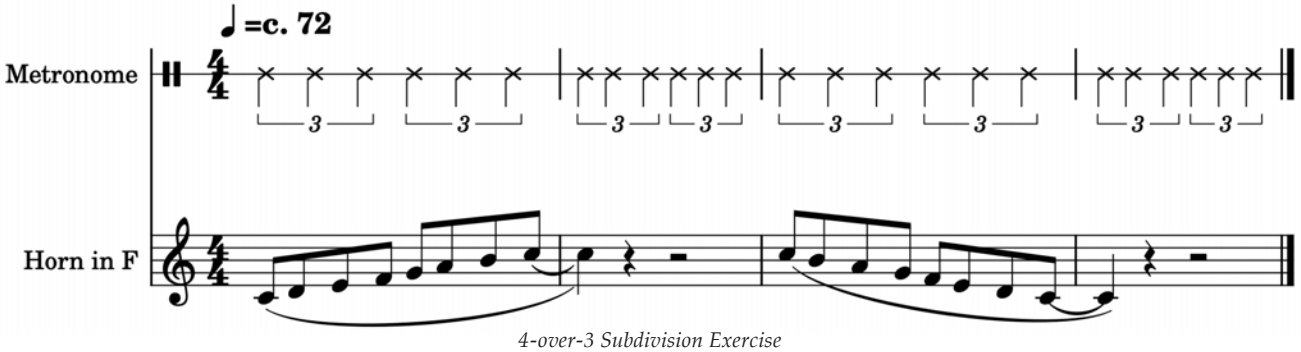
Rhythm Fixes Melody: Use Your Metronome to Find the Music Between the Notes Part 2: The Joins Make the Flow That Gets to One

by James F. Wilson

Now that I am playing "between the notes," how do I know if it's a phrase? The simple answer is that, if the music has a sense of being in one, then yes, it is a phrase.

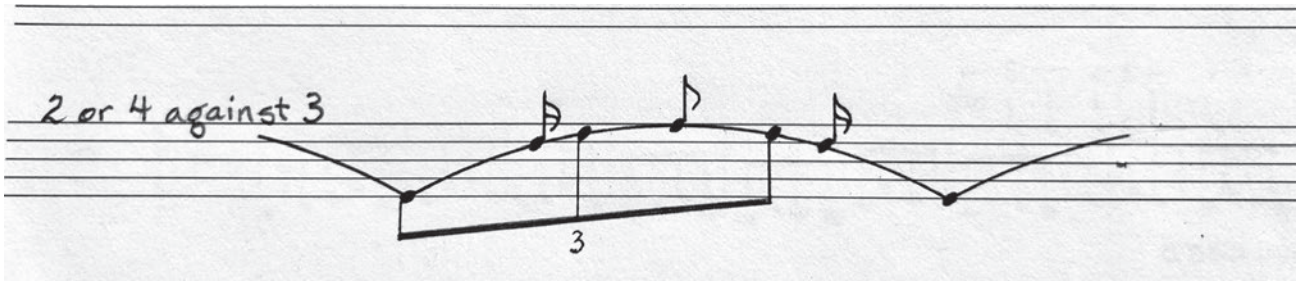
In Part 1 (see the October 2023 issue of *The Horn Call*), we explored treating the metronome as a musical partner to establish steady time. We called this Groove Level 1. This engagement with the click allows us to hear the steady flow of time clearly, and evenness allows us to care for the manner and timing of the exchanges between the notes, which is where we make the music. The quality of the exchanges is what an audience will find interesting or compelling – or not. The next exercise is a quantum step into 4-over-3 subdivision, a Groove Level 2. It can be your best tool for learning to practice the music between the notes.

Whereas the Part 1 exercises established an even Tick-Tock in the room, this exercise is about finding the flow of time to and through the next One (the next downbeat).



4-over-3 Subdivision Exercise

In grade school math, the Common Denominator of 4 and 3 is 12, so the composite rhythm must be accurate to 12. Because we now have 12 rollers supporting our conveyor belt rather than 6, the ride will be smoother.

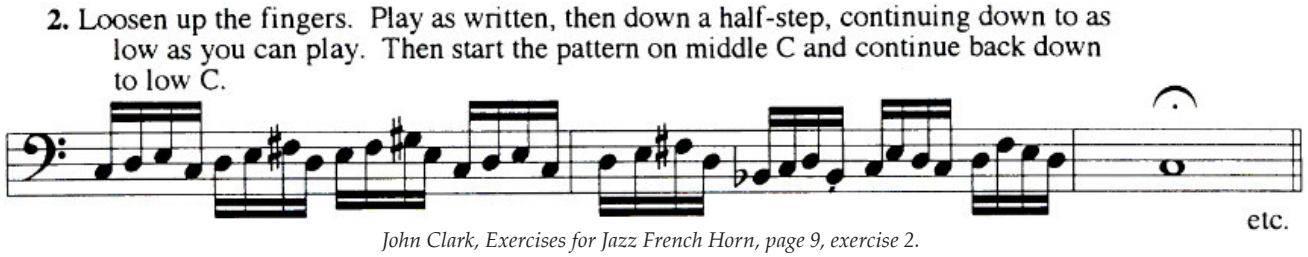


Composite Rhythm of 4-over-3

In geometry, a point is an infinitely small point on a line; in this case, the exact notated timing of the event through time, in motion. Working to learn 4 over 3 is not merely a metronome party trick. You will find many instances of 16th notes over triplets in our standard repertoire – Brandenburg Concerto 1, Beethoven Symphonies and the Horn Sonata, Brahms First and Second Symphony solos, Bruckner, Mahler, Strauss, etc. – and the clear math of it should be understood (by you and your audience) precisely.

At a summer orchestra camp I attended, the piano soloist for the Beethoven Emperor Concerto admonished the orchestra always to count the triplets over the 16ths, to make them even, and strict, yet flowing (like Beethoven!).

Years later, I came across John Clark's *Exercises for Jazz French Horn* (published by Hidden Meaning Music). On page one he has the Herbert Clarke Second Study in a whole-tone scale, beginning on low C.



John Clark, Exercises for Jazz French Horn, page 9, exercise 2.

It took a second to wrap my ear around it, and a few more tries to get it down, but it was fun. Then moving on from the written notes, I was quickly out of my depth to figure out what notes came next, especially because the metronome on the other side of the room was ticking faster than my brain could figure out what finger to put down. I decided to stop and adopt the age-old "play steady in the tempo where you can play steady, no matter how slow the easy stuff will feel." For me that was slow, slower, and slower still, but at a certain point I lined up 4 over 3 with the click, and the Gates of Heaven were flung wide open. I was amazed to find what this evenness could do for practicing music making.

Give yourself time to understand all that's going on. Some players have a strong default to only be able to hear the metronome as a downbeat. Start without the horn. Start slowly enough to be aware of all 12 subdivisions. Slow, slower, and slower still! It's about learning something new, and you get a million chances. Keep gaining incrementally more understanding and command, and the work will become steadily more fun. Have fun tinkering, but also dig deep!

The tied-over downbeat and the rest have a purpose, to challenge you to keep your energy and attention engaged. Be aware of all 12 subdivisions and play an exact metrical release of the tied-over quarter note into a metrical rest on beat 2. Be sure to keep counting all the way through the rest, so that you can start at the top in motion. Take care to make a metrical release of the final note into the rest (or rather, make a metrical start to silence after playing).

Try speaking aloud broadly "Ooone, twwoo, threee, foouur/ Ooone, twwoo, threee, foouur/ Ooone." Try conducting a four pattern (Floor, Wall, Wall, Ceiling) as you are speaking, moving physically forward towards the next One. Or conduct a three pattern (Floor, Wall, Ceiling) with the click while you speak the broad four. This is eurythmics. Do not try to conduct while you play this on the horn, for obvious reasons!

Work up to precision from Tick-Tock Basics, and quick-and-dirty estimates. Here the first note must sound simultaneously with the downbeat click. The second note has to sound before the second click. The third note is in-between clicks. The fourth note must occur after the third click. One real world application of this technique is a quick fix for dotted-eighth-sixteenth rhythms – that sixteenth note *must* come after a third triplet click.

When you are comfortable enough to begin to play the exercise on the horn, as you work to find an evenness across these notes and registers, you will likely find yourself confronted with paradoxes. For instance, you will find that you must (1) stre-e-etch the notes out in order to fill all 12 subdivisions, and you must (2) "Go! Go! Go!" to get to the next One. Or that you have to count subdivisions like mad in order to create a smooth sense of flow toward One. Or that you work hard in your brain and imagination to make your body feel easy.

I can listen to the underlying metronome 3-click groove during the rest, and am aware of that grounding beat, regardless of my horn rhythm. I can lay my even sound and rhythm on top of the steady flow of click. You should find that the quality and brilliance of your sound improves as you spin the sound evenly across four-note events to and through that next downbeat, and have connection into the next four-note event.

Keep in mind for this exercise, to keep your practice task clear:

- **Objective Reference**: did you start in motion and play evenly across the notes and align exactly with, to, and through the metronome downbeats? What percentage toward perfection (in this regard) did you achieve? Was the proper form actually presented?
- **Subjective Reference**: Did it feel like it was in One? Was it satisfying to your heart? If your grandmother were there, would she be comfortable listening, happy to just enjoy your music?
- **Wholistic Reference**: Does this expression satisfyingly represent your sense of the beautiful?

Essential concerns for any and every phrase are:

- **The Rule of Progression**: The time and energy must always continue forward. Any note or connection not in the arch shape stops the flow, the phrase must necessarily restart, and the larger shape cannot happen. If we preserve the Rule, the phrase takes on a sense of One. Note, however, that nuance is independent of the phrase arch; e.g., you can make a diminuendo without slowing the motion of the phrase or altering the larger phrase profile.

- **Ease of Production:** One way to get to smoothness was presented to me by a violin teacher. Many young beginning violinists don't yet have the fine motor control to avoid a crunch of the bow on the string as they change direction from up-bow to down-bow. Often, then, they will attempt some work-around motion of the bow (she called it "ballet") to minimize the unwanted sound, which introduces extra work and inefficiencies to the technique.

  Her answer was for the player to make a resonant sound that vibrates across the exchange, which is what you hear in all great string players. This is a quality of great wind playing, too. It is a "between the notes" thing.

  In order to get in the flow, thinking more forward and more horizontally toward that next One, the production can't feel heavy and centered in the body, but has to coalesce and develop up and out in front of the face, above the horn and into the corners of the room. The high harmonics of the sound must be lifted and kept buoyant with steady, easy air into a focused embouchure.
- **Intrinsic Motion Forward**: Creating a sense (for the audience!) of lift (like a balloon ride) or gravity (like a ski run) in the phrase that always moves forward through time. I often turn the music stand away from me so that the toboggan run of the notes becomes a 3-D map of the journey through time.
- **Intrinsic Expression Outwards**: Creating a sense for yourself that you are in command of the room, your energy and your focus; that your sound and the time are all flowing out and up and away from you and your horn, into the corners of the room.

  Listen for "Body Work-iness" in the sound that brings it down out of the corners. That's energy that will keep your audience from being comfortable listening!
- **Interchangeability**: if you are even and everything is in motion, you should be able to leave any number of notes out of the line and still preserve the proper shape for the ones you play. Then, trading a melodic line across the rest with the metronome should make it possible to play with a partner and be seamless.

Other goals and ideals for this exercise are:

- **Placidness**: Like a smoothly flowing river or the constant pull of gravity, a sense of ease comes from steady time.
- **Sinuousness**: like being on a pool float in gentle swells at the beach, up and down, but no peaks, no landings, no angles. Comes from steady and even production.
- **Threshold of Capacity**: be aware of your limits of understanding and command. Slow and steady wins the race. Get everything else solid and in place before seeking rapidity.
- **Gaining Authority**: Within your threshold of capacity, learn whatever skill thoroughly and keep it in your back pocket. Perfect Practice Makes Perfect Permanent.
- **Joy in the Pursuit of Perfection**: I personally find this work endlessly fascinating. "Send me in, Coach! I wanna try it again!"
- **Focus**: working toward one musical thought free of distraction, from the moment of deciding to pick up the horn and express **your own** sense of the beautiful with these notes, through to a pro finish as you bring your horn down.

Here are a few analogies from other disciplines: Commercial pilots are taught, "Your flight is complete when you are in the terminal restroom." The top professional golfers have much the same equipment and skill set; the one who is best able to keep focus over the four-day tournament is likely this week's winner.

The Upward Spiral

What I find for myself and my students is that, when the metronome is set off the beat to 4 over 3 and we are finally steady and comfortable in that groove, all of the thousand aspects of production and musical intent are interrelated. Everything affects everything, and our focused attention more and more creates an upward spiral of positive effect.

If we focus on the flow of time, the flow of air is easier, so there's less body tension, which buoys the sound up, so we hear and focus more on the brilliance of the sound in the room, which keeps us thinking forward and up and out, which encourages us to sing through note exchanges, which builds the musical lines, which creates satisfying sequences that want to keep spilling out into the future, which keeps us focused on the flow of time.

James Wilson is principal horn of the Houston Ballet Orchestra and a member of the Santa Fe Opera Orchestra. Previously, he was principal horn of The Florida Orchestra (Tampa Bay) and acting associate principal horn of the Utah Symphony. He attended the Interlochen Arts Academy and earned a BM from Northwestern University and an MM from Rice University's Shepherd School of Music.

Unlucky Chops: Eliminating the Stigma Behind Performance Injuries

by Nicholas Fife

A stigma surrounds performance injuries. We need to eliminate this stigma for everyone who experiences a performance injury. Like many stories, this one has a moral, but morals come at the end of the tale. In this article I discuss my story, common performance injuries, preventative measures, and putting your health first.

My Story

Through overuse and an allergy to metal, my horn playing career has been sidetracked by a micro muscle tear in my upper lip. Getting to the diagnosis was a long journey.

I started DMA studies at the University of Texas at Austin in 2015. In my second semester I bit off more than I could chew: I performed with the university wind ensemble, symphony orchestra, opera orchestra, horn choir, Poulenc sextet, Brahms horn trio, the Victoria Symphony Orchestra, and the Laredo Philharmonic. My jaw and facial muscles were perpetually exhausted from rehearsing and performing. At the end of the day, I did not have any chops left for a decent practice session, which meant I had to get up early for any kind of productive routine.

At the end of the day, I did not have any chops left for a decent practice session...

My first injury occurred the following Easter. I had four services in the morning with a brass quintet, and a rehearsal that evening with my regular woodwind sextet. At the end of that day my jaw was so stiff that it was difficult to chew. A stretching routine that my horn professor prescribed seemed like the best way to alleviate the symptoms; however, in the middle of the stretches I felt a pop on the right side of my jaw and I lost some feeling in that area. The numbness kept me from feeling the gravity of this injury.

I immediately started trying to find a way to get time off. I contacted my horn professor and chamber groups. I found a sub for my woodwind sextet, but unfortunately most of the groups had a concert in the next two weeks, so I was not afforded time off. I was able to get through major performances by playing softer than usual, but more trouble was to come.

I visited the Austin Regional Clinic about my jaw. The doctor did not think it was anything more than swelling, so I persisted. This was the first of many visits to various doctors. Rehearsals began for Poulenc's *Dialogues of the Carmelites*. About a week into rehearsals, I felt a sharp pain in my upper lip. This was my second injury and by far the worst. My jaw was so swollen from the first injury that I was not playing with a proper embouchure, and this led to the second injury. For the next couple of weeks, I limped my way through rehearsals, performances, and a jury, flirting with disaster every time I tried to play louder than *piano*. I made it to the end of the semester without exacerbating the injury, but significant damage was done. I started to take some time off, but opportunity came knocking at the worst time.

In May I subbed as principal in the Laredo Philharmonic, which was like walking a tightrope every time I picked up the horn. My brass quintet was offered a summer fellowship with the Rafael Méndez Brass Institute. After Laredo, I had a month before the quintet was to be at the RMBI. I took a two-week break, during which I felt my jaw reset in the middle of the night. The feeling returned to my jaw, but the second injury was lying in wait.

I began preparing for RMBI. The pain had mostly subsided in my lip and my jaw was back to normal. Even though I had success at RMBI, I was dreading going back to the university. Something was still wrong with my upper lip. At the end of the summer, I was offered an adjunct horn professor position at Texas A&M International University in Laredo. I deregistered for the large ensembles at UT, gave up my scholarship and assistantship, and became a part-time student.

For almost 18 months my lip injury did not bother me, but I could not push dynamics for fear of making it worse. I performed with three orchestras without incident. Then in a dress rehearsal I felt the most significant pain in my lip that I had felt thus far and blood in my mouth. Without an assistant and no time to find a sub, the third horn played principal on half of the program, and I did not play the tutti passages. After limping through solo after solo in this holiday program, my lip was thrashed. I took a few weeks off, but the mass in my lip had grown significantly. Like many young musicians my ambition overshadowed my good sense. I was invited to play in the Texas All Star Horn Professor Horn Choir. I managed to get through that concert without injury, but a week later disaster struck again.

I was teaching and demonstrated a passage on the horn. After the last note I could tell something was very wrong. Every time I put the horn to my mouth, it was painful. This was the last straw. I canceled my recital and gigs for three months and took a leave of absence from

my doctoral studies. In July of 2018 I attended the Mostly Modern Festival as a composer and orchestral musician. Seth Orgel was there with the Atlantic Brass Quintet and introduced me to Lucinda Lewis's book *Broken Embouchures.* This book helped me get through the festival without making matters worse.

He introduced me to Lucinda Lewis's book Broken Embouchures. This book is a fantastic resource for injured brass players.

At my alma mater, the University of South Carolina, JD Shaw gave me a lesson on recovering from an injury. His advice was to take six months off the horn. He made the analogy of a crack in a car windshield. He said that if I don't fix the crack, it will only continue to grow. Later that year I visited Dr. Craig Vander Kolk in Baltimore, Maryland. He specializes in performance injuries and was the only doctor who felt confident diagnosing what was wrong with my lip: a micro muscle tear in my upper lip. He was able to identify this injury after I had already taken a couple months off the horn. After years of seeing different doctors, massage therapists, ENTs, surgeons, and healers, I finally knew what happened to my lip.

I went from September 2018 to January 2019 without playing a brass instrument. I had just gotten a trombone, and my belief is that the larger mouthpiece is easier on facial muscles. I started to learn the trombone, and the slide forced me to slow down. I was able to use my pedagogical knowledge of brass playing to learn the trombone with healthy habits.

I started playing the horn again in February of 2019, but did not accept any gigs until September. I had to break a lot of bad habits, and I tried to replicate the ease of playing I discovered on the trombone. Every day my horn playing continues to grow healthier from this new perspective, but progress isn't always a straight line. In June of 2021 I performed with the North Charleston Pops and had some major swelling issues. After this gig I decided that there was something beyond a muscle tear at play, so I began to treat my injury as a metal allergy. After two months of using a plastic mouthpiece the swelling in my lips was reduced significantly. I also lacquered my raw brass horn. A colleague advised me to try to avoid metal as much as possible, to lessen my allergic reaction. It is quite possible the metal allergy was one of the root problems that led to my muscle tear in the first place. Before I tore the muscle, my chops were always swollen and fatigued, and in hindsight that level of swelling could not have been from overuse alone. It is my belief that a combination of over-use syndrome and a metal allergy led to the muscle tear.

Common Performance Injuries

If you are experiencing any of these injuries, see a doctor and find a specialist who can help you.

Overuse Syndrome: This is the most common performance injury for horn players. It can develop when spending too much time playing the horn. The 200 muscles in your face need time to rest and recover. Always play a nice and easy cool down at the end of the day and plan time for rest and relaxation into your schedule.

Hearing Loss: Hearing loss is common among all musicians. We are often in loud environments and it is easy to get numb to these loud noises, but over time hearing can diminish if you do not take precautions. I always have musicians' ear plugs in my case. One time I was performing Verdi's Requiem, and they put me right next to the bass drum. That gig made me realize the importance of ear plugs, and I have used them multiple times since then.

Every day my horn playing continues to grow healthier from this new perspective, but progress isn't always a straight line.

TMJ: Temporomandibular disorders involve the jaw and the muscles that help it function. If you have a heavy performing schedule, then the repeated pressure on your jaw can result in jaw pain and swelling. If you start to notice pain in your jaw, take time off. This injury often comes from overuse. Over time your jaw might start clicking and locking up.

Bell's Palsy: This injury can be scary, but the good news is that with rest and relaxation it will go away. When someone is afflicted with Bell's palsy, then part of their face will become droopy, which makes playing a brass instrument difficult. Do not try to play if you develop Bell's palsy, because you will have to play with a distorted embouchure to compensate, which likely leads to worse problems.

Focal Dystonia: Focal dystonia is arguably the most devastating of all performance injuries. It is a neurological disorder where your brain can no longer effectively communicate with a particular group of muscles. It can be a career ending injury because there is no cure.

Metal Allergies: This isn't exactly an injury, but the swelling from an allergy can exacerbate the symptoms of other injuries. If you notice excessive redness and swelling where you place the mouthpiece, then you might have a metal allergy. Try using a plastic mouthpiece for a few weeks to see if the swelling goes away.

Playing Habits that May Lead to Injury

Overblowing/ Playing too loudly: If you think about the mouthpiece as a funnel, you can make comparisons to everyday activities. What happens when you are changing the oil in your car and you put too much oil in the funnel? If the funnel is not big enough to handle the amount of oil, it overflows. The same thing happens when we put too much air into our mouthpiece. The air must go somewhere, so we either muscle it through the horn or we get air leaks around the corners of our mouth. Why is this a problem? The excess air puts unnecessary tension on the muscles that make up your embouchure. How can you prevent this? Spend some time getting to know your instrument and just how much air you need to function at an optimal level: quality of air, not quantity. Sometimes we will test the elasticity of our chops by playing loud dynamics, but this should be the exception, not the rule.

Bearing down/ Too much pressure: The key to success on a brass instrument is using an appropriate amount of air. If you use quality air, then you won't need to put undue stress on your facial muscles. To get high notes, high brass players often use pressure to muscle the notes out. If you find yourself doing this, stop and rethink how you're playing the instrument. Use your stomach muscles to activate the diaphragm and support your air. Use a vowel that helps speed up your air stream, like "Ee" instead of the usual "Ah" or "Oh" vowel.

Distorted Embouchure: Because our mouths and dental structures are all different, one embouchure won't fit all horn players. However, there is a healthy range for embouchure placement. The structure of the embouchure should be relatively symmetrical. One of the factors that led to my injury was that I would place my mouthpiece off to the right side for low notes. This worked for a long time, giving me a powerful low register, but eventually a combination of overblowing, bearing down, and distorted embouchure led to the muscle tear in my upper lip, directly over where I set for low notes. Poor intonation can also lead to a distorted embouchure**.** Lipping up or lipping down puts strain on facial muscles. Tune your horn thoroughly before playing and use your right hand for adjustments to put less stress on your chops.

Overuse: Playing the horn is a physical activity. The muscles in our face need to work together to have a healthy embouchure. When we play for too long, the muscles get tired and need a break, just like when we are working out at the gym. Horn players sometimes make the mistake of playing through the burn, even when our face muscles are completely exhausted. This leads to poor embouchure control, which makes us play with unhealthy settings, which could lead to injury. Know your limitations and don't push yourself to the point of playing with an unhealthy setting.

Putting Health First

Now one thing I preach to my students is healthy playing habits, because I do not want them to go through a situation such as mine. As teachers, we strive to have our students play at their highest level, and we want them to perform as much as possible, but it is important to realize why we teach. If students leave an institution worse off than they arrived, then a paradigm shift might need to take place at that institution, especially if a school sees a rising trend in these types of injuries.

It is a difficult truth to realize that I am mostly to blame for what happened. If I had been more assertive and insisted on time off, then I would be in a completely different situation today. If I had taken a break immediately, then I would have had more time to find the cause of my performance injury before it worsened. I might have lost my scholarship a semester sooner, but that pales in comparison to the medical bills incurred while trying to play through the pain. I was so worried about the repercussions of not being able to play that I completely ignored my health.

The worst part about this injury is what it did to my mental health. No one wants to admit that they are injured, especially when their self-worth is associated with it. A commentator on ESPN talked about an injured college athlete. The young football star claimed to be at around 80% healthy, but the commentator immediately said that he was lying, that every athlete lies so they can get back out on the field. This stigma behind performance injuries is not limited to the music world. As a society, we need to take better care of our performers, and get them help when they need it. If one of your students is injured and continues to perform on your watch, then that is a problem. If a student is too scared to admit they should not be out there, the teacher should make the right call and bench them.

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Recording Reviews

Lydia Van Dreel, Editor

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

***Passion for Bach and Coltrane*. Jeff Scott, composer; Kevin Newton, horn**; Brandon Patrick George, flute and piccolo; Toyin Spellman-Diaz, oboe, Mark Dover, clarinet; Monica Ellis, bassoon; Ilmar Gavilán, violin; Melissa White, violin; Jaime Amador, viola; Felix Umansky, cello; Alex Brown, piano; Edward Perez, bass; Neal Smith, drums. Imani Winds Media Production, 2023.

Jeff Scott (composer and arranger), *Passion for Bach and Coltrane.*

Winner of the 2024 Grammy award for Best Classical Compendium, *Passion for Bach and Coltrane* is a live recording of a concert-length passion oratorio by composer Jeff Scott, featuring twelve incredible musicians and poet and orator A.B. Spellman. In 83 minutes of music, the musicians tell stories of very personal passions: yes, for Bach and Coltrane, but also for A.B. Spellman's poetry, for family, and for spirituality. I found myself routinely challenged and in awe listening to this album. Scott interweaves different styles, colors, and themes in a way I could spend many more hours appreciating and analyzing.

"Dear John, Pt. 1: Bach" and "Aria," pay respect to Bach, first through one of Spellman's poems and then through Scott's beautiful arrangement from Bach's *Goldberg Variations*. The melodies and harmonies are passed around the ensemble, first featuring winds, then strings and the jazz rhythm section. I get goosebumps when the snare brushes enter. The same care is given to Coltrane, first through a poem in "Dear John, Pt. 2: Coltrane" and then in "Psalm." I hear "Psalm" as a duet between orator and hornist Kevin Newton, whose improvised solos respond to and answer Spellman's words. Sitting on a bed of sound, Newton masterfully dialogues with the orator through a myriad of articulations, growls, sound colors, and short gestural melodies.

"Resolution" is Scott's rendition of the famous Coltrane tune. Spellman-Diaz is given the role of saxophonist and takes it with aplomb. I have never heard an oboe sound like that! Pianist Alex Brown also had a truly standout improvised solo. It was at the end of "Resolution," after hearing the audience applaud, that it dawned on me that the album was recorded live. Live or not, I can't imagine it being played better.

"Out of Nazareth, Pt. 1" and "Out of Nazareth, Pt 2: Manual for a Crucifixion" contain the classical Passion. Part 1 is intensely dissonant with moments of explosion and visceral interjections. However, completely unprepared in the middle comes a beautiful and spare ostinato with simple short melodies, reminiscent of Stravinsky's most neoclassical works. As quickly as it appeared, it fades, replaced again by terror. In Part 2, Spellman's poetry colors the Bach chorale that accompanies it: "You prepare the apostate by flogging … a crowd always turns out for a lynching, and they will taunt him." A snare roll ushers in the next section, a dirge that builds and shifts. The movement ends in a calmer tune, featuring another gorgeous solo on the piano.

"Variation 13" turns Bach's music on its head. First, the chordal accompaniment becomes more modern with more color notes, and then suddenly we're in something like a samba. Of significant note are solos from Brandon Patrick George on piccolo and Mark Dover on clarinet. "Groovin' Low" features bassist Edward Perez, and later George on flute. Spellman's poetry is more thoroughly incorporated into the music here; more literally and metaphorically rhythmic: "my swing is more mellow these days…I bop to the bassline now… I enter the tune from the bottom up." Tune in to this piece, especially the end, for some truly memorable bass playing.

After brief interludes from orator and ensemble, the Passion continues with the euphoric "A Hug for Gonzalo," a tribute to pianist Gonzalo Rubalcaba. This is a lengthy and loveable jam. "Acknowledgement," the last track, deals with life, death, and resurrection. The music slowly forms, first with sounds from the drums, then with an ostinato and finally the rhythm section. This movement's musical material is derived from Coltrane's "A Love Supreme." The whole ensemble plays with virtuosity and intense beauty, especially Dover in an incredible and lengthy clarinet solo.

Congratulations to Jeff Scott and to all the performers on this album. I can't remember the last time I was this moved by a recording, and I look forward to sitting with it for years to come.

– Justin Stanley, Tennessee Tech University

***Bravura*. Louis-Pierre Bergeron, horn.** Meagan Milatz, piano. ATMA Classique ACD2 2864.

Vincenzo Righini: Duo pour cor et piano en ré majeur; Cipriani Potter: Sonata di bravura pour cor et piano en mi bemol majeur, Op. 13; Beethoven: Sonate pour cor et piano en fa majeur, Op. 17; Franz Xavier Süssmayr: Mouvement de Sonata pour cor et piano en mi bemol majeur; Nikolaus Freiherr von Krufft: Sonata pour cor et piano en mi majeur.

Canadian hornist Louis-Pierre Bergeron has embodied the title of *Bravura*, showing great technical and musical skill in this brilliant recording. Bergeron can be heard on stage as the fourth horn of Canada's National Arts Centre Orchestra. He has held positions in the Orchestre Symphonique de Montréal and the Orchestre Métropolitain among others. He has also performed with Tafelmusik, The Pacific Baroque Orchestra, and the Arion Baroque Orchestra. *Bravura* is his first solo recording.

Featuring works for the natural horn, Bergeron and his collaborative pianist, Meagan Milatz, who is a stunning performer in her own right, have compiled a recording of little-known works for horn and piano such as the Sonata di Bravura by Cipriani Potter coupled with well-known favorites such as Beethoven's Sonata for horn and piano. As one of Canada's preeminent natural horn players, Bergeron has curated a recording that historically and stylistically centers around Beethoven's Sonata. Along with the extensive historical information in the liner notes, this collection serves as a musical timeline highlighting the development of solo horn playing from the Classical to Romantic era.

The Duo pour cor et piano en ré majeur, a short work by the Italian composer Vincenzo Righini, is musically simple with idiomatic writing for the natural horn. As with all the works on this album, The Duo is expertly and elegantly performed.

The latest composition on the recording, Cipriani Potter's Sonata di bravura, is much more complex musically and demonstrates writing for the horn that is firmly in the Romantic era. Bergeron and Milatz demonstrate truly brilliant playing. The extensive hand stopping requirements of this piece are masterfully handled by Bergeron, bringing this little-known work to life.

The central work is Beethoven's Sonata, arguably one of the best-known works in the horn's repertoire. I would draw any listener's attention to the thoughtful embellishments that Bergeron adds throughout the recording of this work. His energy coupled with tasteful embellishment breathes new life into this work.

The Mouvement de Sonata pour cor et piano en mi bemol majeur by Süssmayr is an almost entirely unknown work, and this is presumed to be the premiere recording. This charming and exciting movement reflects the heavy influence of Mozart on Süssmayr's composition, which would be expected given their professional relationship.

Krufft's moderately-known Sonata pour cor et piano en mi majeur is a perfect endcap. Written fourteen years after the premiere of Beethoven's Sonata, this is a testament to the popularity of the horn as a solo instrument. Filled with vibrant arpeggiation and excitement, this recording is not to be missed!

Bravura is sure to be a favorite natural horn recording for all who listen. Louis-Pierre Bergeron's playing is simply spectacular, and I do hope this will be the first of many solo recordings.

– Katie Johnson-Webb, University of Tennessee

Andrew Lewinter: Music for Brass and Piano. Jeffery Work, trumpet; **Jeff Garza, horn;** Casey Jones, trombone; JéTik Clark, tuba; Elizabeth Dorman, piano. Parma Recordings.

All works by Andrew Lewinter: Horn Sonata No. 2; Sonata for Trumpet and Piano; Sonata for Low Brass; Sonata for Tuba and Piano; Quartet for Trumpet, Horn, Trombone, and Piano.

This new album of works by horn-player-turned-composer Andrew Lewinter offers a window into new chamber music for brass and piano. Lewinter was an accomplished horn player, winning the Prague Spring International Solo Competition and spending several years as a member of the Florida Orchestra and principal horn of the Florida Philharmonic. His understanding of the capabilities of brass instruments is immediately evident in these new works, which includes sonatas for horn, trumpet, tuba, and "low brass" (the sonata is suggested for performance on tenor trombone, bass trombone, or euphonium). Lewinter makes no compromises for technical challenges – the horn sonata explores all ranges of the instrument, with frequent arpeggiations and leaps of challenging intervals – but all choices are in service of the musical ideas. This reviewer would classify the style as neo-Romantic, and the music is listenable and sounds like fun to play.

Especially notable are the musical ideas and textures in the final work, the Quartet for Trumpet, Horn, Trombone, and Piano, which is reminiscent of the piano quartets of Brahms. The composer and performers achieve luscious, string-like textures, and beautiful interlacing melodies.

As would be expected by such consummate performers as those on this album, the quality of performance throughout is stellar. Horn player Jeff Garza demonstrates mastery of the full range of the horn, and soaring phrasing despite the technical challenges of the writing. This album was a great introduction to Lewinter's music, and I look forward to hearing more from the composer and players featured on this album.

– Lauren Hunt, Interlochen Center for the Arts

Book and Music Reviews

Heidi Lucas, Editor

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Books

***The Little Alphorn Book: Blow the Alphorn again for me*!**
by Alfred Leonz Gassmann, translated and edited by Peggy De Mers. Treble C Music; Treblecmusic.com, SKU 80004, 2023, $40 (spiral-bound, letter-sized format publication).

There seems to be an element of bewilderment around the alphorn within the horn and larger brass communities. This may be because there are few materials written for and about the instrument in English. Alfred Gassmann's text holds a revered place in the alphorn repertoire, like Arban's method for trumpet. It is widely referred to as the alphornist's "bible," a beautiful compilation of original and folk melodies that are essential to understanding the egacy of the instrument. Prior to this meticulously translated and edited version, it was only available in Swiss-German, a language with specific vocabulary and syntax that are unique to different regions in Switzerland and complex to translate. Her work to make this an accessible resource has resulted in a landmark addition to our repertoire.

To know and to play the alphorn is in many ways to know and understand the Swiss people and their heritage. The opening chapters of the book provide a thorough look into the Swiss traditions – the places, people, and melodies – that form the foundation of the alphorn's history. I found the most practical and important aspect of this treatise to be its contextualizing of the construction and the interpretation of the melodies to the country's landscape. Gassmann connects the yodeling, cowherding call with alphorn traditions, emphasizing the importance of echo and the awareness of natural space. Regardless of where any hornist finds themselves performing, it is essential to consider the mountains and the sound where they were originally performed. Any horn or alphorn player can benefit from adapting purely metronomic thinking to feeling and imagining the music in a larger and more majestic place. DeMers's translation allows us the opportunity to read and embrace Gassman's thoughts in this regard.

The rest of the book is alphorn music, starting with a "Small School of Horn Playing," followed by two collections of alphorn pieces, "From the Soul of Music," and "Old and New Alphorn Tunes." Those looking for a practical teaching guide for the mechanics of basic horn or alphorn technique should note that it is quite brief in its offering of etudes; fourteen short exercises in the "Small School" require the range playing G to e'' by only the second exercise. Anyone starting or teaching the alphorn would need supplementary beginning materials. The melodies that follow are also not arranged progressively by difficulty and would require some guidance or reordering for a beginner. As such, the book is designed not as a pedagogical resource to develop technique, but as an anthology of treasured Swiss melodies and new compositions. DeMers thoughtfully provides translations of the Swiss-German musical terms and titles, and footnotes describing the locations of the pieces when they are attributed to specific geographic locations. Considering Gassmann's insistence on observing mountain heritage when playing, these are of particular interest.

The song collection is of great musical depth and provides insight into Swiss traditional melodies. Several at the end can also be performed as duos and trios. DeMers's meticulous translation of the Swiss-German musical markings is essential and illuminating, as many of them are more descriptive in nature and reminiscent of Mahler markings ("in a happy morning mood," or "gentle meandering," "in long drawn-out sounds," etc.). Understanding these is essential to performing them effectively; the alphorn cannot modulate, and observing changes in style is even more important to provide musical contrast.

It would be easy to overlook this fantastic resource because one does not own or have access to an alphorn. However, aside from its intended value as a cultural lens and song collection, I would advocate strongly for its inclusion in the library of any hornist for pedagogical

reasons. Since the pieces are entirely written for alphorn, all the pitches are available on the open horn, effectively turning each song into a beautiful overtone exercise. I often use the natural horn studies in Fred Teuber's *Progressive Studies* book in this way, asking students to focus on tone production and the acuity of their ear. I also ask them to play each example on different valve combinations to practice hearing and playing in different keys and on different horns. Additionally, these songs could be used as a bridge to learning natural horn, training the ability to play on natural overtones before incorporating hand horn technique. Several unique and impactful outcomes arise from using this book for both horn and alphorn.

One of the cow-herding songs in the collection is written without meter, much like a Gallay unmeasured prelude. It includes a quote from a famous Italian musician, that "anyone who wants to reproduce it as I heard it must be carried into the mountains on the wings of imagination" (48). Shouldn't we aspire to imaginative horn playing on any stage, indoors or out? DeMers has given us a wonderful resource to learn about a beautiful heritage of music and heart. Her work to make this revered collection of Swiss melodies accessible will allow the horn and alphorn communities to enjoy and preserve this rich legacy.

– Natalie Grana, DePaul University

Special Periodicals

Association des Collectionneurs d'Instruments de Musique à Vent: **The Early Horn, by Jeroen Billiet & Isabel Osselaere (eds.). Special Larigot XXIX-2019. https://www.acimv.fr/boutique-shop/anciens-bulletins-hors-serie/, 2019. €15.**

This special edition of the magazine for the Association of Collectors of Wind Instruments (*Association des Collectionneurs d'Instruments de Musique à Vent)* features an exposition of historical horns "The Early Horn" that was presented at the 51st International Horn Symposium at the School of Arts/Royal Conservatory in Ghent, Belgium. The journal contains a beautiful photographic essay of the collection of historic horns presented at the symposium.

The photographic entries are accompanied by information about the horns: mark, bell diameter, and weight. When possible, the editors include information about the horn, crooks, repairs, type of valves, etc. underneath the photograph. All information is written in French and English. The photographs of the horns are beautifully detailed, showing the body of the horn along with close-ups of crooks, valves, or special details when available.

Accompanying the photographic exhibit are two smaller, informative articles in English only. The first article, "Material Technical Study of European Lacquer on Two Natural horns of Courtois Frère 1803-1845 in Paris" by Isabel Osselaere and Vincent Cattersel, examines the material and artwork/decoration of two natural horns made in the Parisian workshop of Courtois Frère. The second article, "Poetic Voices" by Jeroen Billiet, provides information on the historical development and evolution of Van Cauwelaert's horn design, information on the Belgian style of horn playing, and instrument making in Belgium.

The magazine provides an excellent view into this specific collection and into the craftsmanship and artistry of the instrument builders.

– Sarah Schouten, Pennsylvania State University

Horn and Organ

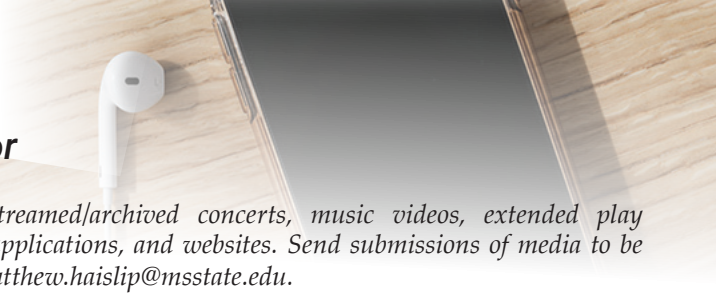
Offertoire pour cor chromatique et orgue,
by Camille Saint-Saëns, edited by Bernard Boetto.
Éditions Billaudot; https://www.billaudot.com/ 2022, €20.81.

This edition of Saint-Saëns's Offertory for horn and organ is nicely done. The work remains virtually unknown, in large part because it is unfinished. This edition, written for chromatic horn and organ, contains an ending completed by Bernard Boetto. The completion is done in Saint-Saëns's style and in the original key of c minor; ending the work in the key it started in. The work spans a large range G-d''', includes old notation bass clef, and stopped horn. While the range is large, optional 8vb sections are indicated when approaching the d'''. The piece is approximately seven minutes in length and would require careful planning for performance due to its range, exposed stopped horn, and because it requires organ. The organ part is active and collaborative with sections of melodic material and alternating arpeggiated figures. There is an excellent forward by Claude Maury, Professor of natural horn at the CNSM in Paris, explaining the origin of the work, the desire to have it finished (by horn player Daniel Catalanotti), and more information on Bernard Boetto, who completed the work for this edition.

– SS

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.

Digital Album: Mr Charles the Hungarian – Handel's Rival in Dublin; 2023;
Peter Whelan, director, Irish Baroque Orchestra, Anneke Scott, horn.
Available on Spotify, Apple Music, Amazon Music, or anywhere streaming music is available.

Handel: Ouverture from *Il pastor fido*, "Va tacito" from *Guilio Cesare*, *Water Music*, Concerto grosso in G Major; Johann Adolph Hasse: Concerto in F Major, "Signora Barbarini's Minuet" from Concerto Op. 4, No. 1; Telemann: *Napolitana*; Lorenzo Bocchi: Sonata X; Lully: "Marche pour la Cérémonie des Turcs" from *Le Bourgeois gentilhomme*; Mr. Charles: "Chasse" from Suite No. 1.

Transporting listeners back to the vibrant streets of Dublin in May of 1742, early horn specialists Anneke Scott and Patrick Broderick joined forces with the Irish Baroque Orchestra to recreate the concert of Mr. Charles the Hungarian. Their performance on corno da caccias, a precursor to the modern horn, is breathtaking.

Scott and Broderick infuse the music with a variety of colors, nuanced articulations and phrasing, and virtuosic embellishments rarely heard today. A contemporary arrangement of Handel's "Va Tacito" from *Giulio Cesare* showcases Scott's masterful command of the instrument, making it a standout track for any horn enthusiast curious about the instrument's origins.

This album is designed to challenge listeners. It makes them question what they are hearing. In the early 18th century, the horn made its transition from the hunting fields to the concert hall, evolving significantly in sound and technique. Anneke Scott and Patrick Broderick's virtuosic performance serves as a compelling reminder of the instrument's humble beginnings as a signaling device. Their work sets a high standard for exploring the unique sounds of this historical period.

A personal favorite from the album is a duet composed by Mr. Charles himself, Suite 1: *Chasse*, a charming hunting tune where Scott and Broderick explore the harmonic series, evoking the rustic sounds of the hunting fields. The duet opens with raucous corno da caccias, complete with their "out of tune" 11th and 13th harmonics. The middle section offers a glimpse into the more delicate, nuanced nature of early orchestral horns, blending the pastoral with the refined.

Mr. Charles the Hungarian is a must-listen for anyone fascinated by the history of the horn and its role in Baroque music. Highly recommended for its lively, exceptional performances by the entire orchestra and illuminating glimpses into the past.

–James Hampson, Hampson Horns

Archived Concert: Arkady Shilkloper & Dubrava Jazz Trio exclusively for Winterlude Horn Festival 2021; February 13, 2021;
Arkady Shilkloper, horn, Alexander Mironov, piano, Yuri Golubev, double bass, Peter Ivshin, drums and percussion.
youtu.be/QKjZNIynhj0?si=9Hd8FXXVoq_ZSFGd

Arkady Shilkloper is a legend in our community. His jaw-dropping feats on various horns (including alphorns, didgeridoos, and conch shells) demonstrate that the brass player's virtuosity is all about their sonic imagination, regardless of what vibrating tube is at their lips. Imagination is the word I would use to describe what sets Arkady apart from other horn soloists. He has an incredible level of flexibility that few on the instrument possess, but it's what he does with his technical skills that infuses his playing with joy and intense musical expression in a way that is entirely unique to him. I would love to hear him play live in person someday.

This archived concert recorded for the 2021 Winterlude Horn Festival is a real treat. I loved every minute of it! It is a masterclass demonstration of the capabilities of horn in a jazz combo. The virtuoso Dubrava Jazz Trio, comprising piano, double bass, and drum set, is a fitting backdrop for Shilkloper.

The entire concert is a blast, but I especially enjoyed the Prelude in E-Minor by Vyacheslav Gorsky. This gorgeous piece highlights Arkady's lyrical power as a soloist. His clear ringing tone sings through expressive phrases with a sweet vibrato. Arkady's original compositions are so much fun! The ensemble is tightly in pocket for his "Beer for Bird," where the bass and drums rattle off explosive lines as the horn flies across typical "Shilkloperisms." His inventive extended techniques flow freely from his musical mind. The horn-shaped spiral didgeridoo he played in Horace Silver's "The Gods of the Yoruba" was such a cool addition to the mix. The concert ended with a nice arrangement of "Tuileries" from Modest Mussorgsky's *Pictures at an Exhibition*.

Every hornist should give this concert a listen. Bravo Arkady and Dubrava Jazz Trio! –*MCH*

Archived Concert: YES – Symphonic Tribute –
A. Shilkloper & Tomsk Symphony Orchestra (Full Concert on June 10, 2021); June 13, 2021;
Arkady Shilkloper, horn, Mikhail Granovsky, conductor, Tomsk Academic Symphony Orchestra.
youtu.be/wddS4pk9t2U?si=ELgw7UbwPmqqdN5A

Everyone who knows me knows that I am a massive fan of the progressive rock band YES. Arkady Shilkloper is a huge fan, too, and has performed several fantastic orchestral and chamber music arrangements of their songs over the years.

YES's music is highly impressionistic with a symphonic approach to the rock genre. The members of the band have stated that they were influenced by Igor Stravinsky and Jean Sibelius, among others. The group seems to have a connection to the horn, too. They have often started concerts with a recording of Stravinsky's *Firebird Suite*, beginning with the horn solo and playing through the end of the piece. When I saw the band live in 2017, the concert commenced with the band standing off stage while a recording of the entire fugue from Benjamin Britten's *The Young Person's Guide to the Orchestra* played for the audience. Right as the horns played the glorious theme near the end, the band entered the stage. It was a proud moment for me. The horn is an instrument of profound beauty and power. It made sense for the band to come out to thunderous applause at that exact moment. "Onward," their love song from 1978, employs gorgeous horn solos.

Thus, it makes sense for one of our own to explore the music of YES in a solo horn capacity. In 2015, Arkady Shilkloper released *Owner of a Lonely Horn*, on CD and LP. He later teamed up as soloist with the Tomsk Academic Symphony Orchestra and conductor Mikhail Granovsky to present a concert of YES music in 2021. I enjoyed it as a YES fan, but I know that other hornists would appreciate the musical variety and the brilliant horn playing. The concert features songs with Arkady as soloist interspersed with skillfully performed orchestral interludes related to YES's history with symphonic music, including the finale from Stravinsky's *Firebird Suite*, the third movement of Brahms's fourth symphony, and Sibelius's *Finlandia*.

Among the YES songs the ensemble performed, "Onward" and "Soon" stood out to me. These could each be regular concert pieces for solo horn and orchestra. "Soon" is a hauntingly beautiful and sad song with a Stravinsky-like ending that has always left me with goosebumps. Shilkloper plays these songs with tender soulfulness and soaring phrases. His horn tone closely resembles singer Jon Anderson's own stunning voice in the upper register. The musical styles are varied as the music is taken from albums from 1970 through 1991. This concert features more traditional horn techniques from Arkady than he uses in his jazz horn playing, but he found ways to tastefully apply some extended techniques, such as high-pitched valve "wiggles" in "Onward" and "Without Hope You Cannot Start the Day." He also played a forward-facing Kuhlohorn (flugelhorn) on a couple of songs for an interesting timbre change. Those new to YES's music will likely recognize "Roundabout" and their *Billboard* Hot 100 number-one hit song, "Owner of a Lonely Heart," which the orchestra plays energetically in a fantastic arrangement (it's cool to hear an actual orchestra play the iconic 1980s "orchestra hit").

I hope you enjoy this concert as much as I have! Thank you for celebrating the music of YES with your horn, Arkady! –*MCH*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- Solo horn featured with large ensemble. The large ensemble may include any group of electronic instruments (live or pre-recorded), acoustic instruments (may include Wagner tuba), and/or voices.

For more information, application rules, and electronic submission procedure, see Programs/Composition Projects/Composition Contest at the IHS website: www.hornsociety.org/about-the-ihs/composition-projects/composition-contest or Chapter 4: The IHS and New Music for Horn in *IHS: The First 50 Years*.

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Randall E. Faust, Coordinator, Composition Contest

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