

The Horn Call



APRIL 2025



Journal of the
國際圓号協会
l'Association internationale du cor
Internationale Horngesellschaft
La società internazionale del Corno
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The Horn Call

Journal of the International Horn Society

Volume LV, No. 3, April 2025

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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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Untitled, by Florian Dzierla, digital illustration.
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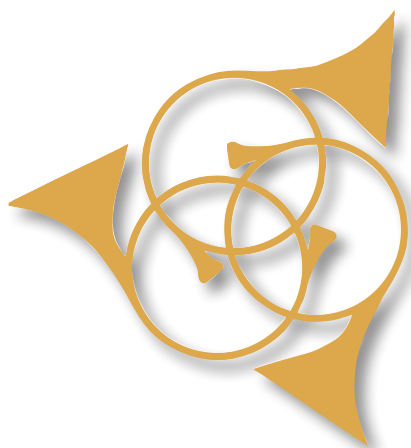
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International Horn Society

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From the Editor

James Boldin

Dear Readers,

Welcome to the April 2025 issue of *The Horn Call*! I hope you enjoyed the striking cover illustration by artist Florian Dzierla. We are grateful to Florian for sharing his talents, and hopefully you did not find the image jarring. If so, please consider it a fanciful, warm-hearted April Fool's joke. I often caution my students that while we should take what we do seriously, it's wise not to take ourselves too seriously. We take our work here at *The Horn Call* seriously, but we also want readers to *enjoy* reading the journal and perhaps have a bit of a laugh along the way.

As we wrap up this publication year, I want to reiterate my thanks to all the IHS staff, and especially our column, news, and other editors for their tireless – and mostly unpaid – work on publications. If you read *The Horn Call* or *Horn and More*, visit hornsociety.org, or interact with IHS social media, you are benefitting from the hours of work that make these resources available.

Speaking of editors, we will be welcoming Jeb Wallace to the editorial team as he takes over the "Tips from a Pro" column beginning with the October 2025 issue. I'm looking forward to seeing what Jeb has in store for future issues. In related news, Aliyah Danielle is the new Lead Editor for the Online Music Sales Library, taking over from Gina Gillie. Aliyah is a gifted composer and horn player, and the OMS is in good hands under her leadership. Kate

Warren (not Karen, as was erroneously printed in the January 2025 issue) is the new IHS Social Media Coordinator. Kate is an experienced performer and has been creating engaging and informative online content via her Instagram account. She undoubtedly has great ideas for expanding the IHS's social media presence.

On a more somber note, please take the time to read Chris Brigham's article on the horn players of Auschwitz. Chris has put in countless hours on the research and writing of this informative article, and the material is timely as the 80th anniversary of the liberation of Auschwitz by Soviet troops was marked on Monday, January 27, 2025. According to an article from National Public Radio, the ceremony was widely treated as the last major observance that any notable number of survivors would be able to attend.¹

Finally, we are looking for student authors for *The Horn Call*! Do you have an idea for an article to be featured in the Student Corner column? The submission process is easy and open to students of all levels. Email editor@hornsociety.org to submit your article or ask questions. Almost any topic is possible, so long as it is focused on the horn and horn playing.

Wishing you great health and even better chops!

James

¹<https://www.npr.org/2025/01/27/g-s1-44880/auschwitz-80th-anniversary-death-camp-liberation>

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The Horn Call is published tri-annually, with mailings as close as possible to October 1, January 1, and April 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, November 1, and February 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 4).

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, 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*. An article template is available at hornsociety.org/home/downloads/thc/834-horn-call-article-template.

The octave designation system used in *The Horn Call* is scientific pitch notation, also known as American standard pitch notation and international pitch notation.



President's Message

Peter Luff

Dear friends,

If you're reading this, then thank you, because you have chosen to support the International Horn Society through the generosity of your membership. Without your support, we would not exist ... and exist we must! Who else will champion the noblest of all instruments through our publications, scholarships, competitions, local workshops and of course international symposia?

Speaking of which, have you registered for IHS 57 yet? It's going to be amazing! Thanks again to the mercurial efforts of this year's host Ian Zook, and I'm excited that we can now share some of the highlights with you. Have you ever heard Gail Williams perform live, or seen David Amram in action? Have you experienced the glorious sounds of Zora Slokar or witnessed the technical wizardry of Adam Unsworth? If the answer to any of these questions is no, then you know where to be in June!

Of course, this is just a snapshot of the incredible artists being featured this year. And let's not forget the long list of competitions, exhibitors, and events (including Youth Day) that Ian has in store for us. I think my favorite symposium competition is the Frizelle Orchestral



Audition Contests for both High and Low Horn. There's still time for you to apply, and what better way to get valuable audition practice in front of a professional panel? And if you're successful and win one of the sections, you'll secure a free excerpt coaching session from one of our incredible horn artists. All the events and activities can be viewed on the website, so do yourself a favor and register for this year's International Horn Symposium, to be held at James Madison University June 24-28 (heritage-horns.com).

Although there's much to be excited about in 2025, it's important to acknowledge that there have been some difficult moments for the horn world to navigate. An international organization like ours is very special, and we represent horn players from many countries and diverse backgrounds. We have a great responsibility to serve and support you all, and I would like to reassure you that we continue to work hard in creating a safe, welcoming, and inclusive horn community for all to enjoy.

My best wishes to you all, and I hope to see you at IHS 57.

- Peter Luff

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Letter to Membership from the IHS Executive Committee

Dear Membership,

We have been following publications and reports of harassment, sexual abuse, prejudice, and misconduct within our horn community, and beyond. At the IHS, we are committed to creating a safe and inclusive environment for all to grow and enjoy horn playing in our horn community. The IHS stands against all forms of sexual harassment, sexual abuse, or inappropriate conduct.

The IHS leadership would like to take this time to send a reminder of several policies already in place to avoid these crimes in all the environments that concern our Society and beyond, and to encourage people to report to the authorities anything that should be reported.

Here are some of the policies that we have in place: In the last few years, the IHS established our values (Community, Respect, Diversity, Inclusion, Equity and Collaboration), which gave us a very important and necessary framework when discussing awards, elections, employees, and volunteers working for our institution.

After establishing these values, we changed our By-laws to require Advisory Council members, featured artists, and Honorary Members to represent our values, which is a policy that is also extended to other awards, employees, and volunteers. Our values are used as reference along with background checks when discussing featured artists at International Symposia.

We understand that this is ongoing work, and we continue to be attentive to what is happening in our community. We had a roundtable discussion at IHS56 dedicated to the subject of harassment and sexual abuse and are working to have another similar event at IHS57 to continue these important discussions.

It is very important to emphasize that formalizing a complaint and following the legal process regarding any of those terrible situations is essential for the institutions to be able to do something effective regarding harassers, abusers, and people who have committed any kind of crime. As an organization, the IHS is not in a position to judge people, and everyone has the right to defend themselves. The legal process must be followed and that is why it is so important that the victims formalize the report of the crime, so the IHS is able to take measures on situations after legal proceedings have taken place.

We also understand that to fight these crimes is to work together as a horn community, and any help from our membership and beyond is most welcome. Please, share with us any ideas, thoughts, and suggestions you might have by sending a message to exec-director@horn-society.org.

Sincerely,
IHS Executive Committee



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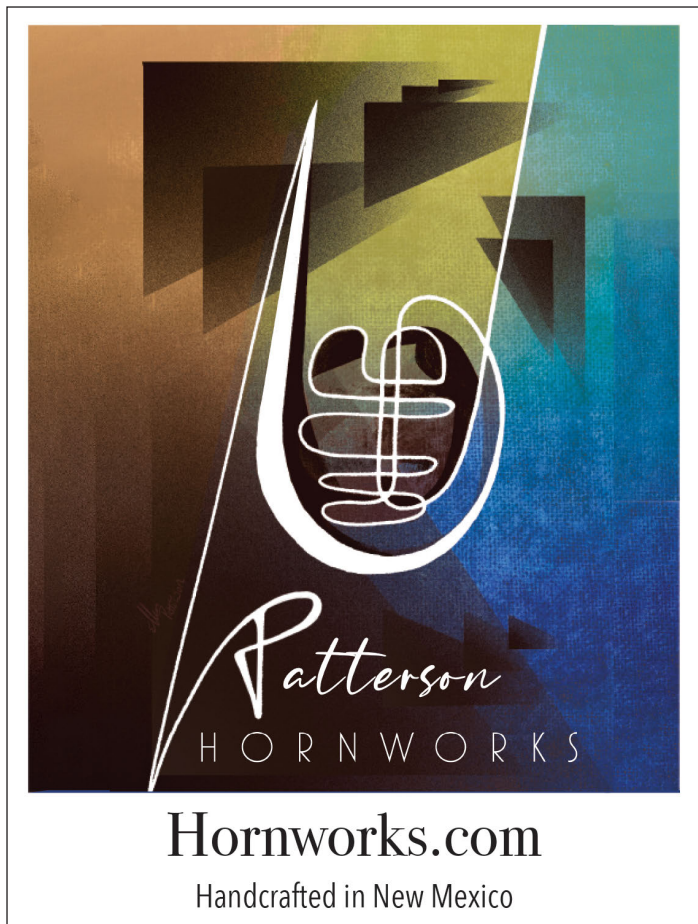
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30 Years Ago in International Horn Society History

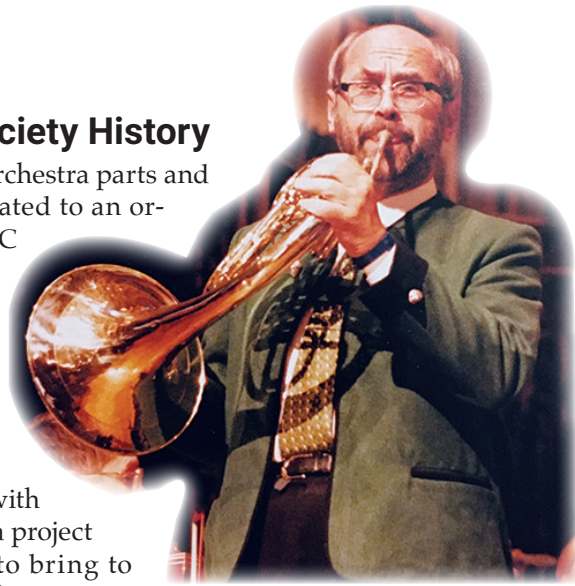
The United States premiere of *Concerto for Jon*, composed by Werner Pelinka, was performed on October 26, 1994, at Trinity Church Wall Street, New York, New York by The United States Army Orchestra "Pershing's Own" with conductor Maj. Tony Cason. Roland Horvarth (then hornist with the Vienna State Opera and Vienna Philharmonic) was the guest soloist in the premiere and also on October 27, 1994 with the US Army Orchestra at Brucker Hall, Fort Myer, Virginia. Horvarth had performed the world premiere in Vienna earlier and recorded it as well.

The concerto was commissioned by the International Horn Society. This free public concert honored the memory of Air Force Bandsman Jon Hawkins (1965-1991), a Life Member of the IHS. The weeklong project also provided free masterclasses at the Curtis Institute, Temple University, Juilliard, the Manhattan School of Music, and the American Youth Philharmonic. The IHS created and continues to offer an annual scholarship competition in Hawkins's memory. The 1994 US Premiere was a project I initiated and co-produced.

The set of orchestra parts and score were donated to an orchestra in the DC metro area. I have the contact info for an excellent horn player (Mark Phillips) in that orchestra if a performance with orchestra were a project another wants to bring to fruition. I also have a print program from the 1994 US Premiere, a video of the Curtis masterclass, and a tape of the US performance. I will find and digitize those for the IHS.

Thank you for your contributions to music history and the art of horn!

– Lorrie Brown, EdD/MSG
(retired oboist, The US Army Band "Pershing's Own")



Roland Horvath performs the premiere of Werner Pelinka's *Concerto for Jon*

Further information on Jon Hawkins and the Jon Hawkins Memorial Award

hornsociety.org/home/ihs-news/332-hawkins

hornsociety.org/about-the-ihs/scholarships

Dear editor:

I read the January 2025 issue of *The Horn Call* with great interest. Good interviews and excellent advice in several articles. All well until page 51, for me an unpleasant surprise: To see first page of the horn part from R. Strauss opus 11 stripped naked. All of the composer's suggested dynamics, articulations and phrasing signs were taken away. The message was that we should feel free to make that all up ourselves, working from a "blank" version.

Richard Strauss died more than 75 years ago, therefore the copyright is no longer an issue. But anyway, please allow my protest. Having studied both violin and horn, my teachers often emphasized the importance of respect for the text. Big question: What exactly *is* the text? Only the barlines, the notes, and the rhythm? Does it not also include the composer's desired dynamics, articulations and phrasings? In the old days, composers like Bach and Mozart did not give us a lot of such instructions, only some bits here and there. Traditionally they left the rest to the performers. In those days also ornamentations were expected, whenever appropriate. However, in our time most composers give valuable hints/instructions about their preferences, in addition to the pitches and the rhythms, all as parts of the composition.

One of James Naigus's comments is about too many

breath marks. Alas, some of those commas are not necessarily breath marks, they are phrasing marks! For example, towards the end of the first movement, in bar 122, there is a comma after the first F4. Many performers today ignore that comma, thus playing the F4 five times with the same length (plus crescendo). In my understanding, based on the comma from the composer, the first F4 on the downbeat is the ending of a phrase, not the beginning of the next phrase.

Also in the second movement we find, twice, two times D4 and one time B-flat3, with two commas in between. At this point the music could be about sighing through the horn, three times in a row, each time more softly and sadly. Before sighing we need to breathe. In this music, a small space is needed for creating such an effect, as indicated by the composer.

A famous pianist once said: "The composer is responsible for 51% of a performance, the musician is responsible for 49%." Yes, performers can contribute lots to the sounding music, while at the same time be respectful to the composer's markings. Additional artistic contributions are still very possible, such as personal qualities in sound colors, phrasings, articulations, microdynamics, agogics, other emotional/artistic elements, and more.

– Frøydis Ree Wekre

IHS News and Reports

Brenda Luchsinger, Editor

From the Office

IHS 57 in Harrisonburg, Virginia is rapidly approaching! Please be sure to check heritage-horns.com for registration, updates, and information about the events. I hope to meet you there!

Also, if you haven't checked out the competitions

to be held at IHS 57, visit heritage-horns.com/competitions-and-scholarships and consider participating. This year, IHS 57 has natural horn, jazz, horn ensemble, and horn quartet competitions in addition to the annually held IHS competitions and awards.

– **Allison DeMeulle**, Executive Director

Area Representatives

Alexandre Zanetta is the new Country Representative for Switzerland. We have several positions open for country representatives. If you are from one of the countries that does not have a representative and you are interested in becoming one, log in, visit our webpage, and apply! hornsociety.org/ihs-people/area-reps-other

– **J. Bernardo Silva**, Coordinator

Welcome to our most recent US Area Representatives, **Zach Cooper** (IN) and **Katy Ambrose** (IA). We wish you much success!

Want to get more involved in the International Horn Society? If you live in Wisconsin, Texas (N), Texas (S), Massachusetts, New Hampshire, Rhode Island, Vermont, Alaska, Oregon, or Hawaii, apply for the US Area Representative position for your state. Log in to the IHS website and go to hornsociety.org/ihs-people/area-reps-us or contact jennifer.sholtis@taamuk.edu.

– **Jennifer Sholtis**, US Coordinator

Meir Rimon Commissioning Assistance Fund

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 December 1, 2025. See hornsociety.org/about-the-ihs/composition-projects/commissions or contact Randall E. Faust at RE-Faust@wiu.edu.

IHS Composition Contest

Composition Contest Coordinator **Randall Faust** reports: This year, we had an outstanding number of works submitted: over 90 compositions from 12 nations and the

entries were very impressive! Among this fine group of horn compositions submitted, the judges have made the following selections:

The prize-winning composition for The Virtuoso Division:

Concerto for Horn and Orchestra by Jacob Evarts of Locust Grove, Georgia.

The judges also awarded two Honorable Mention Citations in The Virtuoso Division (listed alphabetically) as follows:

Horn Sonata (for Horn and Piano) by John Rotar of Clayfield, Queensland, Australia.

Sonatina for Horn and Piano by Christoph Schönberger of Hindhead, Surrey, United Kingdom.

The prize-winning composition for The Featured Division:

Iberia for Solo Horn by Ricardo Matosinhos of Ermesinde, Portugal.

The judges also awarded an Honorable Mention Citation in The Featured Division:

Bambuco for Solo Horn by Jhon Kevin Lopez Morales of Bogota, Columbia.

Barbara Chinworth Project

This Project was created by an anonymous donation to provide resources to amateur horn players and enthusiasts in 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. Donate to the Project hornsociety.org/membership/support-the-ihs or by mail to the Executive Director; in either case, specify the Barbara Chinworth Project.

News Deadline

The next deadline for news submissions is August 1, 2025. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. Submissions should be concise, while considering the 5Ws: who, what, when, where, why. Text documents should be uploaded in the following file types: .doc, .docx, .txt, .pages, .pdf. If

you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Brenda Luchsinger**, at news@hornsociety.org or log in to the IHS website and go to hornsociety.org/publications/horn-call/member-news-submission to upload text and image files.

Member News

Michael Winter has been appointed Associate Principal Horn of the Boston Symphony and Principal Horn of the Boston Pops.



Michael Winter

Rose French and the Mill Ave Chamber Players performed as part of Arizona Musicfest's Pizza-cato Chamber Music Series at the Arizona Musicfest's Community Center. They performed some of their favorite works, including a transcription of Dvořák's famous "American" Quartet and a sneak peak of a new composition. They also performed with Ballet Arizona for the world premiere of a new work composed by member Thomas Breadon. Tom completed this composition last fall and recorded the 25-minute work for choreography in preparation for performances March 27-30.

Doug Hall reports that San Diego's Hornswoggle performed at the North County Mall Christmas tree lighting in December. They were led by **R.B. Anthony**, **Liesl Hansen**, and **Eric Mabrey**.

Sebastian Dunne reports that in November the Capitol Horns of the DC metropolitan area performed a concert as part of George Mason University's Brass Day in Fairfax, Virginia. The Capitol Horns were founded by retired US Marine Band hornist Amy Horn in 2017 and is directed by Jeff Bianchi of the Eastman Wind Ensemble and the US Marine Band. A dozen hornists performed pieces by Kodaly, Wagner, Saint-Saëns, and James Naigus.

Seth Blank (horn), **Stephen Schiffman** (clarinet), and **Mark Braun** (piano) premiered Pablo Llamazares' *Nocturne* Op.13 for horn, clarinet, and piano at the Portland (Maine) Rossini Club on November 24, 2024. This is a complex six-minute piece that has many wonderful moments. Llamazares is professor of horn at the Manuel de Falla Conservatory of Music in Buenos Aires, Argentina. His writing for horn reflects his intimate knowledge of our instrument. He described this piece as an "expressive piece for these instruments specifically because of the dark color of the clarinet and horn sound. Within a neoclassical style, it has my characteristic spiritual imprint, with which I seek to transmit a deep sentimental and emotional content. It ends in a minimalist procedure of my own development." The music is available on the IMSLP website.

Katie Johnson-Webb, **Jena Gardner**, **Staff Sergeant Rose MacKenzie**, and **Caroline Steiger** (Cobalt Horn Quartet) presented a series of performances and masterclasses in February at the University of Tennessee, Knoxville; Cincinnati College-Conservatory of Music; University of Kentucky, Lexington; and Indiana University. The ensemble performed a diverse program highlighting a range of styles and techniques in horn quartet literature.





San Diego Hornswoggle



The Cobalt Horn Quartet with Margaret Tung and the CCM Horn Studio



Capitol Horns

Parker Nelson, horn, **Jeremy Vigil**, piano, and **Khelsey Zarraga**, violin (**Black Moon Trio**) released their debut album, *Principal*, celebrating their mission of collaboratively effecting positive change in communities through chamber music. The album features five world premiere recordings of works commissioned or arranged by the ensemble, all written by living composers.

Rebecca Dodson-Webster, **William Kenny**, **J.C. Sherman**, and **Ariel Arney**, Wagner tuba section, and the Williamsport Symphony Orchestra (Williamsport, Pennsylvania) performed Bruckner's Symphony No. 7 at the Community Arts Center in February.



(l-r) Ariel Arney, J.C. Sherman, William Kenny, Rebecca Dodson-Webster



Black Moon Trio: Parker Nelson, Jeremy Vigil, Khelsey Zarraga

Coming Events

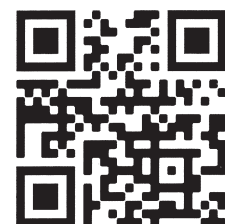
Matosinhos's International Competition 2025. A unique opportunity awaits horn players worldwide with Ricardo Matosinhos's free online horn competition! Open to students, amateurs, and professionals, this event offers personalized written feedback from the composer. There is no age limit – and a special prize for the best performer aged 15 or younger! The repertoire is: Round 1. *Iberia*, Op. 89 for solo horn (Edition db); Round 2. *Katharina's Suite*, Op. 97a for horn and piano (AvA Musical Editions). The original sheet music must be visible in video submissions. Deadline: May 1, 2025. ricardomatosinhos.com.

National Music Festival, June 1-14, 2025 (apprentices arrive the evening of May 30) in Chestertown, Maryland. Housing is provided. The Festival has full-scholarship apprenticeships available for orchestral instruments, collaborative piano, guitar, conducting, music library, recording engineering, and arts administration. Apprentices play in both chamber music and orchestra and work with mentors in rehearsals, coaching, lessons, and performances. The Festival presents over 35 concerts and dozens of open rehearsals in 14 days; the intense learning environment provides for musical growth and performance opportunities in a supportive community. nationalmusic.us/for-musicians/.

Indiana University Summer Natural Horn Workshop 2025 will take place June 9-13, 2025. Led by Richard Seraphinoff and guest teachers, this five-day workshop is open to students, teachers, professional players, and amateurs, 18 years of age and over. jacobsacademy.indiana.edu/descriptions/natural-horn-workshop.html

Suzuki Brass Certification. The Intermountain Suzuki String Institute offers Suzuki Brass Units 1 and 2 in June 2025 in Draper and Salt Lake City, Utah. Prerequisites are posted on the Suzuki Association of the Americas website, suzukiassociation.org, and on the ISSI website. Each course has the option of being taken in-person or online. In addition to the prerequisites, each course requires full attendance throughout the session and observation hours. Visit issisuzuki.org or contact Kyra Sovronsky at kyrasovronsky@gmail.com.

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Event Reports

Midwest Alphorn Retreat

by Peggy DeMers

The Midwest Alphorns, led by Peggy DeMers, were featured performers for two premier events in Indiana: the first-ever Wundernacht fundraiser and the grand opening of the Carmel Christkindlmarkt 2024. The Carmel Christkindlmarkt, founded in 2017 as a nonprofit organization with support from the City of Carmel, offers visitors a German holiday experience. Held in an open-air market, the Christkindlmarkt features small wooden huts filled with traditional German foods, beverages, and artisanal products sourced from Germany and neighboring countries. The Midwest Alphorns capture the spirit of an Alpine

Christmas and appeared on *Fox 59 INDY NOW* and *WTHR-TV*, where they shared their music and insights into the Alphorn's cultural significance. The group also performed at Indianapolis's historic Rathskeller Restaurant.

The Midwest Alphorns took their music to local schools in Carmel and the greater Indianapolis area, introducing students of music and German language programs to the Alphorn's rich heritage, fostering cultural understanding and appreciation for this traditional instrument. youtube.com/watch?v=q7H3N7oC4s8&list=LL&index=2

Indiana University Summer Natural Horn Workshop 2024

by Richard Seraphinoff

The Indiana University Summer Natural Horn Workshop in June 2024 was attended by horn professors, university students, and amateur players. In addition to director Richard Seraphinoff, natural horn professionals and IU grads John Manganaro, Todd Williams, and Nate Udell, joined the workshop as guest teachers and performed

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



IU Natural Horn Workshop 2024



www.hornsociety.org



Olga's Last Call: The Horns of Auschwitz

by Christopher Brigham

I walked along an abandoned train track on a warm, cloudless night. The light from the streetlamps dully reflected back at me off of the oxidized railroad iron. A foreboding feeling crept over me the longer I followed the tracks. To my left, out of the darkness loomed the silhouette of a massive watch tower protected by a high brick wall topped with barbed wire. I had arrived at Auschwitz on June 14, 2022, exactly eighty-two years after the first mass transport of political prisoners had arrived from Tarnów, Poland: 728 prisoners, to be precise.¹ And among those 728 men, two were horn players who would later become members of the Auschwitz I Men's Orchestra: Wiesław Maciejko (#68)² and Czesław Jaśkiewicz (#176).³

My interest in concentration camp orchestras began when I visited the Dachau Camp in the summer of 2011. As an American, I was studying privately in Essen, Germany and took time off to explore the country. The visit to Dachau overwhelmed me, and it was difficult to take in everything that I had seen. But among the despair, I found hope. A small section on cultural life in the Dachau Camp Museum was fascinating. Against all odds, the prisoners created art in hell. Music, poetry, visual arts, writing, and so much more continued, often at great personal risk of punishment, or even death.

After that trip, I became curious about what everyday life was like during World War II in Essen. Did normal life continue? Did the opera and concert houses stay open? What personnel changes in the orchestras occurred during the Nazi regime? I found no answers, hitting dead ends again and again. At the time, my German was not good enough to have a conversation with anyone from the older generation, and the people I did talk to either did not want to discuss the war or had no idea. So I dropped the subject. However, in 2020, a friend showed me *One of the Girls in the Band: The Memoirs of a Violinist from Birkenau* by Helena Dunicz-Niwińska. In the back of the book is a list of musicians who performed in the women's orchestra in Auschwitz-Birkenau, among them a woman named Olga (#23728).⁴ No last name is given, but she was from Ukraine, played mandolin, and also horn when necessary. That spark reignited my curiosity.

To find out more about Olga, I researched online through the United States Holocaust Memorial Museum and the Auschwitz Archives. I found zero information online, so I sent a research request to the tracing departments of both institutions with the little information I had. After many weeks, I received e-mails with several documents about a woman named Olga Losowa. She had been found.

And among the documents from the Auschwitz archives, was the testimony of Adam Kopyciński, one of

the conductors of the men's orchestra in Auschwitz I. At the end of the document is a list of the members of the orchestra, including the following horn players:

Wiesław Maciejko (#68)
Czesław Jaśkiewicz (#176)
Władysław Jankowski (#16381)
Grigorij Prokopienko (#unknown)
Rudolf Zytek (#17802)⁵

Although this list is extensive – naming 136 musicians, their nationalities, their instruments, and fates – it is not 100% complete as names of many musicians are missing, as well as information on the instruments and/or fates of some of those who are listed.⁶

From the United States Holocaust Memorial Museum's archive, I also received several pages from an unpublished manuscript by former Sachsenhausen camp survivor Aleksander Kulisiewicz, who dedicated his life after liberation until his death in 1982 to collecting any and all things artistic related to the camps. The manuscript contains a list of musicians, including Czesław Jaśkiewicz (#176), Władysław Jankowski (#193550), Wiesław (Czesław), Maciejko (#68), Rudolf Zytek (#17892), the same as from Kopyciński's list except that Prokopienko's name does not appear in the Kulisiewicz Manuscript.⁷

In the summer of 2022, I visited the archives in Washington DC, where I perused thousands of microfiches with one goal: to find as many horn players as possible. The collection is so large that the majority of it has still not been digitized; hence the in-person visit. Auschwitz survivor Augustyn Bartusik said that he played with a horn player named Mieczysław Figiel (# unknown) and if my translation is correct, possibly a second horn player named Gieca (first name and # unknown). Figiel's name does indeed appear in both lists; however, no instrument is mentioned

in either list.⁸

In this article, I write about the concentration camp orchestras, specifically the men's orchestra in Auschwitz I and the women's orchestra in Birkenau, the history, function, and repertoire of the orchestras, as well as the horn players. The challenges with this project are mainly a lack of resources; i.e., extant documents, time, funding, and roadblocks to accessing certain information.

My main source is the essay "The Orchestras in KL Auschwitz" by Dr. Jacek Lachendro from the book *Auschwitz Studies* 27 available at the Auschwitz-Birkenau State Museum. It is thorough and goes into much detail, more than is possible in this article. Because the subject is so vast, Lachendro is unable to write about each member of the orchestra. I have attempted to create an accurate profile of each known horn player, albeit incomplete in some cases.

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Auschwitz

The Auschwitz concentration camp, *Konzentrationslager (KL) Auschwitz*, originally comprised prewar Polish army barracks in Oświęcim, Poland. The Germans invaded Poland on September 1, 1939, and Poland surrendered on September 28.⁹ That is, no Polish authorities capitulated, but some Polish soldiers surrendered and some fled to Hungary or Romania. The fighting ended on October 6, 1939 and Hitler gave his infamous speech before the Reichstag in Berlin declaring victory over Poland.¹⁰ Poland's western territories were absorbed into the Third Reich, and the names of many towns and cities were Germanized; e.g., Oświęcim became Auschwitz.

The camp was originally set up because "mass arrests of Poles were increasing beyond the capacity of existing 'local' prisons."¹¹ The German government discussed plans on January 25, 1940 to set up a concentration camp in the style of those previously established, such as the one in Dachau, Germany.¹² No official decisions were made on that day; only Himmler was informed about the plans to open a camp next to Auschwitz. The SS was looking for a place for a concentration camp for Poles, and finally, in April 1940, the military barracks on the outskirts of Oświęcim were chosen.

The first official prisoners arrived on May 20, 1940. These 30 German men were classified as "professional criminals," selected from the Sachsenhausen concentration camp to perform various functions in the camp; e.g. to be caps or block elders (*Blockälteste*).¹³ The first political prisoners arrived on June 14, 1940 from Tarnów, Poland, as described in the introduction.

In 1941, a 40 km² (15.4 mi²) zone was established, known as the *Interessengebiet* or the Zone of Interest.¹⁴ The local population was evicted from their homes in 1940-1941. Some of those homes, and their possessions, were confiscated by SS officers and their families. *The Private Lives of the Auschwitz SS* by Piotr Setkiewicz includes testimonies from young women who worked in the Zone of Interest as servants in those homes. Some recall accompanying their assigned families to the home of Rudolf Höss, the first commander of the camp, listening to the

men's orchestra performing one of their regular Sunday concerts outside Höss's home at the main camp.

Soviet POWs began arriving in October 1941, and with their help, the SS authorities expanded the main camp and built Auschwitz II, also known as Birkenau. It was opened in March 1942 and became the largest of the

camps in the zone. Birkenau was designed to hold 125,000 prisoners of war and was the center for mass extermination.¹⁵

March 1942 marked the beginning of the mass internment and extermination of the Jews. The first female prisoners also began to arrive in Birkenau around the same time. Between 1942

and 1944, Auschwitz III was established, made up of about 40 sub-camps to hold prisoners as workers for various factories, farms, coal mines, etc. The largest was Monowitz, which housed at least 10,000 prisoners who worked at the construction site of German I.G. Farbenindustrie factory, Buna-Werke, which was to produce rubber and fuel necessary for the war effort.¹⁶

By the end of October 1944, the majority of the "Aryan" prisoners were deported to other camps as the Red Army (USSR) began to close in on them. Due to dwindling population, the camps and sub-camps within the Auschwitz zone were consolidated in the late fall and winter of 1944. Some prisoners were evacuated for the Third Reich to hide the camp's atrocities, meanwhile destroying as much evidence as possible.

After orders from SS-Obersturmführer Franz Hössler, conductor Adam Kopyciński began recruiting to rebuild the orchestra in mid-November 1944. The orchestra started up again with 77 members, 67 of whom were Jewish, the first time Jews were allowed to play in the orchestra. The ensemble continued to play until the camp's liquidation. The musicians were evacuated with other prisoners to be shipped into the Third Reich as in the previous evacuations in October 1944. This mass movement became known as the infamous Death March. Those deemed sick, unfit, or too exhausted to complete a 100-kilometer march were left behind to fend for themselves. The camp was liberated by the Red Army on January 27, 1945.

~~~~~  
**According to Lachendro, there were around 17 known ensembles, perhaps even more, during the lifespan of the Auschwitz Zone...**  
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Orchestras in the Auschwitz Zone

According to Lachendro, there were around 17 known ensembles, perhaps even more, during the lifespan of the Auschwitz Zone, between the larger camps and the sub-camps. Since many records were destroyed by the Nazis

during the evacuations and a large majority of the remaining documents were taken to Russia by the Red Army, pinpointing the exact dates and numbers of the orchestras is extremely difficult. Here are the known ensembles.¹⁷

Large Camps

- Auschwitz I Men's Orchestra. Members also played in a brass band, marching band, 20-person dance band, and a jazz combo; the marching band played most often at the gates, and the rest for Sunday SS/prisoner concerts, private SS use such as dances, and for fellow prisoners (January 1941- January 1945)
- Men's Orchestra in Auschwitz II-Birkenau BIb (August 1942- October 1944)
- Women's Orchestra in Auschwitz II-Birkenau BIa (April 1943-November 1944)
- Roma Orchestra in the "Gypsy Camp" or *Zigeunerlager* in Birkenau BIle (February 1943-May 1944)
- Women's Orchestra in Birkenau BIle (May/June-July 1944), according to the testimony of Tadeusz Joachimowski, who kept records on prisoners for the *Zigeunerlager*
- Orchestra in the family camp for Jews from Theresienstadt or *Familienlager Theresienstadt* in Birkenau BIIf (September 1943-March 1944)
- Theresienstadt Ghetto Orchestra in Birkenau BIle (September-November 1944)
- Monowitz Orchestra in Auschwitz III-Monowitz (August 1943-January 1945)
- SS Battalion Orchestra Auschwitz I (April 1942-January 1945?); composed of SS men, not prisoners.

Sub-camps

- Golleschau (before January 1943-January 1945?)
- Jawischowitz (1943?-January 1945?)
- Neu-Dachs (second half of 1943-January 1945?)
- Fürstengrube (1944-January 1945)
- Janinagrube (1944?-January 1945?)
- Gleiwitz I (1944-January 1945?)
- Blechhammer (1944?-January 1945?)

Concentration Camp Orchestras

Orchestras in the Nazi concentration camps started to emerge as early as 1933 in Oranienburg, Sonnenburg, Duerngoy, and possibly Hohnstein.¹⁸ Soon after that, an orchestra was established in the Esterwegen camp, and by 1936 in Sachsenhausen, Dachau, and Buchenwald. They

were founded by camp commandants in hopes of elevating their own social status. "The orchestras played for the *Commandos* (labor details) as they went out to work and returned to camp at the end of the day, and provided entertainment for the SS and prisoners during free time."¹⁹

The Men's Orchestra in Auschwitz I

The first men's orchestra in Auschwitz started after musicians requested instruments from home in order to fill free time and entertain themselves. The idea was approved in December 1940. Prisoners wrote home to their families asking for their instruments, and an internal search began for musicians among the prisoners.

The first informal performance took place on January 6, 1941.²⁰ The ensemble was made up of a violin, double-bass, accordion, trumpet, saxophone, percussion, and conductor. The orchestra had two bandmasters/conductors throughout its existence: Franciszek Nierychło (December 1940 - May 1944) and Adam Kopyciński (May 1944 - January 18, 1945).²¹

The ensemble quickly grew to an astonishing 120 musicians at its peak. "Orchestra members also played in a brass band and marching band, and some of them helped make up additional formations: a symphony of about 80 players, a 20-person dance band, and a jazz group, usually a quintet. The orchestra in its marching band variant was used most often, of course. The remaining formations played during the Sunday concerts for the SS garrison and prisoners, at dances put on by the SS men, and

unofficially in the blocks for functionaries or their fellow prisoners."²² The musicians in the marching band played not only wind instruments, but also other instruments including strings, so it was a mixed instrument ensemble. A symphony orchestra was selected from the orchestra for Sunday concerts for SS men. The set of instruments was different then, more string instruments and fewer wind instruments.

According to the last bandmaster and conductor, Adam Kopyciński, in 1944 the orchestra had, among others: six horns, six trumpets, six concertinas, six to nine trombones, four flutes, four oboes, eight clarinets, about 25 violins, six tenors, three baritones, six violas, six sets of percussion, two pianos, and other instruments, such as cymbals.²³

In the testimony from Kopyciński, at least six horns were available for prisoners to play. Instruments came from either new prisoners who were allowed to keep their instruments, from home after writing to their families asking for them to be sent to the camp, or from prisoners who were already murdered and their instruments left behind in the storage warehouse called "Kanada."²⁴

At first, sheet music was either sent from home

or scribes would try to write out music from memory. A fund had been set up to purchase pieces, according to prisoner Henryk Król. A prisoner came up to him in 1940 who said he used to own a bookstore in Warsaw, Poland and had money in an account with music publisher Breitkopf und Härtel in Leipzig. He offered to order music with his account since the money was no good to him anymore.²⁵ The orchestra was made up of mostly professional musicians, sometimes amateur musicians or men who had no musical experience at all but learned in hopes of surviving. It comprised mostly Polish inmates, and, under SS orders, Jews were not

...in 1944 the orchestra had, among others: six horns...

allowed to play.²⁶ They were only admitted once the orchestra's numbers were depleted after the mass evacuation in October 1944, crippling the orchestra's ability to play. Rehearsals took place on the ground floor in the *Musikstube* or Music Room in

Block 24, formerly Block 9 until August 1941. It was located directly next to the infamous gate displaying the haunting words, ARBEIT MACHT FREI (Work sets you free). It was their daily performance venue, making it easier to haul instruments and equipment back and forth. The majority of musicians lived in Block 25.²⁷ The men had striped uniforms for everyday activities, but clean white uniforms for concerts.

Function of Camp Orchestras

The orchestras served different purposes, depending on which side of the looking-glass you are staring through. For the prisoners, it meant a higher chance of survival, a distraction from the daily horrors taking place, or a possibility for clandestine music making to defy their suppressors, with the fear of punishment or even death looming over them.

For the SS men, however, music played an efficient, sometimes more sinister, role. The purpose of an orchestra was two-fold. First, orchestras were placed at the gates to play marches, primarily German ones, in order to keep prisoners marching at a consistent pace heading out to work, as well as playing in the evening when they came back. "The music played by the orchestra was intended to facilitate the marching past by the prisoners and minimize the time this took, especially when

they were on their way to work in the morning."²⁸

Second, the orchestras were used as entertainment. They would perform ceremonial duties such as for the opening of a new barrack or when important visitors came by for inspections including Heinrich Himmler himself. Private concerts were frequent, such as Rudolf Höss's weekly Sunday concerts next to his villa. Sometimes SS officers would randomly drop by the music room and demand that a particular piece be played.

The marching band was used most often, and the rest were used for other things, such as weekly Sunday concerts for the SS workers and fellow prisoners. The SS would use the dance band or jazz combo for parties. Sometimes the musicians would be allowed to play for fellow prisoners in a hospital, during Christmas time, or private concerts for a Block Elder's birthday party.

Perquisites

By being a member of the orchestra, chances of survival increased, but it did not guarantee that one would live. Most musicians were employed inside the camp in places such as the kitchen in the *Kartoffelschälerei* (potato peelers), they might be a room elder, scribe, a nurse, in a warehouse such as the *Bekleidungskammer* (Clothing/Goods Storage), package office, canteen, as street cleaners, etc.²⁹ This allowed the SS officers to round up the musicians quickly in order to get them ready to play for the morning and evening marches.

At the beginning of the camp's operation, prisoners would also come back around noon for a break and a meal. This idea however was later scrapped, giving way to only morning and evening marching. One would hope their job kept them inside, especially during the harsh winters for protection from the elements. Sometimes they received more food and contraband such as cigarettes as payment for their services for playing extra concerts. And if possible, one would receive better working/sleeping conditions.³⁰

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Repertoire

The main purpose of the orchestra was to perform as fellow prisoners went to and from work outside of the camp. The ensemble was called a marching band, but the instrumentation might include strings and other instruments not considered band instruments. For example, the *Arbeitslager Marsch*, written by Henryk Król in May 1941, was scored for string quintet, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, and snare drum. It was a favorite of the SS and was performed at the camp gate.

Prisoners were forced to march in rows of five, to and from their labor assignments, making it easier for the SS to count. Everyone had to be accounted for, whether they were alive or dead. If someone died during the day, it was the responsibility of their fellow laborers to carry the corpse back into camp.

The music of choice to keep prisoners at a steady pace was of course marches. In fact, experiments were performed to find the most optimal and efficient pieces to use. Adam Kopyciński describes how, "They practiced with a 100-meter column. They [the SS] timed it with their watches. The whole time, they were trying to figure out how to shorten that march past, even by five minutes. We played German, Polish, and French marches. The French ones were too fast and the prisoners in rows of five could not stay in step."³¹ Out of the one hundred or so marches, mostly German, the list included: *Alte Kameraden* (by Carl Teike), *Hindenburg Marsch* (Gustav Gerloff), *Zum Städtel hinaus* (Meisner), *Liebling, wenn ich traurig bin* and

Erika (Herms Niel), *Wien bleibt Wien* (Johann Schrammel), *Im Wald, im Grünen Walde*, *Parade Marsch*, *Gladiatoren Marsch* (Czech), *Salve Imperator* and *Florentiner Marsch* (Julius Fučík), *Triumph Marsch* (Italian-Verdi), and even the *American Stars and Stripes Forever* (Sousa) and the *English Colonel Bogey March* (Friederick J. Ricketts).³²

The repertoire for Sunday concerts would be officially approved and consisted of different classical pieces, excerpts from operas and operettas, popular melodies of the day, polkas, waltzes, etc. The programs consisted mostly of German and Austrian composers, but would also include foreign composers such as Rimsky-Korsakov, Rossini, Sibelius, Tchaikovsky, and Vivaldi.³³

When the Nazis rose to power in 1933, one of the first things they tried to control was music, knowing its power of influence as a propaganda tool. The *Reichsmusikkammer* was established in 1933 in hopes of controlling musical life. It immediately began banning and purging music from Jewish composers/musicians, jazz and swing music, and music by non-German composers, since they were deemed inferior and German music was considered superior.³⁴ Thus the use of dance and jazz combos in the camp was illegal and hypocritical. But as shown by the list above, not all foreign composers had been banned. Sometimes the musicians would protest by sneaking in fragments of a type of banned music into their concerts as a form of defiance, such as a Chopin melody, polonaise, the Polish national anthem, etc.

Horn Players

Mieczysław Figiel appears in the Adam Kopyciński testament, the Aleksander Kulisiewicz manuscript, and the Augustyn Bartusik testimony. According to Bartusik, Figiel was a horn player from the 16th Infantry Regiment band in Tarnów, Poland, but they had little contact with each other. He only played in rehearsals, was in his probation period, and worked with other musicians who were assigned as street cleaners and peeled potatoes.³⁵ This is all the information I have on Figiel for now, but various institutions and their archives may be able to shed some light in response to my enquiries.

Władysław Jankowski was born on April 22, 1909 in Pilaszkowice, Poland. He was living in the village of Korowlówka, Poland, and married to Stanisława (Maziejuk) Jankowski at the time of his arrest. He arrived in KL Auschwitz on May 24, 1941 in a group of 487 men sent to the camp from the prison in Lublin, Poland.³⁶ He was given the prisoner number 16381. His brother, Bolesław Jankowski (#16383) was in the same transport. Bolesław was married to Helena (Zakiewicz) Jankowski and was living in Gucin, Poland prior to his arrest.

Both brothers were taken to Auschwitz as *Schiitzh. P.* (*Schutzhäftling* Polnisch). "From February 1933, the Gestapo arrested individuals whom the Nazis believed

could endanger the 'people and state,' according to the title of the Reichstag Fire Decree. They were sent to concentration camps as 'protective custody' prisoners. Most were political prisoners, homosexuals, Jews, and Jehovah's Witnesses. They could be held indefinitely without trial."³⁷

The group was registered in KL Auschwitz with the prisoners' numbers ranging from 15995 to 16481. The brothers were both labeled as "farmers" under their occupation. Unfortunately, neither survived, both passing away in Auschwitz. Bolesław died only a few months after his arrival on November 3, 1941 due to "influenza brought on by a weak body."³⁸ Władysław died on April 1, 1942. According to the death certificate, his cause of death was due to a weak heart and weak circulation system.³⁹ The name Władysław Jankowski appears in both the list of musicians in the Kopyciński and Kulisiewicz documents, and even in the testimony of Kazimierz Smoleń, who was a former prisoner and later a founding member of the Auschwitz-Birkenau State Museum.⁴⁰ Smoleń remarks that Władysław Jankowski was one of the men who made a cultural impact musically in Auschwitz. Bolesław's name does not appear in any list that I have seen regarding the cultural events of the camp.

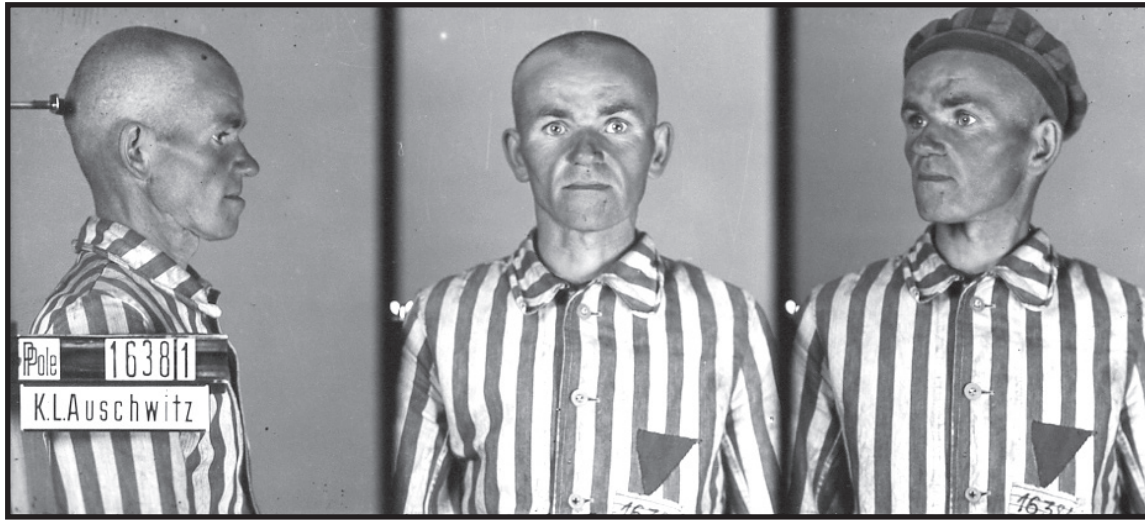


Figure 1. Jankowski, Władysław (prisoner number: 16381). Photograph. Auschwitz Prisoners. Oświęcim, Poland, 1941. auschwitz.org/en/museum/auschwitz-prisoners/

Czesław Jaśkiewicz was born on October 3, 1912 in Warsaw, Poland. His parents died while he was quite young and he was brought up by his uncle. He was well educated, completing his high school diploma. He went on to serve one year of military service in the Polish infantry from 1934 to 1935. After the military he played in an orchestra in Warsaw from 1935 to 1939.⁴¹ Unfortunately I have not been able to ascertain which orchestra. Lack of information is due to documents having been destroyed during the Nazi occupation, or in some cases that an orchestra has confirmed in fact he was not in their employment at that time.

Jaśkiewicz was arrested while trying to flee to the Hungarian border, probably in 1940. He was sent to the prison in Sanok, Poland until March 1940, where he was transferred to Tarnów prison, the same one as Wiesław (Czesław) Maciejko, another horn player.⁴² He was also part of the first transport to Auschwitz arriving on June 14, 1940.⁴³ He was assigned prisoner number 176. The date he joined the orchestra is unknown. Late in March of 1943 he joined Maciejko in a transport to Neuengamme outside of Hamburg, Germany. His number was changed to 18435. Jaśkiewicz's work details while in Neuengamme are unknown. Some of the musicians who were transferred with him from Auschwitz did bring their instruments and were allowed to start up an orchestra after their arrival. Whether Jaśkiewicz played in the orchestra I cannot say at this time.

Jaśkiewicz was evacuated on April 25, 1945 and transported to Sweden with Maciejko on the MS Homberg.⁴⁴ He stayed in the Sjöarp refugee camp until October 15, 1945. He returned to Malmö and was employed starting November 15, 1945 at Svenska Bindgarnsfabriken in Limhamn, a factory that specialized in yarn and twine. He married a woman named Zofia Majoch on December 25, 1947 in Malmö, Sweden.⁴⁵ They had a daughter, Krystyna Urszula, born October 4, 1948.⁴⁶

According to the Malmö city archive, Jaśkiewicz immigrated to Canada alone on September 21, 1949. His wife and daughter followed on September 14, 1950, settling in Toronto. Jaśkiewicz died on April 6, 1993 and Zofia passed away on March 7, 2007. The couple recorded a nearly three-hour oral testimony in 1979 with the *Multicultural History Society of Ontario* that may include more details of their lives in Toronto. I am waiting for a digital copy to be made and translated from Polish into English.

In a postwar inventory report made by Allied Forces, a pair of watches from Jaśkiewicz remained in the camp and had been logged into their books. They were likely confiscated upon his arrival into the Neuengamme camp, never given back to him, and left behind. They are currently stored in the Arolson Archives in Arolsen, Germany. The archives created an initiative to find the owners or their families of lost items and return them. My goal is to find a living relative and reunite them with Jaśkiewicz's watches.



Figure 2. Watches of Mr. Jaśkiewicz. Accessed Summer 2022. collections. arolsen-archives.org/en/search/person/108007549?s=18435&t=0&p=0).



Figure 3. Maciejko, Wiesław (prisoner number: 68). Photograph. Auschwitz Prisoners. Oświęcim, Poland, 1941. auschwitz.org/en/museum/auschwitz-prisoners/.

Wiesław (Czesław) Maciejko was born on June 24, 1918 in Tarnów, Poland. His last known residence before being arrested was in Tarnów.⁴⁷ He was working with the Orkiestra 16 Pułku Piechoty, the 16th Infantry Regiment orchestra. He was arrested on March 30, 1940⁴⁸ by the German Gestapo in Tarnów and sent to the local prison, division III, cell number 149.⁴⁹ According to one of Maciejko's questionnaires, he was arrested for being Polish. He was sent to Auschwitz on June 14, 1940 as part of the first transport and was given the number 68. This group of men consisted of members from underground resistance organizations, random roundups by the Gestapo, and men who tried to cross the border into Slovakia in 1939-1940.⁵⁰

Precisely when Maciejko joined the orchestra is unclear. He writes in his questionnaires only that he played horn in the orchestra. He and other musicians, around 20 in total, were later transferred to Neuengamme sometime in March 1943. He was given a new prisoner number (#18404) on March 12.⁵¹ Some of the men were allowed to take their instruments from Auschwitz, but it is unclear if Maciejko took his instrument. The horn may have belonged to him or it could have belonged to the camp. Those with instruments were given permission to start up an orchestra once again.⁵²

The camp was evacuated on April 25, 1945 and he, along with other musicians, ended up in Flensburg, Germany.⁵³ He boarded the ship MS Homberg on the morning of May 10, 1945, along with several other musicians according to the ship's manifest and left for Sweden at approximately 12:15 p.m. The ship entered the port of Malmö, Sweden at around 4:30 p.m. on May 11, 1945.⁵⁴ The war was over and Maciejko was finally free.

Not much is known about what he did after the war. We know that he married a Polish woman named Janina

Landowska on June 1, 1946 in Vetlanda, Sweden.⁵⁵ They lived together in Vetlanda in a small two room apartment along with Janina's mother, Wanda Landowska, until Wanda's death in 1971. They had no children.

The city archive of Vetlanda informed me that Wanda Landowska kept her own records and reported that Maciejko became ill in 1951. He worked only temporary jobs. In 1953 he worked a month in a match factory and as a dishwasher in a hotel (Stadshotellet) for a month. He worked later in a chair factory, Forsén och söner, braiding seats for the chairs. He was hospitalized in March 1954 and died on October 13, 1990 in Vetlanda, Sweden.⁵⁶

Grigorij Prokopienko (Propenko?) At this time, no information has been found on Prokopienko. His name appears only in Adam Kopyciński's testament.⁵⁷ He could possibly have been a Russian prisoner.

Rudolf Zytek was born on January 21, 1899 in Przemyśl, Poland and was arrested in Inowrocław (Hohensalza), Poland. According to an admissions list, he arrived at Auschwitz on July 4, 1941 as a *Schütz. P.* (short for Schutzhaftling Polnisch, Polish protective custody prisoner), the same as Jankowski. He was given the number 17802.⁵⁸

We know that he played in the orchestra in Auschwitz, as well as worked in the *Kartoffelschälerei* because of his labor deployment card.⁵⁹ Zytek is labeled officially as a *Musiker* (musician) under *Beruf* (career). We know from his medical test results that he was still in the camp until at least June 24, 1944.⁶⁰ Since many of the musicians handled food, they were tested regularly for diseases.

So far, I have not found out about Zytek's fate. A reparations card from 1946 might indicate he survived, but more research is needed.⁶¹ I did contact the city archive of Inowrocław; however, they have no documents related to Zytek.



Figure 4. Zytek, Rudolf (prisoner number: 17802). Photograph. Auschwitz Prisoners. Oświęcim, Poland, 1941. auschwitz.org/en/museum/auschwitz-prisoners/.

History of the Women's Orchestra in Birkenau

The women's orchestra was founded in April 1943 by orders from the women's camp administration. Zofia Czaykowska was one of the first people to volunteer to join, and soon became the ensemble's conductor. She would actively recruit using her contacts from Block Elders and those who worked with new arriving prisoners.

By May 1943, the orchestra grew to at least 15 to 20 musicians. In August 1943, Alma Rosé, a famous violinist at the time and niece of Gustav Mahler, became the group's new conductor, leaving Czaykowska to become the Block Elder, where she also helped organize extra food rations. Czaykowska also aided Rosé in communicating with Polish musicians and mediating conflicts within the group due to her multilingual skills.⁶²

Unlike the men's orchestra, the women's orchestra was made up of both "Aryans" and Jews, with a diverse mixture of women from Belgium, France, Germany, Greece, Hungary, Poland, Ukraine, USSR, and others.

The purpose of the women's orchestra was the same as its male counterparts in Auschwitz I and in Birkenau. The musicians performed daily marches for the laborers coming to and from the camp, concerts for the SS, elite prisoner events such as birthdays, as well as for the patients in the hospitals.

The majority of the women were amateur musicians who learned their instruments through musical lessons as children, either in school or through private lessons, although some were professionals, or at least had some experience playing in an ensemble of some kind.

At first, the members of the orchestra continued to live in their original barracks and went to their original labor assignments after playing marches for their fellow prisoners. However, once there were enough musicians in the ensemble, the women were dismissed from their other work and left to rehearse throughout the day. The group was transferred to barracks 12 (sector BIa) in order to keep all of the women in a single barrack. They played

daily for the laborers at the gate to sector BIa and BIb. It is also where they gave Sunday and holiday concerts for fellow prisoners and the camp garrison. When weather was particularly bad, they would play in the "Sauna" or the "Bathhouse" buildings located in sectors BIa or BIb, or they stayed in their barrack. They did not begin to perform for hospital patients until June 1943.

The instruments and music were first obtained from the men's orchestras of Auschwitz I and Birkenau. By the time Rosé was in charge, the instruments were exchanged for ones of better quality, those having been confiscated from the Jews who were brought in to be murdered. And sheet music was coming in directly from the camp's authorities.⁶³

Throughout the history of the group, the instrumentation was a hodgepodge of violins, cellos, a double bass, mandolins, guitars, flutes, recorders, a horn, accordions, piano, percussion, and vocalists.⁶⁴ In order to accommodate the unconventional instrumentation, Rosé would stay up throughout the night to write out scores, then hand them to the copyists to transcribe, who in turn would give the parts to the players.⁶⁵

The living conditions all around were much better than the men's orchestras. The women were no longer required to report to any other kind of labor except for playing/rehearsing and were not required to stand outside during roll calls. They received extra food rations, albeit quite sparse. They usually wore the regular striped uniforms, but would perform in white blouses, navy blue skirts, and blue scarves wrapped around their heads.⁶⁶ They were allowed to use the showers, washrooms, and toilets reserved for the German female prisoners. They were also spared from being struck by female overseers and the SS men.

This improvement in their quality of life did stir up feelings of jealousy and resentment towards the musicians from some of their fellow prisoners. Rehearsals were

intense and several hours long, especially with Rosé. There was possibly pressure from the camp's administration to get the orchestra up and running as quickly as possible. It could have taken more time to prepare the musicians for performances because the group was made up of mostly untrained musicians. It is also possible that Rosé knew what the dangers of not performing well were and added pressure on her musicians in order to keep them alive.

The repertoire was similar to that of the men's orchestras, more than likely because some of the sheet music came from the men's orchestras. In the beginning, they performed German marches and some Polish folk and military melodies that Czaykowska had transcribed from memory.⁶⁷ The number of pieces in the women's orchestra repertoire grew to around 200. Unfortunately, none of the sheet music has survived. According to the list provided by Lachendro, the women's orchestra played mostly Germanic and Austrian music. Some of the pieces and composers performed included: *Für Elise* and *Fifth Symphony* (Beethoven), *Ungarischer Tanz No. 5* (Brahms), arias from *Carmen* (Bizet), Grieg, Lehar, Rossini, Puccini, *Marche Militaire* (Schubert), Tchaikovsky, etc. along with popular songs, including *Rosamunde* (Vejvoda) and *12 Minuten* by Kreuder.

Even the Mendelssohn Violin Concerto was performed, although Mendelssohn's name was never mentioned due to his Jewish background. Rosé not only conducted, but also performed as a soloist with the orchestra. Some of the works she performed included: Mendelssohn's Violin Concerto, *Morning Mood* (Grieg), *Caprice Viennois* and *Liebeslied* (Kreisler), *Legend* (Schubert) and polonaises of Wieniawski.

Rosé performed works by at least two Jewish composers, which was forbidden. The SS allowed it either because they were so impressed by her playing and/or they did

not take note of the composers because the names were not mentioned during concerts.

Rosé died suddenly and mysteriously the night of April 4, 1944.⁶⁸ She fell ill the night of April 2 after attending a "birthday party." Her exact cause of death is to this day unclear. Because the camp administration held her in such high esteem, they permitted the orchestra members to go to the infirmary to pay their last respects, an act never seen before for a prisoner, especially one of Jewish decent. According to Cykowiak, "She lay outside the hospital block on a row of stools covered with a white sheet, as was her body. Numerous tiny black and blue spots were visible on her face and hands. Someone placed a sprig of greenery on her shroud. Such a 'funeral' was an unparalleled case in a concentration camp."⁶⁹

After Rosé's death, she was succeeded by Sonia Winoegradowa.⁷⁰ The level of the orchestra unfortunately declined, and in turn the camp administration shortened the rehearsals and had the members return to working during the day on other tasks, such as knitting and mending the camp's linens.

On November 1, 1944, the Jewish musicians were evacuated to Bergen-Belsen, causing the orchestra to dissolve. Those in Bergen-Belsen were later liberated by the British on April 15, 1945. The women who stayed behind in Auschwitz were transferred to the main camp in December 1944. Potential new female musicians were sought out during rolls calls and in the barracks. The orchestra was made up of only around 20 musicians and was scheduled to perform on February 4, 1945. During the evacuation on January 18, 1945, they were forced on a death march to Wodzisław Śląski, transferred to KL Ravensbrück via train, then several weeks later to KL Neustadt-Glewe, and liberated on May 2, 1945.⁷¹

Olga

Olga Losowa (Losowaja) was born on January 1, 1926 or 1929 in Krasnograd, Ukraine, now Berestyn, Ukraine. Her father was Nikita Losowa (Losowaja) and her mother is unknown. It appears she was working or being used as forced labor for the I.G. Film Factory in Wolfen, Germany by September 1942.⁷² She arrived at Auschwitz on November 7, 1942 and was given the prisoner number 23728.⁷³ The reason for her arrest and imprisonment is not clear. After running her black-and-white photo through several AI color generators, it appears she is wearing a black upside-down triangle. According to the Auschwitz-Birkenau Museum's website, "Black triangles marked 'asocial' prisoners (Asoziale - Aso), imprisoned in theory for vagrancy or prostitution, but in fact for a wide range of other deeds or behaviors, loosely and arbitrarily interpreted by the police."⁷⁴ She became a member of the women's orchestra in Birkenau starting sometime in July 1943, playing mostly mandolin, but horn when needed.⁷⁵ Although I will add that her playing horn is disputed by the former member and cellist,

Anita Lasker-Wallfisch. After I contacted her asking for information, Lasker-Wallfisch wrote on February 10, 2021:

Dear Mr. Brigham,

In reply to your question about a horn being played in Birkenau, I am afraid I have no recollection of any brass instrument in the band.

I am sorry that I could not be more helpful.

With best regards,
A. Lasker-Wallfisch

It is possible that Losowa played horn after Lasker-Wallfisch was evacuated to Bergen-Belsen at the end of October 1944, in which case Lasker-Wallfisch would have no recollection of Losowa. Lachendro's article states that Lex van Weren, a trumpet player (who possibly played

horn but that is not yet confirmed), “gave several of the girls trumpet lessons” when the orchestra was trying to reactivate between November 1944 and January 1945.⁷⁶ It is possible Losowa was learning to play horn from van Weren, but it does raise the question of why the list in the back of Niwińska’s book does not include trumpet players. Hopefully this will be clarified in the future.

Losowa continued to play until the orchestra dissolved at the end of October 1944. Unfortunately, her fate is unknown and the few documents extant make it confusing to know what happened after the war. If we assume she was evacuated with the rest of the women’s orchestra who stayed in Auschwitz until January 18, 1945, then she was sent on a death march eventually to KL Neustadt-Glewe, where she would have been liberated with the other wom-

en on May 2, 1945, assuming she survived. I have contacted the Ravensbrück Archives but have yet to receive a response. The KL Neustadt-Glewe no longer exists and more than likely their records are lost as well, but I am still trying to track them down.

The former USSR Red Cross attempted to find her in 1989. According to them, she was evacuated from Auschwitz on January 27, 1945, not January 18 with the rest of the orchestra members. In a postwar list of unaccounted prisoners, she may have returned to Ukraine.⁷⁷ But it is unclear. I contacted the Kharkiv Region State Archives in Ukraine hoping to come across some form of documentation, but unfortunately they have no record of Losowa whatsoever. The search for any information on her fate continues.



Figure 5. Losowa (Losowana), Olga (prisoner number: 23728). Photograph. Auschwitz Prisoners. Oświęcim, Poland, 1942. auschwitz.org/en/museum/auschwitz-prisoners/

Future Research

Despite the hours of research already carried out, more is waiting to be discovered. In the Kulisiewicz collection in Washington DC, among the hundreds of microfiches, I stumbled upon a list of musicians who played in the Dachau Concentration Camp orchestra. Among their ranks were two horn players: Peter Doberlet (#63713) and Josef Stangl (#21784). The next step will be to piece together the lives of these horn players before, during, and after internment, as well as find new names of horn players who were also interned, displaced, and/or lost their lives during the Nazi era.

Another goal is to follow Maciejko’s life, from his

hometown of Tarnów, Poland, to Auschwitz to revisit the archive and museum, travel to Neuengamme, follow the evacuation route to Flensburg, take a ferry across to Malmö, Sweden, and finally to his resting place in Vetlanda, all the while exploring the archives in each city and documenting my journey to share with those interested via social media. This generation of survivors is rapidly disappearing, and I feel it is our duty to educate the next generation. What these people went through can never happen again. We can never forget.

Christopher Brigham is an American horn player and educator living in Cologne, Germany. He freelances, teaches at his private studio, and was a faculty member of New England Music Camp (2019-2024). Christopher earned a BM degree from the Hartt School at the University of Hartford under David Wakefield, MM degree at the Folkwang Universität der Künste with Frank Lloyd, and studied Orchestral Performance with Norbert Stertz and Jan Golebiowski at the Hochschule für Musik in Detmold. He plays with such ensembles as the Amarillo Symphony, American Horn Quartet, Beethoven Orchestra Bonn, Bochumer Symphoniker, Duisburger Philharmoniker, Hessische Staatstheater Wiesbaden, and WDR Funkhaus Orchester. To share information or contribute to this project, contact Chris at chris.brigham@me.com.



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Accelerating the Growth of Your First Teaching Studio

by Anna Eberwine

After completing my master's degree, I was faced with a decision: continue living in a town saturated with musicians or move to a new city and try to build the freelance teaching and performing career I had long envisioned. I chose the freelance career; however, I came up against a substantial problem. Despite holding two music degrees, I was unsure where to begin. Thus began a year-long journey of establishing performance opportunities and developing my first teaching studio.

The initial six months were focused on adapting to a new city and making observations. I made it a priority to

network with orchestral musicians, professors, and teachers to gain insight into the local music market. I realized a common theme; there were many local orchestras to play in, but most students were taught by the same few people. This insight was disheartening until I considered it from a different point of view. I had taught students sporadically for the previous eight years, but they had always approached me. What if there were students who needed a teacher and didn't know where to look?

Here is my advice to new teachers from my experience establishing a teaching studio.

Step 1: Create Marketing Resources

To effectively find those students without a teacher who were looking for lessons, it is essential to identify how to reach them, but also to establish resources to sign students up for lessons. This involves creating a branding and platform. Design posters, flyers, and student resources (warm-up packets, fundamentals, etc.) while creating a website. This establishes an online presence for parents to find you and have a means to contact you and schedule lessons. Your website can also feature performance videos and testimonials, in addition to your qualifications, providing parents with information about your expertise and teaching style.

I made it a priority to network with orchestral musicians, professors, and teachers to gain insight into the local music market.

It is also crucial to establish pricing packages, studio policies, and methods of payment. The more organized you are up front, the easier it will be when you start to enroll students. Parents will often have questions, and it is important to respond to these questions as thoroughly as possible. Pricing should be fair and competitive but not inflated. Parents must be able to afford the lessons, but you also need to ensure your own financial viability. Striking this balance can be difficult, but if you maintain transparency and open communication about these policies and procedures, parents will appreciate your organization and dedication.

Step 2: Find the Students

One of the more challenging aspects of teaching in a new environment is locating the students. When I was in sixth grade and picked up the horn for the first time, I begged my parents to allow me to take lessons because only those students got double horns. My parents eventually signed me up for lessons, but how did they know who to contact? Turns out, the school had a list of private instructors who taught there. So, how do you find students and how do you get on that list?

To find students, employ multiple strategies. One of the most effective strategies is social media marketing. Parents as well as teenagers use those platforms. You will also find in Facebook community pages suggestions for restaurants, group sports, and – music lessons. Many of my students have come from monthly or weekly studio advertisements in local community Facebook groups. These advertisements reach the parents, and they sign up for lessons.

Step 3: Visit Schools

One of the primary ways to build a private teaching studio is to create a strong relationship with a school, so that the band or orchestra director wants to bring you in as their primary private teacher for your instrument. The problem many freelance teachers face is knowing where to begin. In a large city, there are several school districts and even more schools, both public and private. Once you know how far you're willing to travel, you can start reaching out to schools within the area to get contact information for the band or orchestra directors.

Sending a cold call email to a random director advertising lessons typically results in the message being ignored.

An offer many directors appreciate is to teach a free master-class for their students at the school. The benefits are mutual: you get to be in front of the students and directors, and the directors get to meet you and observe your teaching. This method requires time and effort, but it can provide great returns. You can use the opportunity for them to fall in love with the horn and with your teaching. And when you send a thank you note to the band director along with your flyer for lessons, the students will (hopefully) want to sign up to study with the incredible teacher they just took a class with.

Step 4: Building Relationships

Engaging with students in a single masterclass does not guarantee that you will enroll them as private students, but it does help you build a relationship with another music professional – their band director. Band directors are busy, and they might not remember a masterclass you presented for them. But, if you develop and maintain the relationship, you could be their lifeline in the long term. You can send resources for their students free of charge. That way students can learn from resources they might never have had, and you are always top of mind with their directors. Stay in contact and nourish that relationship beyond the initial visit. Make another visit or invite students to a summer camp you are offering. Some band directors will forget about you and that is okay. The ones who matter will show themselves to you in their responses.

Another important relationship – not only for teaching, but also for performing – is other local horn players. You might view them as competition, but horn players often refer other horn players for teaching and performing jobs. Teaching studios get full, and people teach in different areas. Get to know the other horn professionals in the area, both teachers and performers. Band directors will ask the principal horn of a local symphony or college professors for a teacher if they do not know who to go to, and you want to be the person they suggest. Take them out for coffee, and possibly play for them, but most importantly get to know them as a person. I am inclined to help other people who are kind, and hustling to make that horn dream come alive, and I hope other professionals do the same for me in return.

Step 5: Teaching and Maintaining the Studio

You did a masterclass, the band director asked you to be their new private teacher, and your social media marketing is working, so you have students coming your way ... now what? You teach! Build a curriculum that best supports your students and teaching style, create goals for yourself and your students, and be as communicative as possible with students and parents. Parents appreciate consistency, so if their child is happy with lessons and they never have to worry about you showing up, they will be with you until that student leaves for college. Continue to challenge your students with solos and all-state auditions, but also make sure they have fun. They joined

band because they wanted to learn music and have fun, so it is important to help nurture that relationship as best you can.

I followed these steps, and it has been a success. I increased my studio from three online students to 32 in-person students. It took hard work and time to build the studio, but the reward is that I get to do something I love – teach the horn. I feel secure in my teaching job, and I love teaching my students. Hopefully my experience and the steps I took to get started will give you ideas for expanding your own teaching career!



Eberwine is a freelance performer and private teacher in Cincinnati and Dayton, Ohio. She received a BM from The Ohio State University and an MM from Indiana University's Jacobs School of Music. Her teachers include Margaret Tung, Molly Norcross, Richard Seraphinoff, Bruce Henniss, Dale Clevenger, Andrew Bain, and Thomas Jöstlein. She is currently pursuing an Artist Diploma at the University of Cincinnati-College-Conservatory of Music.



Brahms and the Alphorn

by Frances Jones

Johannes Brahms (1833-1897) grew up in Hamburg; thereafter he spent his professional life in various central European cities and settled finally in Vienna. He was fond of the countryside too, though, and his letters describe regular walking holidays with his family and friends.

Although he did not write overtly descriptive music in his instrumental works, elements of rustic music pervade his musical language, not least in his writing for the horn. His father was a horn player and Brahms's deep affinity with the instrument, and his awareness of the horn in natural surroundings, is apparent in much of his horn writing. We hear echoes of the hunting horn, for example, in the final movement of his Trio for Violin, Horn and Piano, Op. 40: the 6/8 of horse riding and the exuberant horn calls of the hunting party are the scenario here. Alphorn music is a different sound world: gentle, peace-

The alphorn was originally just a piece of equipment for the cowherd...

ful, reassuring, set with a quiet backdrop. This is a different place to which Brahms occasionally takes his listener. The alphorn was originally just a piece of equipment for the cowherd, who would use the instrument to call his animals, to soothe them during milking, to communicate with other herdsman, or just to play for his own amusement. A further function of the alphorn for the lone cowherd on a high alpine pasture with his cattle, was to play a melody at the end of every day for the people in the valley below, to signify that all was well. If the villagers did not hear the alphorn,



Figure 2. Cowherd blows his alphorn at the end of the day. Schmadribach Falls, Lauterbrunnen (detail). Gabriel Lory, 1822.²



Figure 1. Music sent by Brahms to Clara Schumann, an alphorn melody that he heard in Switzerland and later quoted in his First Symphony.¹

they would be alerted that something was not right and would go up to see what was amiss. A similar message was given after a storm or other event of potential danger for the herdsman and his herd. Thus, playing the alphorn was not only an essential part of the herdsman's daily routine. To listen for the reassuring tones of an alphorn melody at sunset was also for centuries deeply ingrained in the hearts of mountain communities throughout the Alps.

Another role for alphorn playing emerged with the rise of tourism. The Swiss authorities were quick to make use of the appeal of the instrument to enhance an alpine experience and began to station alphorn players at popular mountain tourist destinations. Their brief was specific: melodies should be gentle and pastoral. A natural echo was utilized where possible. There were restrictions placed on the choice of notes that should be used too. The alphorn can only produce the natural harmonics of a tube, notated in Figure 3.³ The series of harmonics includes notes that fall between normal classical pitches: harmonic no. 7 is slightly flatter than written here, and harmonic no. 11 is halfway between the notes F and F-sharp. To a listener used to classical music, this latter note in particular sounds "out of tune."

Alphorn melodies played to tourists were only to use the notes that create a major tonality (e.g. harmonics 3, 4, 5, 6, 8). They were to use neither the minor mode (such as that built on harmonics 6, 7 and 9) nor the "out of tune" note (no. 11) commonly found in the instrument's rural repertoire. Alphorn music played to visitors should portray a positive ambiance and demonstrate that this was lovely, normal music. An alphorn figure that tourists would hear was typ-

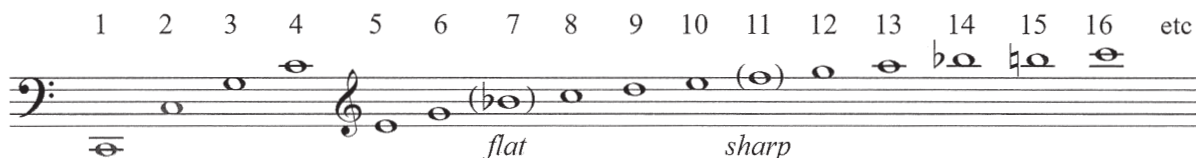


Figure 3. The harmonic series, notated in C (an 8 foot tube).

ically formed from a gently turning major arpeggio-based motif that might include a leap of an octave, because when such notes are played in an environment where there is natural resonance, these notes linger to create a pleasing chord, see Figure 4.

We find these motifs reproduced in the works of such composers as Beethoven, Richard Strauss, and Mahler.⁴ They are generally given a quiet backdrop, and not infrequently they are incorporated in order to signify reassurance after a stormy or turbulent episode in a composition.

A particularly lovely example of Brahms's use of gentle, pastoral music evocative of the alphorn occurs in the final stages of the first movement of his dramatic Piano Concerto No. 1. This composition was conceived as a work for two pianos, sketched out in 1854. It was gradually expanded into a work on the scale of a full symphony, although Brahms prepared it in a two-piano score for subsequent orchestration since at that time, aged 21, he felt inexperienced in writing for the orchestra. Its final form as a Piano Concerto was realized in 1858.

The first movement is powerful and full of drama, of symphonic proportions. Documentation suggests that the work was a tribute to his musical mentors and close friends Robert and Clara Schumann. As Robert was becoming increasingly ill, Brahms gave much support to their family, and following Robert's death at the end of July 1856, Brahms took Clara to Switzerland for a month, together with two of her sons, and his own sister. The turbulence of the opening movement of this Piano Concerto is eventually brought to rest with the calm reassurance of an alphorn-like horn solo; it may have reflected this period of recuperation in the Swiss Alps that followed the trauma of Robert's last years. The solo, with typical peaceful horn-call figurations, is marked *piano, marcato, ma dolce* (quiet, deliberate, but sweetly). It is set over gentle piano arpeggios while the rest of the orchestra is silent. Echoes are provided by the timpani, see Figure 5.

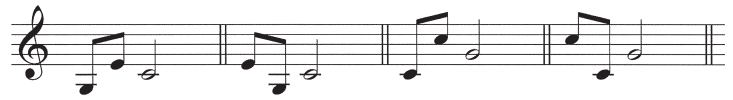


Figure 4. Typical turning arpeggio alphorn motifs.

was the day before her birthday. He was in the area above Lauterbrunnen, a valley with vertical limestone cliffs facing each other. Here, cows graze every summer on the verdant alpine pastures above; an alphorn blown by the cowherd here would resonate all around in the landscape and be heard over a substantial area.

The experience of hearing an alphorn here was described by the Victorian diarist Jemima Morell, in an account of her visit to Lauterbrunnen on the first tour of Switzerland to be organized by Thomas Cook in 1863:

In the sward was stationed a man and some boys with a horn. It is a wooden tube from five to six feet long bound round with split withies of willow. This he rested on a wedge-shaped hollow trough, and blew as we approached. He must have practiced long to emit such a flow of mellow, sonorous sounds from so unmusical-looking an instrument. The notes died away in softest cadence, which notes were taken up by the mountains and reverberated by them again and again. We had scarcely a moment's interval to remark on their sweetness, when the rocks echoed the notes in fainter strains, another pause and we heard their vibrations still lingering among the cliffs till they expired in but a musical sigh.⁶

Brahms's transcription of the alphorn melody raises a number of issues.



Figure 5. Alphorn-like horn solo in Brahms's Piano Concerto No. 1, bars 434–437.⁵

Brahms's decision to make use of an alphorn motif again at a similar significant point in his First Symphony over a decade later, then, is not a unique occurrence. What is unique, is that posterity has been provided with Brahms's transcript of the original alphorn melody that he had heard.

He jotted it down in 1868 while taking a walking holiday in central Switzerland with his father, and sent it to Clara on her wedding anniversary, September 12, which

Brahms gives his transcription, reproduced at the beginning of this article, the following caption: "Also blüt das Alphorn Heut:" (Thus the alphorn blew today:) and writes the following text under the notes: "Hoch auf'm Berg, tief im Tal, grüß ich dich viel tausendmal!" (From high on the mountain and deep in the valley, I send you many thousand greetings!).

This manuscript is mentioned in most texts that refer in detail to this symphony; it is, however, the subject of



Figure 6. Lauterbrunnen has long been a favoured tourist destination in Switzerland. The 1,500ft high cliffs on either side afford resonant echoes for an alphorn. Photo: Frances Jones.

numerous inaccurate claims! The majority of references erroneously state that it was on a card, or specifically that it was on a postcard. One source writes that the “postcard” was sent to Clara “in a painted box from Switzerland.”⁸ Enquiry at the Staatsbibliothek, Berlin, where it is now kept, reveals that there is no knowledge of a box and it is not a card, or a postcard, but a sheet of paper, blank on the reverse. It was donated to the library by Clara’s youngest daughter, Eugenie, in 1936, before which it had been kept in a picture frame.⁹

Many sources also state that it was sent from the Rigi, a peak above Lucerne; however, this is incorrect. Details of Brahms’s walking holiday with his father in Switzerland in September 1868 are recorded in the father’s diary notes. They crossed into Switzerland at Basel on Sunday, September 6, visited Lucerne, Sarnen, and Meiringen, thence travelled on horseback up the Rosenlaui valley and across



Figure 7. *Jour de Repos*. c.1870. Artist unknown.⁷

Grosse Scheidegg to an overnight stop in Grindelwald. On Saturday the 11th they spent the night just over the Kleine Scheidegg ridge, at the Jungfrau Hotel at Wengernalp. On Sunday the 12th they descended into Lauterbrunnen: this is the day referred to when Brahms writes “Thus the alphorn played today.”¹⁰

Brahms’s transcription of the alphorn melody raises a number of issues. He has not written down a “tourist” melody: alongside harmonics 6 and 8 to 12, it includes the “out of tune” note, harmonic no. 11, known as the “alphorn fa.” In that this note falls exactly halfway between F and F-sharp, it could be notated as either of these pitches. Brahms chooses to convey the rustic connotations of the “alphorn fa” by writing F-sharp, the raised fourth degree of the scale: this indicator of folk music was commonly used in the eighteenth century. Here it is the second note on stave 2 of Brahms’s manuscript.¹¹

Two further features of alphorn playing can be seen here. It is normal on an alphorn to play a “warm-up” note before the commencement of a melody. Brahms writes down this note (the initial whole note), and gives it a lingering fermata. He also reproduces its faltering beginning, as an *acciaccatura*. However, he knew that this was purely a preamble to the intended melody, so he does not begin his greetings text underlay until after this. Secondly, nowhere else in traditional alphorn repertoire is a motif found with a short note (written here as the sixteenth-note D) in an otherwise straightforward arpeggio passage. However, to mis-pitch an intended note is as common on the alphorn as it is on the modern orchestral horn. Brahms includes this split note in his transcription, indeed with his text he makes use of it for a separate syllable.

Brahms’s choice of pitches used to notate what he heard do not necessarily replicate the actual pitches that were played. It had long been the convention for all orchestral instruments that played only the natural harmonics (horns and trumpets) to write everything in the key of C, and add an instruction to tell the player which length of instrument to use, with markings such as “in G” or “in E-flat” as needed. Although valved horns were becoming increasingly widespread from around the middle of the nineteenth century, Brahms never liked them, never wrote for them, and did not adopt what was to become the convention of writing all horn parts “in F.” Thus, he notated the melody in C in his transcription, having identified “do” out of the harmonics played, but he gives no indication of the actual pitches that he heard.

We can only guess at what notes were played. In general, contemporary artwork shows an instrument around the same length as the height of the player, i.e. between 5 and 6 feet long (see the two historic images already included); written texts also often mention an instrument of approximately this length.¹² Such an instrument would produce pitches about a fourth higher than those that Brahms notated. The earliest photographs, that date from around 1900, though, show alphorns standardized at around twice the height of the player, around 11 or 12 feet. This is the approximate length of a

modern alphorn, where “do” is G-flat or F (around the same length as a Horn in F). On an instrument of this length, the harmonics in Brahms’s manuscript would sound around a fifth lower than the pitches that he writes. Surviving written documentation about alphorns in the nineteenth century is minimal, and details of the development of the longer horn are currently unknown. As we will see later, there are indications that Brahms heard these notes played somewhat lower than in his transcription.



Figure 8. Postcard from Lauterbrunnen, circa 1900: an early photograph of an alphorn player and a girl offering hand-made lace to visitors. The length of the alphorn appears to be around twice the height of the man.¹³

Eight years after the music was sent to Clara, Brahms incorporated the melody at the beginning of the fourth movement of his Symphony No. 1. The theme is used for a bridge passage that links an intensely turbulent, stormy slow movement to a sunny, almost celebratory Finale. Here Brahms perfectly reproduces one of the principal functions of the alphorn: to let the people in the village below know that all was well after a mountain storm.

Brahms writes the same pitches in his symphony as the ones on his manuscript: following the contemporary convention for horn notation, the orchestral horn part is written in C. Here he gives the instruction that it is actually to be played on a horn in C. Crucially, though, orchestral Horn in C parts sound an octave lower than written. We cannot say whether Brahms originally heard these notes at the pitch that he requires them to be sounded in his symphony, but this lower tessitura is quintessentially evocative of a peaceful alphorn call. An orchestral horn in C is 16 feet in length. At a fourth lower than today’s normal horn in F, his choice of a horn in C would have given him a rich dark tone for this melody: maybe he chose this resonance to best replicate the timbre of the instrument that he had heard.

Brahms had given the melody on his manuscript

the description *Adagio* (very slow). This is the same tempo marking that he chooses for his slow movement in the symphony. At the introduction of the horn motif, he writes *Più Andante* – to move forward with more of a walking pace, in preparation for his Finale which is marked *Allegro non troppo, ma con brio* (cheerful, not too fast, but with brightness).

Brahms changes his original transcription in a number of ways. Neither the first “warm-up” whole-note nor its tentative acciaccatura are included. Twice, the original rhythm of a double dotted half-note followed by an eighth-note is replaced with a dotted half-note followed by a quarter-note.

The whole note at the end of each short phrase is shared between two horn players. This is not only a practical consideration that allows the first player to take another full breath for each successive phrase with no interruption to the melody. The quality of sound when the two horns play in unison also gives an appropriate extra echo-like resonance, a subtle technique found in the works of other composers such as Haydn, Mozart, and Schubert. Here it beautifully recreates the sonority produced by the reverberation of the sound of the alphorn off the cliffs in the Lauterbrunnen valley, which gives the impression that there is more than one player. Brahms gives each of these notes a subtle *crescendo* and *diminuendo* too, to enhance the resonance.

He sets the alphorn melody over held *pianissimo* chords, a typical accompaniment for an alphorn-like episode in a classical composition. With this backdrop, the principal horn part is given the instruction *forte sempre* and *passionato*: this endows the phrases with an aura of majesty and grandeur, a perfect reminder of the magnificent scenario in which Brahms heard the music.

The entire melody is repeated by the flute, three octaves higher; thereafter, further echoes come thick and fast until everything gradually decays into *pianissimo* once more. Brahms then gives us a moment of total silence before the fourth movement proper sets out on its cheerful journey. He later revisits the alphorn theme, with echoes, in the final stages of the work.

In the magnitude of this symphony, 21 years in gestation, the quotation of this melody here could represent a significant point of resolution and relief after a long struggle towards his personal compositional voice. This work has also been called Brahms’s “Clara” Symphony, in which, with this peaceful alphorn theme, perhaps, the dark days of Robert’s long illness are finally laid to rest.¹⁵

The significance of Brahms’s quotation of this alphorn fragment has been widely recognized. This melody was chosen above all others to represent Brahms in 1972 when a five-mark copper-nickel coin was issued in East Germany to mark 75 years since the composer’s death. The coin has the opening of the alphorn tune on its



Figure 9. East German commemorative coin with an erroneous quotation of the alphorn melody.¹⁶



Figure 10. Brahms, *Symphony No. 1*, fourth movement, bars 28-43: introduction of the main theme on the horn. Brass parts, with horns in C on staff 1, to sound an octave below the printed pitch.¹⁴

reverse, although unfortunately the engraving of Brahms's music was incorrect: the third note given on the coin (B instead of C) is not the note that Brahms wrote, nor is it possible to play on the alphorn.

In 1983, to commemorate 150 years after Brahms's birth, a special issue postage stamp was produced in a collectable presentation minisheet that features his manuscript of the alphorn melody.

Nowhere does Brahms explain his reasons for the inclusion in his First Symphony of this simple alphorn tune, played by a cowherd in the meadows above Lauterbrunnen. Nor does he supply a programmatic description of his intention to depict a mountain landscape, or more spe-



Figure 11. East German commemorative stamp and surround of 1983 that includes a facsimile of Brahms's alphorn transcription.¹⁷

cifically, reassurance that "all is well," as his fellow composers might have done. His metaphor is more subtle. He knows that with this horn call, his audience will feel at ease and reassured by the strong tones of the alphorn melody, the same feeling of relief that one would experience in knowing that all was well after a storm in the mountains. The atmosphere that Brahms creates here taps subliminally into the listener's own aural awareness to lead them to a comfortable place.

Few of us have actually heard an alphorn played in the mountains. Few of us have heard a horn played on a hunting expedition. Few of us have heard fanfare trumpets herald the arrival of royalty. Thankfully, few of us have heard a bugle on a battlefield. And yet, these scenarios are fundamental elements of a composer's sound palette. Such references are not random – they are evocative of other worlds that we instantly recognise, though with no personal experience; we are immediately stirred, with no overt explanation. Brahms's choice of the horn to play this particular melody, at this particular moment, with his accompaniment, was inevitable. His assumption that we would feel what he wants us to feel, is taken as read. That such a response is indeed felt, is remarkable.

I hope that with this article, the magic of these fourteen innocent notes that Brahms gives to the horn in his First Symphony is enhanced by an understanding of some

of its background. Next time you play or hear the work, you can recall the heritage that lies behind his choice of this particular motif, incorporated at that particular moment, and why it has to be on the horn. The quotation is not only steeped in history, in his personal experience, in his concern for the lives of his friends and family. It also illustrates his knowledge that his audience will be led to a special place, moved unconsciously by the music. No explanation is given, or needed. Audiences of today, many generations later and with very different backgrounds and personal experiences, still feel the intended effects of these few plaintive notes played on the horn. Music can convey emotion where words are unnecessary, irrespective of whether we know why. Few melodies speak more eloquently than this one.

Few of us have actually heard an alphorn played in the mountains.



UK classical musician and alphorn expert Frances Jones is much in demand as a performer, teacher, and tutor on alphorn courses throughout the UK and the Alps. Alongside regular appearances in Switzerland, France, and Austria, she has been invited to perform on her alphorn in Taiwan, South Africa, Guatemala, Peru, and Bolivia. She has compiled two substantial online searchable databases of historic alphorn images, Historic Alphorn

Artwork Archive, and Historic Alphorn Postcard Archive. amaz-ingalphorn.com.

¹Staatsbibliothek, Berlin.

²British Museum, London.

³In this article, following the convention in Europe, the notes playable on the alphorn are numbered from the lowest upwards: the harmonic series. In the United States the terminology of "partials" is often preferred to "harmonics." As partials are resonances found above a note, the numbering excludes the lowest note; thus the alphorn note/harmonic no. 2 is partial no. 1, etc.

⁴See many quotations examined in Frances Jones, *The Alphorn Through the Eyes of the Classical Composer* (Vernon Press, 2020).

⁵Johannes Brahms, *Johannes Brahms Sämtliche Werke, Band 6* (Leipzig: Breitkopf & Härtel, 1926-27), 39.

⁶Paul Smith, ed. *Thomas Cook and the Origins of Leisure Travel Vol. 2: Miss Jemima's Swiss Journal: The first conducted Tour of Switzerland 1863* (London: Routledge, 1998), 64.

⁷Reproduced in Pierre Grandjean, *Le Cor des Alpes* (Lausanne: Edition 24 Heures, 1984), 31, Collection M Barberis.

⁸Books with this incorrect information include Malcolm MacDonald, *Brahms* (New York: Schirmer, 1990), 246; David Lee Brodbeck, *Brahms: Symphony No. 1* (Cambridge: Cambridge University Press, 1997), 15; Brigitte Bachmann-Geiser, *Das Alphorn* (Bern: Haupt, 1999), 111; Styra Avins, *Johannes Brahms: Life and Letters* (Oxford: Oxford University Press, 1997), 225.

⁹Detail from Staatsbibliothek, Berlin: email from the curator, Roland Schmidt-Hensel, July 2012.

¹⁰Werner G Zimmermann, *Brahms in der Schweiz, eine Dokumentation* (Zürich: Atlantis Musikbuch, 1983), 37,38.

¹¹Found in many works to portray a rustic character, alongside bagpipe-like drones, for example in Haydn's Symphony No. 60 or Chopin's Waltz Op. 68 No. 2.

¹²Over 400 images can be explored in the author's public access searchable database Alphorn Historic Artwork Archive, accessible by a search on that title or via www.AmazingAlphorn.com. Postcards, i.e. the photographic record, can be viewed in the companion Alphorn Historic Postcard Archive.

¹³There are two early alphorns similar to the one depicted here, though undated, in Lauterbrunnen village museum. Both are approximately 12ft long.

¹⁴Johannes Brahms, *Symphony No. 1* (Berlin: Simrock, 1877).

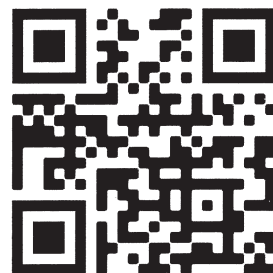
¹⁵This is suggested by Michael Musgrave in "Brahms's First Symphony: Thematic Coherence and its Secret Origin," *Music Analysis* Vol. 2 No. 2, 117.

¹⁶Author's collection.

¹⁷Author's collection.

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Hire Your “Mental-Self-Staff”

by Brian KM

I’ve been watching sports since before I started playing the horn, starting with ice hockey, moving to American football, all enhanced by a constant stream of tennis. I’ve been fascinated by the concept of teams in “individual” sports. Cyclists, gymnasts, formula one drivers, and

tennis players all have large teams, all pushing a performer to greatness.

One of the world’s best tennis players currently is Carlos Alcaraz, who won the 2024 French Open and Wimbledon tournaments. His team includes:

- Juan Carlos Ferrero: Coach
- Samuel Lopez: Coach
- Albert Molina: Agent
- Juanjo Moreno: Physio
- Toni Cascales: Trainer
- Isabel Balaguer: Psychologist

In addition to these key figures, he also hires hitting partners, consultants, and data specialists for each tournament! Each person has a clear goal around a few performances in a week, and everyone does their job at the highest level. This is the approach that it takes to perform at the top level of tennis.

Most horn players don’t have the resources to hire six full time staff members, but we can make use of the same mindset around helping the performer (you!) have the best conditions possible at every playing event.

This mindset isn’t new to us. Starting from a young

age, horn players often find themselves filling many different roles outside of just “horn player.” Principals might be leaders, utility players might be reading many parts, and section leaders might have administrative functions. We might help set up chairs and stands. Hopefully, we all participate in some meet-and-greet after concerts to make audiences feel welcome and connected to the performance. What if, when things felt overwhelming, we thought of ourselves as a private support staff, focused on our success? I’m a horn and live electronics soloist, and here are some of the things that I need to do in a week:

- Evaluate new technology
- Compose new music
- Solve tech problems in the show
- Book new shows
- Market shows
- Manage logistics for performances
- Practice the horn
- Take photos/video
- Post on social media
- Edit videos
- Speak in interviews

These are roles that I sometimes hire for, but in many cases I’m the one doing the job. Sometimes it can be overwhelming to even know what to do! One mindset shift that has helped me is looking at myself as a larger organization, for which I do multiple jobs. If I’m thinking about myself for this next hour as “Brian KM’s Manager,” I can sit down and think in a focused way about what can be done from that perspective, without being distracted by creative worries,

horn issues, or technical details. When that hour is done, and I enter a composing hour, I can focus on creative issues without worrying about the rest. When practice time comes, I can stay focused on what needs to be done and I can feel confident that my staff is taking care of the rest.

How can this approach help you? Let’s imagine a young horn player who is taking some serious auditions for a summer program. They might “hire” the following staff:

- The player (don’t forget this one!)
- Tape Analyst (Reviews practice and audition recordings)
- Research Assistant (Studies scores and recordings, makes decisions outside the practice room)
- Strength/Conditioning Coach (Considers lip health and informs tweaks to daily routines)
- Musical Coach (Plans day, including what happens in the practice room)
- Logistics Coordinator (Manages activities of daily living, like eating)
- Agent (Networking, Audition Scheduling)

This player took an audition yesterday and has another in three weeks. It might be tempting to run into (or away from!) the practice room, but a player with a staff will have a meeting, consider how the audition went from all aspects, and write a plan for the next audition. Every member of the team will look at things from their perspective:

- Logistics Coordinator: “Did the parking issue stress the player out? How can we plan that better?”
- Strength/Conditioning: “This list has a lot more high-range playing than the last one. How can I adjust the routine to intelligently prepare the player to play high in three weeks?”
- Tape Analyst: “I’m noticing that there are many intonation issues on C4.”
- Agent: “The player met someone who wants to start a quartet – I should reach out.”
- Player: “I felt like _____ in the room on the day.”
- Coach: “What does all this mean?”

Notice the theme of mindfulness and focus. In a music industry landscape where we are being asked to do a variety of different tasks, requiring a vast set of skills, it's imperative to know what your role is at any moment, freeing you up to be the best player you can be when it's time to practice or perform. This was just an example of how an auditioning player might utilize a staff. Educators, professional performers, and enthusiasts will all have different needs, and should "hire" accordingly!

At your next rehearsal or performance, imagine how it might feel to have a support staff. Would you have eaten a healthy meal that had been prepared earlier, or was fast food the right call? Would someone have reminded you of your main strategies before you walked on stage? Maybe your practice plan would be prepared when you arrived in the practice room. Certainly someone brought an extra pencil.

This might seem extreme and unsustainable, but I encourage you to start with a small step. Sit down with your favorite notebook and host a team meeting. Ask your "strength and conditioning coach" about next week's playing, and what they recommend. Imagine what they might say to you. Did any actionable steps reveal themselves? If you are a student, imagine what might this do to reveal questions for your teacher!

For a more advanced version of this mindset, flip the perspectives around. Say to yourself, "I'm the music coach for <your name> – what do I think <your name> needs to do this week? How can I help them succeed?" This is a minor change, but the psychological distance from your own playing is what allows you to make more effective decisions and serve yourself better. I've also found that it's easy to not be kind to yourself as a player. If you're able to pretend the player is someone else, you might treat them better. Wouldn't that be nice? Frantic thoughts are the enemy of good horn playing. Relax. Hire a staff!



Brian KM is a horn and live electronics soloist who has performed his works over 100 times in Australia and the United States. He has won audience favorite awards at The Boston New Music Initiative and was nominated for best music award at the 2023 Melbourne Fringe Festival. Prior to his solo career, he was the principal horn player for The United States Pacific Fleet Band and member of their premier chamber group, The Harbor

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Frederick Vogelgesang: A Horn-Playing Triple Threat

by Tom Reicher

There is the horn player who truly has mastered more than the horn; however, there are some known exceptions. Louis Savart (1871-1923), about whom I have written for *The Horn Call*, was an exceptional horn player and singer.¹ According to one of his accompanists, he performed a version of Schubert's *Auf dem Strom* in which he performed both the voice and horn parts. Another example is Dennis Brain, who was also a fine organist.

Recently, I learned of a true "triple threat," Frederick Vogelgesang (1920-2010), who was an exceptional violinist, an extremely able pianist, and, to judge from a recording he made, an incredibly fine horn player. His 1964 recording of the Brahms Horn Trio – in which, thanks to the miracle of overdubbing, he plays all three parts – demonstrates musicianship at the highest level, resulting in a performance that is among the finest recordings I have heard of that piece. Listen to Vogelgesang's performance(s) at Hector's Rare Recordings and judge for yourself:

Scan QR code or follow URL:

youtube.com/watch?v=YJMYrePby8I

Who was Frederick Vogelgesang?

Born in Canton, Ohio, at the age of nine he was accepted as a scholarship student at Curtis, where he studied violin with Efrem Zimbalist and piano with, among others, Samuel Barber. Leonard Bernstein was a classmate. At the age of 18 he became the youngest member of the Philadelphia Orchestra and later the orchestra's pianist. After army service (during which he played horn in the army band) he joined the Denver Symphony as fourth horn, also serving as assistant conductor.

His musical journey took him to New York in 1949, playing violin and conducting at Radio City and later violin in the New York Philharmonic. His Local 802 obituary mentions him also playing in the NBC Symphony, CBS Symphony, Metropolitan Opera Orchestra, New York City Ballet, American Symphony, and New York City Opera. He played for and conducted various Broadway shows, starting as assistant conductor of *Candide* at Bernstein's request. Nigel Simeone, in his *Landmarks in Music since 1950 – Leonard Bernstein: West Side Story*, notes the quality of the pit players for *West Side Story*, with special mention of Vogelgesang as the assistant concertmaster.

Phil Myers, former principal horn of the New York Philharmonic, reports that when he joined that orchestra in 1980, Vogelgesang was subbing in as a violin frequently. One day, Vogelgesang approached Myers and said, "I recorded the Brahms Trio." He was holding a violin in his hands, so Myers asked the obvious question, "Who played horn?" Vogelgesang replied, "I did, and piano." He later brought Myers the LP (pre-CD era), and he was amazed. Myers also reports that Vogelgesang "was a tremendously easy going and nice guy."



Cover from Vogelgesang's Recording of Brahms's Trio, Op. 40

How did Vogelgesang's horn playing reach such a high level of accomplishment? He had a few lessons with Anton Horner at Curtis and reports having "mooched" informal lessons from some of Horner's pupils. Perhaps the best explanation is . . . sheer talent. He began violin study at the age of four and obviously demonstrated a prodigious gift. Piano playing probably also began at an early age (his mother was an organist). Horn playing somehow emerged as a third pursuit for this phenomenally talented musician, and he just happened to have the physical attributes that well supported his desire to play the horn. Or, perhaps, despite its reputation, the horn is just not that difficult (for some people, at least) to play?

There may be more to discover about this phenomenally talented musician. The archives at Curtis probably hold more than just programs for Vogelgesang's violin performances there. Likewise, there may be records of the Denver Symphony that would tell us more about his horn playing and conducting in Denver. An index to the Leonard Bernstein collection at the Library of Congress contains an entry, "Box-Folder 56/45, Vogelgesang, Frederick, 1986 (1 item)," which might shed more light on Vogelgesang's dealings with Bernstein.

Finally, there are questions that we would like to be able to answer. Assuming that his horn playing "career" ended when he came to New York in 1949, how did he manage to produce such a fine Brahms Trio recording in 1964? Did he continue to "mooch" informal lessons from players in New York? Was he perhaps playing horn in the Broadway pit when needed? How and where was the 1964 recording made? What kind of horn did he play? If there are readers of this article who encountered Frederick Vogelgesang, what more can you tell us about this remarkable musician?



Tom Reicher, though formally trained as a historian and as an attorney, has performed with a number of orchestras, including the North Holland Philharmonic, San Jose Symphony, Carmel Bach Festival, Hartford Symphony, San Luis Obispo Mozart Festival, and Berkeley Symphony, in addition to recording with Concerto Amsterdam. His teachers include Gene Coghill, Ralph Pottle, Adriaan van Woudenberg, David Jolley, Paul Ingraham, and Tony Halstead (natural horn). As with other research projects, he welcomes comments and further information, and his email address is treicher@cooley.com.

¹See the February 2020, May 2021, and October 2021 issues of *The Horn Call*.

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Jon Nelson: Friend, Colleague, Inspiration

by Daniel Grabois

Jon Nelson founded the Meridian Arts Ensemble in 1987. At the time, he was still a student at Juilliard, and he wanted to play in a brass quintet, where he would do more trumpet playing and less counting of rests, which is what he was doing in the orchestra at school. He was hungry to play contemporary music and had been inspired in high school by the Empire Brass Quintet.

Two years and a few horn players later, I joined the group. It was 1989, and I was just finishing up my master's degree. Playing in Meridian was a major commitment: we rehearsed around 15 hours a week, and were playing seriously complicated music. The group had won a few competitions, but were gunning for the Concert Artists Guild competition in New York. We won that one in 1990, and were off and running. We started making recordings and playing concerts around the country and the world.

Jon was always the one who was planning the next move, or the next five moves. Who should we commission? What's on the next recording? When should the next European tour happen? He was on the phone constantly with Concert Artists Guild (the prize included having CAG manage Meridian for three years). When our first recording came out, Jon was on the phone with the label a few days later planning the next one (we ended up making nine recordings with Channel Classics).

Every group needs a Jon Nelson, someone who keeps things going, thinks ahead, plans and works, and who is also a great player, great musician, and great colleague. Jon and I were still in Meridian thirty years later, and for four more years after that. But he played his final concert with Meridian in December 2024, in Campeche, Mexico.

We had been through many personnel changes and retirements over the years. Our original tubist and trombonist, Ray Stewart and Ben Herrington, both retired from the group. We had a series of brilliant trumpeters joining Jon: Joe Burgstaller, Kevin Cobb, Brian McWhorter ... the list goes on. When we needed a new trombone player after Ben's retirement, Jon (who else?) suggested that we invite our old friend Faustino Diaz-Mendez to join. We had known Faustino for years. He is a brilliant trombonist, a Mexican musician who played in Europe for a few years but then returned to Mexico, which always felt like home.

Faustino grew up playing in his family "banda," a

family band directed by his dad in which all the players were family members. Kids would learn an instrument, say the trumpet, but then if the band needed a tubist, they would learn that as well. It was an incredible musical cauldron, and what emerged from that cauldron was that Faustino was a brilliant trombonist, AND trumpeter, AND tubist, AND euphoniumist. In fact, a concerto was written for him in which he plays all of those, one movement on each instrument.

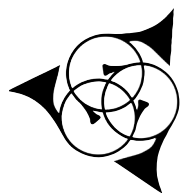
When Jon announced that he was retiring, he suggested that we invite Faustino to move over to trumpet. I proposed inviting Ben out of retirement to play trombone with us again. Everyone in the group agreed, calls were made, and we made these changes successfully. Our most recent trumpet addition, Matthew Onstad, is a rising star, and he will be teaming up with Faustino as the trumpet section. I'm still on horn, and Ben is returning on trombone. Our tubist since Ray's retirement is the brilliant Tom Curry, who also happens to be my faculty colleague at the University of Wisconsin-Madison. And Matt Onstad did his graduate work at UW as well, playing with our faculty quintet. We are a new/old family, largely based in Madison now. And we will be rejoined later this year by our drummer John Ferrari; we haven't played with him for a few years, but are ready to get back to some old repertoire (and create some new repertoire) with drums.

I'm guessing that this is the first time that a trombone player in a brass quintet has switched over to the trumpet chair. It is shocking, fun, and wonderful.

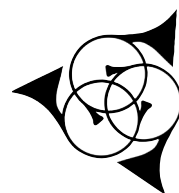
The Meridian Arts Ensemble recently released its fourteenth recording, on our in-house label, 8bells. It's a typical Meridian recording, with a big mix of repertoire including some surprises (music by Haydn!). It's available on all the streaming services.

The sad part: we no longer have Jon Nelson in the group. The happy part: three of us have become a Jon Nelson. We are working hard together, asking all those same questions: When is the next recording? Who should we commission? Where is the next tour?

Daniel Grabois is Professor of Horn in the Mead Witter School of Music at the University of Wisconsin-Madison and a member of the Meridian Arts Ensemble.



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COR Values

Brad Tatum, Column Editor

DürkHorns: Commitment to Consistency and Innovation in Horn Making

In this wide-ranging interview, Dietmar Dürk, the founder of DürkHorns, shared his approach to horn making, innovations, and the search for consistency from horn to horn. He has a great desire to work with hornists individually as they search for a horn that satisfies their personal goals as a performer.



Brad Tatum (BT): Thank you for agreeing to meet with me. To begin, what is your musical background? What caused you to choose horn building as your craft?

Dietmar Dürk (DD): I'm actually a trumpet player by family background. I still play trumpet, but I have problems with my teeth, so I don't play much anymore. I started when I was 9 years old; my father was a trumpet player and my first teacher. This was the normal thing to do when you live in a little town, you play with your little music club.

Later, my trumpet teacher at the time was also an instrument maker. I found that quite exciting. I went to my trumpet teacher's workshop for two weeks during my vacation. After that, it was clear to me that this had to be my profession! I soon started an apprenticeship as a brass instrument maker. Unfortunately, my boss at the time died when he was just 28. I had only worked with him for six months. Thankfully, I was able to complete my apprenticeship at the Alexander company in Mainz. In 1987, I passed my master craftsman's examination. That was when I chose to become self-employed. To me, there are many exciting possibilities in the construction of horns. No other brass instrument offers such flexibility and creativity. I was very happy to take on this challenge!

BT: DürkHorns was founded in 1987; can you tell me about the German Journeyman process to become an instrument builder?

DD: After secondary school, I started a three-year apprenticeship to become a brass instrument maker. At that time, you went to school once a week for theoretical training and to the workshop for four days a week. The teacher was required to have a master craftsman's certificate and also a traineeship certificate. Today it's different. The apprentices go to school for two "blocks" a year and spend the rest of the year at the workshop. One block lasts 8 weeks and the second 6 weeks. Both theoretical and practical knowledge are taught at school.

As before, the company providing the apprentice training must have a master craftsman with a training certificate. Previously, after completing an apprenticeship, you had to have at least three years of professional experience to qualify for the master craftsman's examination. Unfortunately, this is no longer the case today.

BT: How large is your workshop currently?

DD: Our workshop measures around 200 square meters (approximately 2153 square feet). It is now much too small for our current needs. We are two master craftsmen, two craftsmen, and one apprentice. We also have various temporary workers for simpler jobs and easier work. We have an additional colleague working in the office.

BT: Can you tell me where your horns are most popular right now?

DD: We have a broad base. Our instruments go to Japan, China, Europe, and, of course, the US. As an example for the US, I can say that Ken Pope and Houghton Horns order a lot of horns that are often sold immediately after delivery. The most popular instrument in the US is the LDx5, and now also the D10, which we made with Alessio Allegrini, that is popular. The instrument plays openly over the whole range; it's easy to play.

BT: How many horns does your workshop make per year?

DD: I think it's more or less 100 to 110. It's not a big factory, they're handmade instruments! For the D3 model we make the valves in our workshop ourselves. When I make valves for thirty D3 horns, it takes me hundreds of hours. We make the levers, the valve casing, the knuckles, everything.

BT: Many horn makers, particularly in the US, just order their valves from Germany and build a horn around them.

DD: Yes, it's not a bad thing. We also buy valves from Meinschmidt and from others, but for the D3 we want it to be special.

BT: You are well-known for your own horns and also the Lewis-Dürk models. How would you describe the difference in process in their construction?



Building the valves for the D3

DD: Every company has its own ideas, production methods, and philosophies. And that's a good thing. This creates innovation and gives customers a wide range of options.

The collaboration with Steve Lewis was and still is something special. Every company protects its secrets and these are only passed on from the master to the journeyman in his own company. It has always been taboo to talk publicly about the secrets of manufacturing and production. In this case, however, an exception has been made. This is the unbeatable advantage of the Lewis and Dürk horn models. This exchange of experience, and even of tools, is a sign of great trust and you can see the results in our horns.

Of course, Steve Lewis continues to build his own models, just as we do. We work often and closely with different musicians. That takes a lot of extra time and you don't always get paid for it. However, because we are close to the customer, we can learn quickly what the customer wants and often implement it.

Our best-known collaboration is probably with Radek Baborák. In him, we have found a partner who has given us a lot of potential to raise our quality. It has produced a horn that appeals to players interested in Baborák's popularity, and have a demand for quality, innovation, and craftsmanship. Each Baborák D3 is personally configured, play-tested, and put through its paces by him. He selects the bell flare and leadpipe for each of these models. The entire body of the horn is hand-hammered, from the leadpipe to the bell.



Radek Baborák with Dietmar Dürk

BT: How would you compare the playing qualities of your various double horn models? Can you give me an idea of what each model has to offer performers? I particularly would like to try the Baborák model at some point.

DD: As we already discussed, the Radek Baborák model is something special. The future owner of this model can be 100% sure that they are getting an instrument that has been tested, played, and certified beforehand. The instrument is direct in its response due to the hammering of the material, but does not lose its soft sound. When you hammer the metal, it becomes much tighter, and it

becomes very hard. The response is immediately there, but you don't lose the lovely sound. It's very direct. You can play legato, piano, and staccato. Every D3 Baborák model is played and tested by him. Also, you get a certificate with a stamp, a picture with him holding your horn, and his name engraved on the instrument.

The LDx5 models, on the other hand, are somewhat more open and "bigger" in sound. Long leadpipes, and the construction and placement of the valves allow these instruments to find their own character.

BT: You have several models of the LDx5, can you tell me about those?

DD: When you look at the LDx5 models, it's a complete family. We have the regular, normal LDx5 that we made with Steve Lewis, about twenty years ago. This was the base, and then about ten years later we made an anniversary model. Ken Pope has the Boston model. Its slides are all in brass. Houghton Horns in Texas has the Rhenish Model. It is made without braces between the first bell branch and F part. It's more compact. The Boston model is more open.

We have also developed a new model with the world-famous horn player Alessio Allegrini, the D10 Allegrini Experience. This was not an easy challenge. The artist wanted to feel certain vibrations intensely. With various methods of compression and unique braces in a twirl design, we were able to accomplish this feeling.

The airflow of the D10, on the other hand, is completely different from that of the LDx5. Although it has a similar shape, the feel and sound are different. The air always flows in the same direction, regardless of the valve position. The response of the horn is quite different.



Twirl braces for the D10 Allegrini Experience

BT: Can you tell me more about the twirl braces?

DD: The little brace on the D10 is not only visually interesting. It makes the vibrations from the instrument much better, and is stable enough to hold the instrument together. It's soft enough to vibrate. This was a big challenge, because when we started the work with Alessio, he said, "When I play the instrument, I want to feel the vibration here (forehead) and here (nose)."

BT: I play a lot of natural horn. Anytime you can get a horn that's in one piece with minimal soldering points it makes a big difference. It is free to vibrate from end to end and dramatically improves the sound and response.

DD: But you also need the stability, it has to be stable and strong enough to hold the instrument together. The Clevenger (LDx7) model, one of our other Lewis and Dürk models, has certain natural advantages due to the horizontal piston change valve. By sliding the air passages over each other, similar to the Viennese horn, we maintain an air passage of 100%. This results in an incredibly open playing style. The disadvantage is the ergonomics. You had to make relatively lengthy and linear movements with your thumb instead of the usual radial movement. We have avoided this by developing a completely new trigger. The trigger ensures that the valve does not have to be pressed, instead it is pulled out of the valve housing via a lever. This allows the usual radial movement of the thumb and travels half the distance.

BT: What about the development of your triple and descant horns? What makes them different from other makes of triple horns? What were your primary goals? I know reducing the weight of the horns was important to you!

DD: Yes, we started by reducing the weight without compromising the sound. We wanted to avoid making it too fancy or complex. In the beginning, we were ridiculed by the competition for our search to reduce every gram. Today, a lightweight triple horn has become the standard. It was all about finding good ergonomics for the musician.

Of course, good intonation and balance were just as important to us. We succeeded in doing that. If you divide the triple horn into its three basic tunings and look at them individually, the high F horn is the shortest part. For many manufacturers, this is the basis on which they build the other parts. This is usually done with a lot of cylindrical tubing. This is why the sound is often very different. This is not the case with our triple horn. We see the B-flat and the low F horn as a double horn with fully extended conical parts. The length of the leadpipe, the first bell branch, and the bell are exactly the same as on a normal double horn. When you switch to the high horn, part of the conical section is removed.

In addition, the basic tuning of the horn can of course be set to either B-flat or F. A special feature that can only be found on our triple horn, is that you can swap the thumb levers. Either the lever for the "double horn" is at the bottom and the lever for the high horn at the top, or vice versa. If the thumb lever for the "double horn" is on top, I can play the horn as a double horn as usual and if I need a little support in the high register in the concert, press the lever for high F or both thumb

levers, then I am in high F. The triggers are all equipped with three-dimensional ball joints to respond to any ergonomic situation.

BT: What artists did you work with in developing your triple horn?

DD: We experimented a lot with Kerry Turner on the triple horn because he has a lot of experience with it. We had great impressions and experiences with him. The same applies to our descant B-flat high F horn. The descant horn also has a changing valve on the B-flat side, which can be replaced by an F extension. This allows you to play all the natural tones of the low F horn.

BT: What would you tell customers wanting to try one of your horns?

DD: At our workshop, we have so many possibilities and options, and this is the reason that I always recommend that when players want to buy an instrument, they should come to see us in the workshop. We can work with you and help you figure out what you are looking for. Often we get an email and people say can you send me an instrument? I want to try it. This makes no sense. The horn is often damaged when it comes back from shipping it out and people have only had one chance to try it. They either like the horn or not, but when a hornist is in our workshop you can work with even just the receiver for the mouthpiece. Just the little receiver on the instrument makes it completely different. If you go one millimeter more in or out, you have a completely different instrument.

When you see all the different mouthpieces you can buy from the manufacturers, every mouthpiece will be different, even the same model. The shanks are all different. It goes in maybe 20 mm, 20.5, maybe even 21 or 19.5 millimeters. Where the end of the mouthpiece stops in the leadpipe is an important point. This is where the venturi has to be. When you work with this receiver, you can make the shank go a little bit out or in to find the right point in the leadpipe for the end of the mouthpiece. When this is right, you can play it without fighting with the notes in the higher register or the lower register. You can play it in the middle and the scale will be in tune.

BT: It is obvious you enjoy creating and innovating. Do you have any projects in the works that you can share?

DD: Yes, we have developed something completely new again. The common changing valve with a string mechanism is in either B-flat or F. Switching from B-flat to F, or vice versa, is not so easy and quick to accomplish. You have to unwind the string, thread it in again from the other side, move the lever to the other side and restring it. However, we have developed a new stop arm for our string linkage. There is a small screw that you



Adjustable thumb lever mechanisms on triple horn

open and can then turn the stop arm 90 degrees. Once you close the screw, you are done – much easier!

Also, all models with mini-ball action now have a small screw on the changing valves that can be operated without tools to change the horn from B-flat to F or vice versa. Our goal is that everything should be ergonomic and simple. It's only a small thing, but it helps our customers. Just think of our adjustable ball joints. They are used in many places. Adjustable finger hooks, adjustable flippers, adjustable thumb plates. All three-dimensional and simple.

BT: What do you think makes your company different from other horn builders?

DD: A good friend of mine was a precise tool maker. He taught me to always make a tool before a part. When you make a part without the right tools, you cannot maintain quality or reproduce what you made. In my mind, this was key when I started DürkHorns. We first make the tools, and we lose much time making the tools, and sometimes we never use them again. However, when you need it, you have it. We have very good tools, and we have tools for everything. When we make a part, we can make the second part the same as the first one, and the third and the fourth. This is a big advantage. It costs money and time, but then you have the same quality from instrument to instrument.

BT: It is an investment in keeping your quality consistent.

DD: Yes, exactly. Do you know Annamia Larsson?

BT: Yes, I met her once many years ago.

DD: She is playing a D3 from us and she stayed with us for two or three days. During this time, she played and played on six or eight different horns. She said, "Dietmar, I have no idea which horn I have to choose. They are all the same." This is a good thing, that our instruments are all very consistent in sound and feel.

We like to think this is one of the things that sets us apart. It's good when horn players have excellent choices to look at and decide which instrument fits their personal sound and idea the best. Horn players need to be able to choose the very best tool for themselves.

Our customers and future customers can be sure that we will always be on the ball and always have our finger on the pulse. We will never cease to neglect our quality and innovations. It spurs us on every day to be a little different, a little better.

BT: Thank you for your time! It's been a pleasure learning more about your horns and business!

Brad Tatum is a freelance hornist based in the Washington DC and Baltimore area. He is principal natural hornist for the Washington Bach Consort, Bach Society of Minnesota, and The Thirteen Choir and Orchestra. As a modern hornist, he is a member of the Apollo Orchestra, the Baltimore Chamber Orchestra, and the Washington Concert Opera Orchestra. When not performing, he teaches Band and Orchestra at Elizabeth Seton High School and privately at his studio in Crofton, Maryland.



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Creative Technique Sheet Music as a Blank Canvas Part 2

by James Naigus

This column expands on the January 2025 Creative Technique column, which introduced the concept of creating and/or taking versions of solo repertoire without any sort of musical markings – dynamics, articulations, or any sort of phrase marks – and using that as a **blank canvas** to write in our musical ideas. The goal is not to disregard a composer's or editor's intent, but rather to reflect on our job of *playing the music*.

The exposition of Strauss's Horn Concerto No. 1, notorious for its abundant breath marks and parsed phrasing, was the starting point. Here are two more blank canvases for you to write on, as well as a new approach to discovering musical ideas.

While the question of *how* we make musical choices and *what* constitutes a musical choice is up for debate, one option for creative listening/engagement is to musically borrow. Simply put, listen to recordings that you enjoy, and write down everything that they do (or at least what you perceive they do). With the first page of Mozart's Horn Concerto No. 4, K495 (apologies to those who prefer the un-transposed part), your task is to find three different recordings that you like and create three editions, notating in each the specifics of musicality. Your final/fourth edition will be a potential summation of the three, picking and choosing certain elements from each to create a bespoke rendition that is in tune with your musical ideologies.

Next is the first Minuetto from Bach's Cello Suite No. 1, BWV 1007 transposed as Wendell Hoss did. The suites for cello include an additional level of intrigue: do we make musical choices based on recordings of how cellists play it? Or based on what is most idiomatic for horn? Are there other ways we can define our parameters? One idea to consider is the concept of voice leading. The cello suites outline inferred or broken chordal harmonies. For example, the first three notes of the Minuetto I (G – D – B) outline a G major (horn pitch) triad. Therefore, it could be argued that the last note of the first measure (C) is a relatively dissonant note (the 4th) which wants to resolve downward to the third (B). As such, we would most likely not want to break a slur at the measure and re-articulate the B in measure two, instead slurring into the 4-3 resolution before considering other phrase/slur markings.

I suggest going through this piece with these concepts of voice leading and direction in mind, always asking, again, *what does the music want? What does the music need?* This, combined with what works best mechanically on the horn, will allow you to create the ultimate versions of 1) the Bach Cello Suites and 2) all music that allows flexibility of interpretation (which I argue is most if not all).

PDF copies of the musical examples can be found online at hornsociety.org/publications/horn-call/extras

Remember: don't just play the notes – play the music.

James Naigus is Assistant Professor of Horn at the University of Georgia. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." His current research involves expanding the compositional possibilities of instruments limited to the overtone series through creative reharmonizations and abundant use of the lydian dominant scale. You can reach him at jamesnaiguscomposer@gmail.com.



Horn Concerto No. 4

Mvmt. 1 - Just Notes

W.A. Mozart

Horn in F

The sheet music for the Horn in F part of the first movement of Mozart's Horn Concerto No. 4 is presented on eight staves. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a series of rests, followed by a melodic line that moves through various intervals and rhythms, including eighth and sixteenth notes. The notation includes many accidentals (sharps and flats) and dynamic markings, such as 'tr' (trill) and 'trm' (trill mark). The piece concludes with a final note and a trill mark.

W.A. Mozart, Horn Concerto No. 4, K.495, mm. 1-53, edited by James Naigus

Cello Suite No. 1 - Minuetto I

Just Notes

J.S. Bach

The image displays a musical score for the Minuetto I from Cello Suite No. 1 by J.S. Bach. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music, each starting with a measure number: 7, 13, 19, 25, 31, 37, and 43. The notation is minimalist, focusing on the pitch and rhythm of the notes without traditional musical symbols like stems or beams. The notes are placed on the staff lines, and the rhythm is indicated by the spacing and the presence of stems. The score concludes with a double bar line at the end of the eighth staff.

J.S. Bach, Minuetto I from Cello Suite No. 1, BWV 1007, edited by James Naigus

Mental Fitness: Resilience Training for Musicians

Rusty Holmes, Column Editor

In a horn player's career, learning the skills needed to master the instrument and land a job is only a small part of creating a fulfilling, passionate career as a musician. In this recurring column, Rusty Holmes offers strategies to build resilience by addressing topics related to musicians' mindset. Similar to how an athlete trains specific muscles in the gym, musicians can strengthen various aspects of their mindset through specific exercises and consistent practice and training. The intention is that you feel empowered to invest in your mental fitness through the perspectives and exercises offered in this column to have a fulfilling, energized, and impactful career as a musician.

Self-Efficacy: The power of believing in yourself

So often we play small in life in a fear of ... well, everything. We fear being seen, failing, succeeding, and stepping on others' toes. We fear not being good enough or not being able to handle what comes our way if we are successful. We fear admitting how much we care and fear not caring enough. We are scared to do things messy, to not be perfect, to get it all wrong. We fear rejection. We fear pouring our hearts into something we are passion-

ate about because it may not be seen as important to anyone else. We fear that it will be hard, uncomfortable, and all-consuming. We fear not having what it takes to succeed. Fear holds us back, makes us play small, and causes us to give up on the career we truly want. But there is a way of rising above the fear, negativity, and limiting beliefs we experience as musicians.

Developing self-efficacy, or a strong belief in your own capabilities, is the key to being resilient in the face of fear.

Self-efficacy is your personal belief in your ability to achieve what you want. It's the mindset that says "I can do hard things. I can overcome challenges. When I get knocked down, I'll get up again. I will do what it takes to achieve what I want."

Mental Fitness Training

The first step in building self-efficacy is to develop the skill of recognizing fear-based thinking, negativity, and limiting beliefs. Here is an exercise for developing this skill.

Naming Exercise

In a 20 to 30-minute practice session, focus on naming every thought, emotion, action, and physical sensation you experience. You can record your practice session or jot down what you experience in a journal. As you sit down to practice, begin naming everything you experience.

- Body feels tired. Mind is busy.
- Having thoughts about how hard my music is.
- Negative thoughts come up – "It will feel the same as yesterday. I feel like I won't make any progress."

Begin to warm up and see what else you can name.

- Today feels like a good playing day.
- Mind is still busy.
- Anxious thoughts about my performance later this week. Negative thoughts about how I will play.
- My body feels unsettled and nervous.

Begin practicing.

- Missed a note and thought "I'm such a bad horn player. My high range is awful. I'm so inconsistent on the horn. I'll never be able to figure this out."
- Felt frustrated that I'm missing notes on a good playing day. Mind is still distracted, having a hard time focusing.
- Body feels tired and drained.

This exercise helps you gain awareness of the thoughts, feelings, and emotions you typically have in the practice room just by naming them, and you can immediately distance yourself from any negative, fear-based thinking that may be present.

Notice how these statements are different:

- I feel tired. – My body feels tired.
- I'm distracted. – My mind is distracted.
- I won't make progress today. – I'm having a thought that says "I won't make progress today."

You now have a strategy for noticing and distancing yourself from fear and self-doubt in the practice room, but what do you do now that you're aware? There are many different theories about how to counteract the negative, limiting beliefs we hold of ourselves, and one of my favorites is to actively think more positive thoughts than negative in your mind. There is a "positivity ratio" that you can develop so that every negative, fear-based thought you think is counteracted with many, many more positive thoughts. Let's work with some of the thoughts from the Naming Exercise.

Reframing Exercise

After you missed a note, you had these thoughts: “Ugh, I’m such a bad horn player. My high range is awful. I’m so inconsistent on the horn. I’ll never be able to figure this out.”

Use this fearful, negative thinking as an opportunity to build your self-efficacy. To do this, choose to think positive thoughts that make sense to you and are true, not just positive thoughts that are made up and feel like false, cheesy affirmations. This might sound like, “Well, at least I’m in a practice room working on getting better; this is where progress is made. I am making progress in my high range just by showing up to practice. I know that

making mistakes is all a part of the journey of becoming the player I want to be. I will figure this out, even if it takes a long time. It’s important to me to

play the horn at a high level, and I’m in the perfect place to work on how I play. I won’t let a cracked high note make me feel like a failure. I will find a new strategy and try again, and again, and again. All great players have gone through this process, and I’m on my way to figuring it out. It’s okay that this process is frustrating.”

Counteracting fear and negativity by choosing positive and compassionate thoughts creates a “positivity ratio” in which the empowering thoughts and emotions you feel in the practice room significantly outweigh the negativity and fear. This builds self-efficacy and a resilient mindset. Practice naming fear when you notice it and choose to build yourself up in those moments rather than tear yourself down. Establishing an unshakable belief in yourself is the best way to stand up to the fear and self-doubt you may experience along your journey of becoming the horn playing you want to be.

I am exactly where I need to be to get to where I want to go.

Did you gain any insights from these exercises?

Feel free to share feedback with the author at MentalFitness@RustyHolmes.com.



Rusty Holmes is a horn player, teacher, and licensed Mental Fitness Coach based in Austin, Texas. He is passionate about helping students, teachers, and fellow horn players live happier, healthier, and more fulfilled lives through using practical mindset tools and exercises in and out of the practice room.

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MILITARY MATTERS

Erika Loke, Column Editor

An Interview with Leading Musician Natalie Paine

Leadng Musician (LMUS) Natalie Paine was born in Adelaide, South Australia and educated with a specialist music scholarship at Brighton Secondary School. She holds a Bachelor of Music - Honours in Classical Performance from the Elder Conservatorium, University of Adelaide and a Graduate Certificate in Music Studies from the Queensland Conservatorium, Griffith University.

Before enlisting with the Royal New Zealand Navy (RNZN), LMUS Paine worked as a freelance hornist, teacher, and conductor in South Australia and Queensland. On enlistment, LMUS Paine was posted to the RNZN Band as an SME in French Horn in 2019. LMUS Paine is passionate about community service and uniting people through music, especially those from rural, isolated or low socio-economic backgrounds. External interests include volunteering at her local church, conducting North Shore Concert Band, performing with the Auckland Philharmonia & Koru Brass, as well as being a private music teacher.



EL: Hi Natalie! How has your day been?

NP: It's been good! Started with rehearsals, ran some errands, went to more rehearsals, and I even got to the beach for a swim this evening. Summer just started here, and today was the first day that it's been warm enough to go in the water.

EL: That sounds like a dream living so close to the ocean.

NP: Yes! The naval base is situated on the coast, and I'm lucky enough to live in defence housing.

EL: How do you like the base housing? I think you're one of the first musicians I've talked to who lives in military housing.

NP: It's great. Auckland is an expensive city, much like Sydney, but being in defence housing has been a blessing. Even within beautiful Auckland, it's in a particularly nice part of town. The options for most of the band are either defence housing near the base or living much farther out where housing is cheaper. The Navy lets people live here for six years, so that gives you some time to save up to buy a house.

EL: Did you grow up in Auckland?

NP: No, I grew up in Adelaide, Australia, and moved to New Zealand in 2019 when I started the job. Interestingly, people with New Zealand permanent resident status can join the band, so citizenship is not a requirement.

EL: How did you decide to become a professional musician?

NP: A lot of it had to do with faith. I didn't have much exposure to professional classical music growing up – my dad is an amateur singer-songwriter, and my mom, a nurse, sang in church. I thought I'd go into science, but during

my senior year, I went on the most amazing orchestra trip that really shifted my perspective. I thought while on the trip about music as a career, and I worried about the challenges of making ends meet in this profession, so I prayed for an answer saying, "Lord, if you provide the opportunities, I will take them." After that day, I had a series of uncanny coincidences, and I felt like God elbowed me and said, "Maybe you should do music." That moment of clarity set me on this path, and I have no regrets. I wouldn't have expected growing up that I would have ended up with a wonderful career in a military band. The most meaningful part to me is getting to combine my passions for both playing music and helping people in truly important ways.

EL: What is the military band entrance process like in New Zealand?

NP: It's changed over time, depending on the recruiting numbers and who is in charge, but I can share what it was like for me. A friend told me they were looking for horns and trumpets while I was studying in Brisbane. I sent in my CV and audition tape for the first round – two solos and an étude, and I flew to Auckland for the live second round.

EL: What was that like?

NP: There was a playing portion, an interview, and a fitness test. After that, people are usually given a trial tour or similar major concert for one or two weeks. This is enough time to see if someone is a good fit, and it's less stressful than having a longer probation period, like many orchestras have. Once selected, you go through military processing, which includes medical exams and a swim test. Once cleared, I reported to the band and then I went to 15 weeks of basic training.

EL: Fifteen weeks! Did you do the training at your base?

NP: Yes, we stayed at the base in Auckland and travelled to a place called “The Range” to do field training, and that was actually a nice change from being in a classroom. Basic was tough but rewarding. I learned a lot of skills I wouldn’t have expected, like problem-solving, running, doing field operations, and more.

EL: That’s so much more intense than my boot camp experience. I feel like one of our biggest activities was folding clothing.

NP: We did a lot of work on folding clothes properly too. We also studied ranks, flags, and terms, and the phonetic alphabet has become a surprisingly useful life skill. Which band are you in, by the way?

EL: I’m in the US Naval Academy Band. We’re based at the Navy’s service academy, which is a college for future officers. Do you have a military academy in New Zealand?

NP: For most ratings and officers, they have branch training after initial training, and some of them attend a university in uniform. For musicians, we are too small a country to have a military music school, so everyone comes in as an already working professional. Actually, part of my job is playing for various Navy graduations. This week we are doing one for officers finishing their six months of training and the recruit trainees who are finishing up three-four months.

EL: Does this bring back good memories or stress for you?

NP: Sometimes good! Basic training is designed to push you, it’s not always fun, and I’m proud I did it.

EL: How does the assignment process work for you?

NP: There’s only one Navy band, and we are the only full-time concert band in the country. There is a part-time concert band for the Air Force in Wellington and a fulltime brass band for the Army at Christchurch. We do also have the opportunity to take temporary or permanent assignments outside of music. I actually just finished up nearly two years as an executive assistant to the Assistant Chief of Navy (Personnel & Training). It was a great opportunity to see more of how the Navy works. Before I started, I wasn’t sure how it would go since my higher education background is only in music, but I found the skills from my freelance days surprisingly transferable (scheduling, tracking equipment, problem solving, etc.).

EL: It really is something how we do so many different kinds of tasks as musicians, and we’re good at most new things we try.

NP: Absolutely, we develop such a breadth of skills beyond making sounds on an instrument.

EL: What are some of the most memorable events you’ve played at?

NP: There are lots of things that I’ve really enjoyed doing at the job, but they aren’t necessarily individually memorable. One standout moment was the gun salute announcing King Charles III after Queen Elizabeth passed away. Leadership always gives us the disclaimer that our leave requests can be pulled if something truly significant comes in, but something that major is rare. For this event, that policy would have absolutely been worth it – a coronation

is a historic event that not every generation witnesses! Another memorable event was playing for the King of Tonga’s 60th birthday. Military bands from Australia, Tonga, Fiji, as well as police bands joined us for a tri-service performance.

EL: What are the non-musical parts of your job like?

NP: There’s a fair amount of administrative work. Unlike orchestras, we don’t have a separate admin team – band members handle everything from marketing and recruiting to finance and library duties. We rotate responsibilities based on rank. For example, I’ve just taken on workplace safety, which involves things like managing incident reports and fire safety procedures. Before that, I did marketing for a few years – that was quite important during the pandemic when social media became one of the band’s only musical outputs during lockdowns! I’ve also worked in the library, which was challenging, but I liked contributing to the programming ideas on concerts.

Actually, a significant part of our additional work is sometimes humanitarian aid. New Zealand is at risk for tsunamis, earthquakes, cyclones, and volcanic eruptions. In February 2023, the band was scheduled to tour Hawkes Bay, but Cyclone Gabrielle devastated the region. The band still traveled there to assist with the recovery effort on the ground, and we played some informal concerts as part of our work as well, which helped to boost morale in the community. During the Covid-19 pandemic, band members assisted in managed isolation facilities and helped out at regional borders alongside the police. I found this work so interesting, and we made a positive difference during a truly hard time. Our navy does a lot of humanitarian work throughout New Zealand and the wider Pacific. While I was at Basic Training, a volcano erupted at White Island, (the band members didn’t go that time), but our wider navy assisted with the rescue of survivors and recovery of bodies. The eruption and tsunami in Tonga during 2022 was another event where the RNZN went to assist our neighbours.

I love having a job that’s about more than just music...

EL: That’s amazing how you help people in such tangible ways. What are concerts like for your band?

NP: It’s varied. Since the pandemic, we’ve done fewer big concert band performances and more chamber music, jazz ensembles, marching band a.k.a. the concert band transported outside. We often do pop covers in the marching band too. Before the pandemic we had a very busy schedule with multiple large tours each

year both in NZ and overseas. Hopefully we will see a return to that in the next few years!

EL: With your traditional marches, do you do mostly British marches or music by local composers?

NP: Both, but there's a big movement in New Zealand for supporting local composers. Music has a deep role in both Māori (indigenous) and Pākehā (of western descent) cultures. Outside of the military bands, New Zealand has two fulltime orchestras, two part-time orchestras, a robust brass band presence, and a surprisingly large choir and classical voice scene. Chamber music is also taking off. In Auckland, some friends and I created a chamber brass collective, Koru Brass, that we're excited about. So I get to play a wide variety of music from around the world whilst encouraging local composers as well.

EL: Do you have any upcoming projects that you would like to talk about?

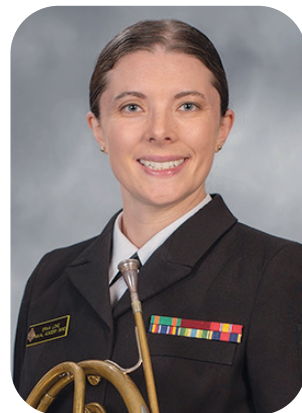
NP: Yes, the RNZN Band has an important performance in Waitangi in the beginning of February, as that location is significant in New Zealand history. The Navy has a particularly big role in the Waitangi Day commemorations [anniversary of treaty between Māori chiefs and British

Crown], so we have parades, concerts, etc., and the Prime Minister always attends. One of my personal favorite events coming up is the Art Deco Festival in Napier. It commemorates the 1931 earthquake which impacted the city, and the Navy's role in rescue and recovery in the region. Everyone gets dressed up in their 30s attire, and the whole city comes alive with vintage cars, music, and history.

EL: Any last thoughts that you'd like to share?

NP: I love having a job that's about more than just music – it's about bringing peace and positivity to people. Every workplace has its challenges, but this job has been deeply satisfying. I feel lucky for the opportunity to do what I do!

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



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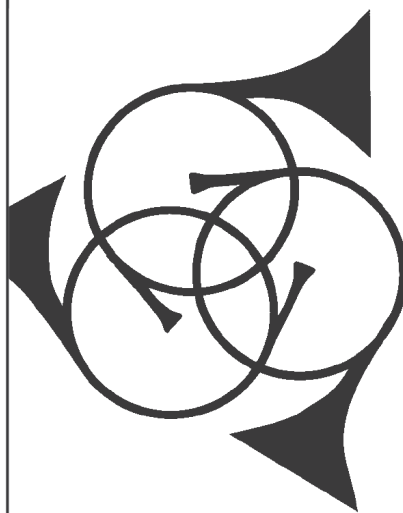
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Warming “Up-up and Away”: Incorporating Alexander Technique in Horn Fundamentals *by Kiirsi Maunula Johnson and Stasia Forsythe Siena*

The primary instrument – You.
Plays the secondary instrument – Horn.

Alexander Technique offers a reliable method for improving and refining the coordination between your primary instrument – you – and your secondary instrument – your horn. This article provides practical suggestions for integrating basic Alexander Technique principles into your daily routine, helping you and your students enhance ease and maximize efficiency in your horn playing. This is not a comprehensive explanation of the Alexander Technique but rather a basic overview.

Developing a personalized, fundamental routine on the horn ensures that you are equipped to take on the musi-

cal challenges of the day. Regularly incorporating aspects of Alexander Technique can enable you to optimize these efforts, improving tone, intonation, resonance, projection, and endurance. More broadly, learning Alexander Technique heightens your awareness, improves posture and breathing, and enhances coordination while promoting ease and efficiency.

The Alexander Technique exercises below can be utilized with the included fundamental skills or with your daily routine.

Breathing: Constructive Rest

As brass players, beginning your routine focusing on your breath prepares your mind and body for performance.

1. Move your body to the floor into a semi-supine position of constructive rest (see Figure 1) and place a book under your head to allow your neck to soften and release. A book 1-1½” in thickness is appropriate for most people.
2. Notice your spine elongating from head to tail with your back lengthening and widening. Place your feet flat on the floor and allow your knees to point toward the ceiling. Sense the dynamic connection between your head, neck, and back that organizes the overall direction of your body upward from the feet. In Alexander Technique, this is referred to as Primary Control. Cultivating freedom and ease at the junction of your head and neck is essential for fostering ease throughout your body.
3. In this position, shift your attention to your breath. Begin by exhaling through your mouth, toward the ceiling, letting any tension dissolve from your mind and body. Relax your lips, inhaling gently and rhythmically through your nose and keep your eyes open with a soft, relaxed gaze. As you breathe, notice areas of tension in your body. With each breath, direct your awareness to these areas, inviting them to soften and release. Continue for five to ten minutes before playing.

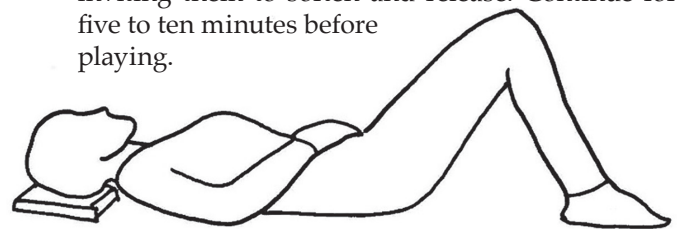


Figure 1. Position for Constructive Rest

Air & Buzz: Posture

The exercise in Figure 2, Lips/Mouthpiece/Horn, which comes from the Caruso method, focuses on creating a clear buzz with a steady air stream. This builds a strong embouchure and a focused horn sound. Utilizing the Alexander Technique here helps you to integrate the mouthpiece and the horn while fostering an awareness of ease and alignment in your body. (Caruso method available at amazonaws.com/julielandsman/index.html).

1. As you transition from the position of Constructive Rest to your horn, remain present and aware. Encourage a lengthening of your spine, allowing your shoulders to relax and fall away from your head.
2. Observe your head resting freely over your shoulders, which aligns over your hips and pelvis. Your

head and pelvis are inversely related – if your head moves forward, your hips shift back. As your head balances lightly in alignment, gently guide it upward and away from your shoulders. Here you are utilizing the Alexander Technique by directing and inviting rather than “doing” to cultivate a dynamic, three-dimensional posture.

3. In a seated or standing position, remain poised as you bring the horn to your face. Be mindful of tendencies to pull down and forward in preparation. Instead, remain up and away. Pay attention to the height of your music stand; if it's too low, this may encourage you to pull your body forward and down.

4. As you incorporate your horn, begin with the mouthpiece alone to maintain focus on posture. Use a drone or piano as a pitch reference to ensure your pitch bends are a true half-step. Once your body is relaxed and free from tension in your breath and buzz, add the horn.

Students can also incorporate this postural work into their solo playing by buzzing small phrases on the mouthpiece without the horn while bringing awareness to relaxed breathing and encouraging a focus on alignment.

Lips/Mouthpiece/Horn

1. Buzz all pitches only with the lips.
2. Buzz all pitches on the mouthpiece.
3. Play all notes on the horn with valves. Then finger the first note and bend the pitch to the second note.

If comfortable, continue exercises lower.



Figure 2. Lips, Mouthpiece, Horn from the Caruso Method

Beautiful Sound/Tone: Magic Elbows

This exercise, from Frøydis Ree Wekre's book, *Thoughts on Playing the Horn Well*, allows you to focus on creating your ideal sound for the day in all ranges of the horn with relaxed breathing and efficient alignment of the arms and back.

1. Begin with your head up-up and away from your shoulders with a wide-open chest. Think of your arms as an extension of the back.
2. Place your hands lightly on the top of a chair as in Figure 3. Bring your attention to your arms and shoulders. Notice your head as the "top of a triangle" going up and away from the chair. Your elbows angle away from the midline of the body. Allow your elbows to become the fulcrum, directing them away from the shoulder and the wrist.
3. Think of a gentle pull from the wrist to the elbows and from the upper part of the arm to the elbows. As you gently direct the wrist, let your elbows feel supported but weighted to avoid tension in the shoulders. Hint: Use a mirror for feedback on body alignment. As mentioned in our discussion of constructive rest, Primary Control signifies the head leading the movement, with your eyes guiding the head.
4. As you incorporate the horn, let your head lead your body, and focus on the sensation of gently "pulling" from your wrists to your elbows and from your shoulders to your elbows, raising the horn smoothly to your face. Be mindful of the tendency to tilt your head down.
5. Before playing the pattern in Figure 4, first establish the airspeed for each starting pitch without buzzing. This prevents tension in the sound. Keep the horn aligned in front of your face, take a slow inhale, and then exhale without sound at the correlating air speed for the register. Fast, cool air for high horn, and slow, warm air for lower registers. Repeat the process before bringing the horn to your lips.
6. Recreate the airspeed with a breath attack, without the tongue, and play the exercise as written. As you continue, transpose the exercise up by half-step to the top of your free-sounding range. Note that your airflow will need to double in speed with each progressive octave. Only play as high as is comfortable for the day, aiming for a free, relaxed sound.

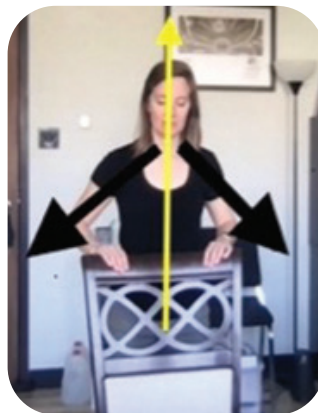


Figure 3. Magic Elbows.

Students can incorporate this type of alignment work with slurred passages or etudes – in all registers – before adding articulation.

First tonesFigure 4. First Tones, from *Thoughts on Playing the Horn Well*.¹

Flow Study: Playing from Above

The following exercise from Fred Teuber's *Progressive Studies* is ideal for students experiencing tension while playing, which may stem from challenging passages, nerves, or other stressors (See Figure 5). This exercise reminds you that your primary instrument – you – will follow where your head leads. To achieve a centered and relaxed sound, it is essential to let the weight of the horn align with your body and allow it to be at ease in your hands.

1. Begin by paying attention to the balance of the head at the top of the spine. Naturally, gravity pulls the head forward and down, leading to a cascading effect that impairs breathing capacity. The position of the head in seated and standing postures connects to the principle of Constructive Rest from our first exercise, where the head and neck are naturally poised “up and back” in relation to the floor.
2. Test the balance of your head without the horn; then, while holding the horn at your chest, allow your head to slump forward, observing how it feels heavier the further you tilt. The added weight of the imbalanced head can hinder your ability to make a full inhale and exhale. As you realign your head with your spine, pay attention to the differences in your breath. Notice any constriction, and listen for a relaxed, free, and silent inhale.
3. Place your horn on the floor beside you. As you coordinate your breath with your body, raise your arms overhead, extending your fingers. Visualize the lengthening of your spine, reaching up and away from the floor. As you extend your fingers, notice how this action opens your chest and elongates your arms.
4. While maintaining awareness of your breath, pick up your horn and raise it above your head with both hands, embodying the openness and expansion you just experienced. Maintain a soft forward gaze and dynamic alignment in your body.
5. Lower the horn from overhead to the playing position, and feel its weight while your head moves in the opposite direction – up and back. This motion naturally lifts yourself up and away from the horn. Observe how this movement affects your chest and spine.
6. While guiding your head up and away from the horn, take a slow inhale at the tempo of the below flow study. As you play through the phrase, maintain a constant stream of air.

This technique, which balances the weight of the horn, can be applied to etudes, other flow studies, or lyrical solos before moving on to more technical material. The goal is to maintain the ease of lyrical playing in your technical exercises and solos.

Figure 5. Exercise 6b from *Progressive Studies* by Fred Teuber.²

Flexibility: Spiral & Play

As you begin to incorporate more technical exercises into your daily routine, it is important to explore the connectedness of the mind/body as a whole. By preparing for this through articulation and fingering exercises or lip flexibilities in your routine, you are also preparing your whole self to be at ease. The mind and body are deeply interconnected. Any form of tension or stress can contribute to tension in your sound. The example in Figure 6 also comes from Teuber's *Progressive Studies*.

1. Without the horn, let your arms hang relaxed at your sides and gently spiral (twist) from side to side. Allow your hands to tap your hips with each spin.
2. Remain relaxed and bring the horn to the playing position. Look over the right shoulder and allow the horn to come with you as you spiral, just as your arms follow your head when you spin side-to-side. Notice that the spiral continues through the legs and affects your weight distribution. For example, spiraling to the right, your weight will be mostly distributed over the right foot.
3. Inhale and begin to play as you turn your gaze over one shoulder, gradually spiraling to the other. Allow the horn to integrate seamlessly with your movement. Note the fluidity of the musical line as you increase the speed and range of your exercises and how that fluidity is supported in your body – your primary instrument.

Continue this with other exercises to expand your range, flexibility, and finger dexterity. As you maintain poise, posture, and relaxation while you play, your primary instrument is allowed to work in conjunction with your secondary instrument – the horn.

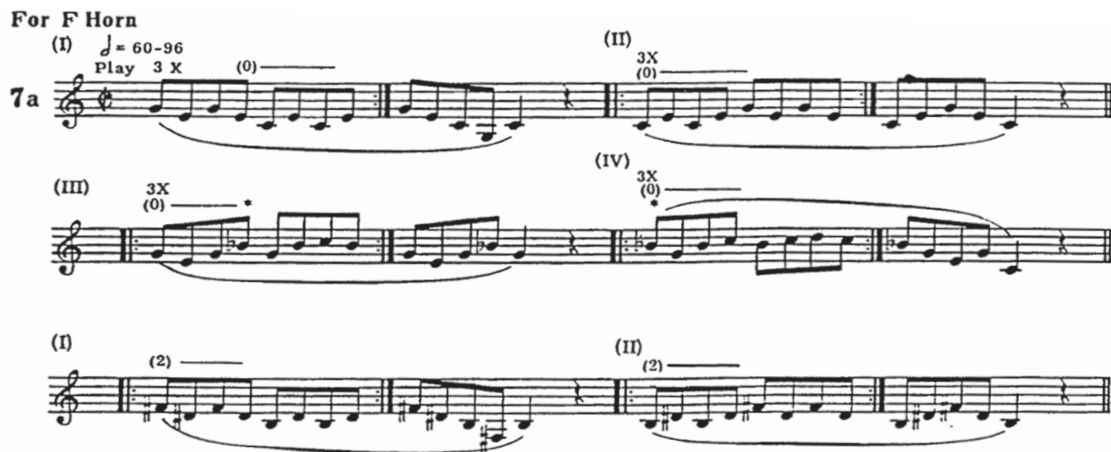


Figure 6. Exercise 7a from *Progressive Studies* by Fred Teuber.³

Conclusion

As musicians, your primary and secondary instruments are inextricably linked. The quality of your performance on your secondary instrument – the horn – relies on the coordination and connection of the primary instrument – you. Improving and refining your horn playing, therefore, requires the integration of your fundamentals with refinements in the coordination of your body. The ease, efficiency, and beauty of sound one strives to achieve cannot be attained until your mind and body are attuned. Ultimately, by incorporating Alexander Technique into

daily practice, you can unlock your most authentic artistry and truest potential on the horn.

Every person is unique. This article is meant to serve as a starting point. Working one-on-one with a skilled Alexander Technique teacher is the gold standard for identifying your habits and establishing a framework for changing them. For a more in-depth discovery of the benefits of the Alexander Technique, contact a local teacher or find online lessons and resources at alexander-techniqueusa.org

Teacher Talk: Incorporating Alexander Technique in Horn Fundamentals

Kirsi Maunula Johnson, DM, is the Horn Professor at the University of Akron, where she was recently the recipient of the 2023 College of Arts & Sciences Outstanding Teaching Award. She previously served as the Visiting Assistant Professor of Horn at the Crane School of Music (SUNY, Potsdam) and holds degrees from Florida State University, the University of Cincinnati (CCM), and Western University, Canada.



¹Frøydís Ree Wekre, *Thoughts on playing the horn well*, (Mccoy's Horn Library, 1994), 5.

²Teuber. *Progressive Studies*, 7-8.

³Teuber. *Progressive Studies*, 8-9.



Stasia Forsythe Siena, MA, AmSAT, has been teaching the Alexander Technique to musicians for over 25 years. She currently serves on the faculty of Roosevelt University's Chicago College of Performing Arts. Previously, she was a faculty member of the School of Music at the University of Illinois Urbana-Champaign, where she also trained Alexander Technique teachers as co-director of the Urbana Center for the Alexander Technique. Stasia teaches Alexander Technique to horn players every summer at Kendall Betts Horn Camp in New Hampshire.

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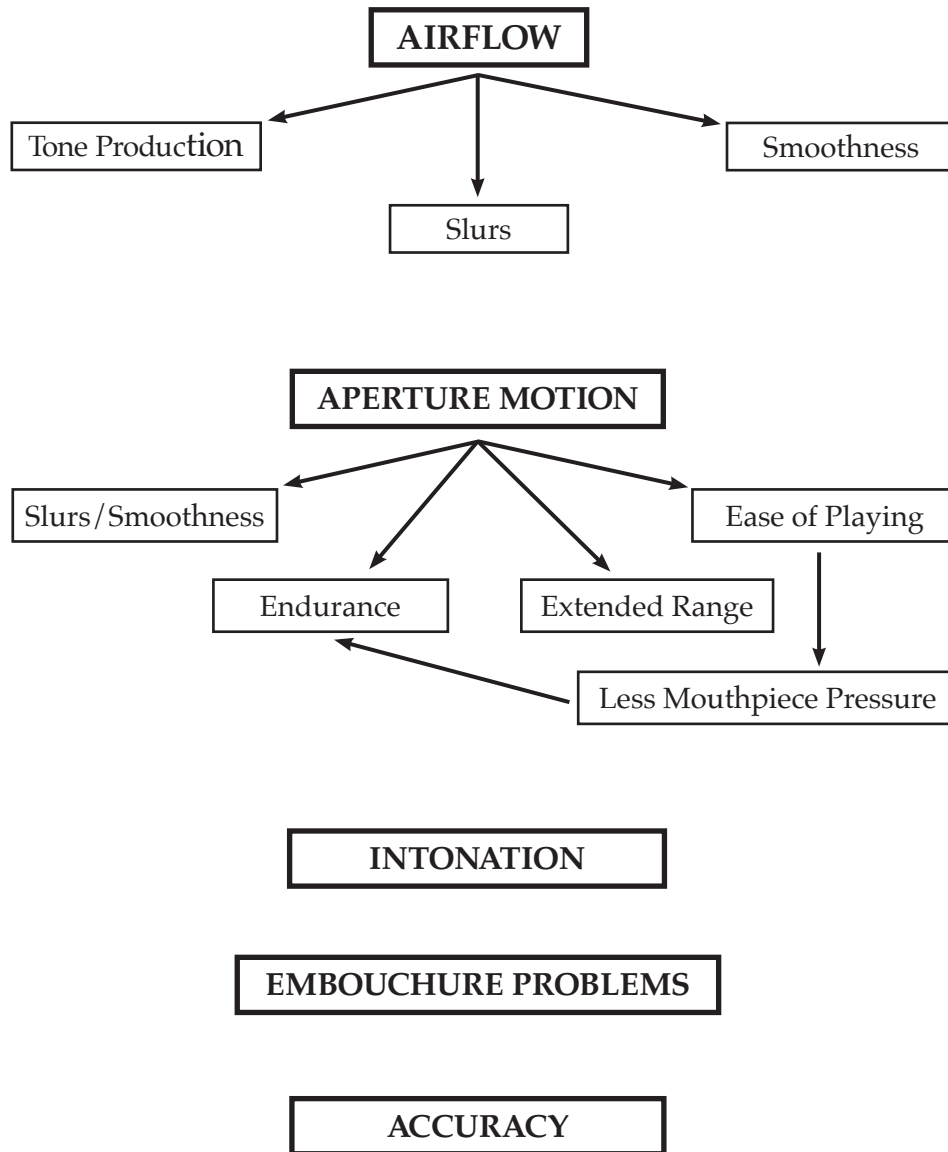


Tips from a Pro: Mouthpiece Buzzing for All Ages

by Jennifer Sholtis

Incorporate buzzing exercises with students of all ages and firmly believe that if you can sing and buzz the music using consistent and productive airflow, you will be able to play any piece that comes your way! This chart shows the areas that can be improved by daily mouthpiece buzzing

Areas Improved by Daily Mouthpiece Buzzing



Here are several fundamental exercises suitable for all playing levels. I encourage you to sing, buzz, and play each exercise, working to master them in all keys. The skills you develop through this process will help you overcome any technical challenges you may face in your performing career!

Exercises for Beginning Players

Tone Builders



Lip "Flexies" 1



Lip "Flexies" 2



Lip "Flexies" 3



Lip "Flexies" 4



Exercises for Beginning and Advanced Players

Intervals

♩ = 60

C drone

Sholtis

Tonguing Exercise

C drone

Frøydis Ree Wekre

Arpeggio and Eartraining Exercise

C drone

Sholtis

Clarke Study #2

C drone

Herbert L. Clarke

* 1st time slurred / 2nd time double tongued

Jennifer Ratchford Sholtis is Professor of Horn at Texas A&M University-Kingsville, and serves on the IHS Advisory Council as Treasurer. Sholtis is a frequently requested adjudicator, serving on judging panels for competitions. She freelances, performing solos in recitals, and is a member of the Kingsville Brass Quintet and the Kleberg Quintet.



Unlucky Chops:

Nick Fife and Joseph D. Johnson, Column Editors

The contents of this column are for educational and informational purposes only. They are not a substitute for professional medical advice, diagnosis, or treatment. Readers are encouraged to seek the advice of qualified healthcare professionals regarding any medical condition or treatment plan.

The following is reprinted from the October 2005 issue of The Horn Call. A 2025 update from Jennifer Montone follows.

Medical Issues: An Accidental Injury

by Jennifer Montone

Glenn V. Dalrymple, MD, editor

Focal embouchure dystonia and overuse injuries have captured most of the attention in recent years, but trauma to the head and face can also threaten brass players' careers. Here is a report of such a trauma and the player's recovery. —Glenn V. Dalrymple, MD.

Not all facial injuries affecting horn players are the result of overuse. My injury was the result of a seemingly minor car accident. Unfortunately, it affected my job as principal horn in the St. Louis Symphony for most of a season; fortunately, I am expected to recover completely.



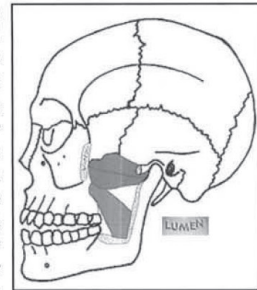
I was in the front passenger seat, with my seat belt buckled. My head was turned to the left as I talked to my sister, who was driving. We were in stop-and-go traffic on a highway, and suddenly the car was hit hard from the rear. My head was snapped to the right, with (as I learned later) the right side of my jaw compressed and the left side strained. In addition, my back was thrown out, but that recovered within a month. My sister

and the man who rear-ended us fortunately were both uninjured, although the car that hit us was totaled.

X-rays immediately after the accident showed no broken bones. I knew of a colleague who had had what seemed like a similar accident and had been fine after a week, so I took a week's medical leave from the orchestra. When I returned, I immediately had shooting pains in my face and up the left side of my head, so I took another three weeks off, tried to play a little, but the pains continued. I especially felt extreme pain when playing low notes and sustained passages. My colleagues in the orchestra, and especially the horn section, were supportive and understanding. Then I took another four and a half months off, and in that time investigated the causes of the problem and tried various remedies.

An MRI showed small tears in the lateral pterygoid, a wing-shaped muscle related to the sphenoid bone, in left side of the face, which are slowly healing. The masseter and temporalis (other muscles in the jaw, involved in clenching, chew-

ing, and horn playing) also were strained and suffered small muscle fiber tears. Some ligament damage occurred in the capsule surrounding the left temporomandibular joint (TMJ, the small joint in front of the ear involved in opening and closing the mouth, etc.), but luckily, injuries such as these usually take only six months to a year to heal. If one of the discs in my jaw had shifted, a good outcome would have been less certain.



The lateral pterygoid
(Loyola University Medical
Education Network)

I have been working with an oral facial specialist, who deals with sports injuries, three times a week for about eight months. An oral surgeon created a mouth guard for night wear. I worked with an osteopath, an acupuncturist, and a masseuse, and the combination of treatments has both reduced the pain significantly and assured me of a full and timely recovery. I have been taking Celebrex to reduce inflammation and applying heat and ice before and after playing. I visited the Cleveland Performing Arts Clinic, which is famous for helping musicians with physical problems like dystonia. I learned that my injury is related to TMJ, but deals with the muscles and ligaments rather than with the bone.

My recovery regimen includes isometrics 15 to 20 times a day to strengthen the muscles, extend range of motion, and retrain the jaw towards symmetrical movement. I started playing six months after the accident for five minutes a day in a four-note range and expanded slowly from there.

Every week or so my doctor checks my jaw and head as I play to see which muscles are active or possibly strained by the activity. Then I try to add more notes to my register and more minutes to my daily practice. Getting back in shape has been a very slow and sometimes frustrating process. However, I decided to take this opportunity to break some bad habits by embracing the basics, including Kopprasch, buzzing, etudes, breathing exercises, and long tones, focusing on playing in the healthiest, most effortless way possible.

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My doctor recently started me on more extensive physical therapy, exercises that I perform several times a day. I hope to be fully recovered within a few months.

At the IHS International Symposium at Tuscaloosa, AL in June 2005, I was advised to limit my performance to one work and to avoid the low register. Moving the jaw to reach low note strains the muscles that are still healing, so pedal tones may be out of my reach for a while. Thankfully, pedal tones are not absolutely necessary for my position in the orchestra.

I have returned to the orchestra in a limited fashion, relying heavily on our assistant principal, and have scaled back my schedule during the summer in order to give my jaw time to heal fully. I feel very fortunate to be healing as quickly as I am, that this injury has turned out to be as minor as it is.

It seems that an alarming number of brass players have faced physical difficulties at some point, but as a consequence a strong support system is available, with many colleagues to whom one can turn for guidance and with much research in the past ten years on performance and accidental injuries. At this point, I am enjoying playing again; this injury really has given me a renewed sense of gratitude and joy at being able to do what we do.

Jennifer Montone was a student of Julie Landsman at Juilliard, has held positions in the New Jersey and Dallas Symphonies, and is currently principal horn in the St. Louis Symphony. She won the Paxman Solo Contest in 1996 and has been a featured artist at the 1999 and 2005 IHS Symposiums.

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Update

Twenty years later, I'm thrilled to report that this jaw injury is but a distant memory, the physical therapy and bodywork that I did to recover has yielded lasting results, and I haven't played with any jaw pain since about 2008. When I got to Philadelphia, I saw a wonderful Rolfer¹ named Linda Grace, to complete my healing and to help the rest of my body (especially the nearest surrounding muscles of neck, shoulders and face) continue to relax, loosen, and unwind their tension, so that I could play with ease and as healthily and naturally as possible.

I find (due to this and subsequent serious injuries and surgeries on my back and stomach) that I prioritize making sure my body feels open, flexible and fluid when I play. So I spend a lot of time stretching, doing yoga, body scan, and metta meditations, visualization, and breathing exercises (like Arnold Jacob's breathing bag/breath builder, Breathing Gym, and Wim Hof), as well as Donna Eden energy work, and nervous system breathing (like box breathing, alternate nostril breathing, and nose breathing and humming), to keep my mind and body as

calm, focused, and relaxed as possible. These tools also have coincidentally proven to help my confidence, concentration, healthiness of sound production, accuracy, efficiency, and consistency.

I try to be very mindful of tension when I warm up and do basics, so I can bring as few negative physical habits as possible to the workplace or my practice sessions. I continue to use a dentist-issued mouthguard, to keep nighttime grinding and tension to a minimum, and if I feel any TMJ tightness, I will do a few of the stretches and exercises that a doctor taught me. I find that a massage after heavy weeks of playing helps my muscles unwind, and that walking and cycling throughout the week (I bike to work) helps me stay loose and breathe more naturally when I play, especially if I take the time to breathe in the fresh air and smells of the season.

One important mental phenomenon I've noticed is that after someone returns to playing after a big injury, one often feels weaker or more self-conscious, so I strive to be encouraging, supportive, and enthusiastic in my self-talk while I perform, to balance those natural feelings. I also give myself a lot of grace, patience, and love after performances, pretending I'm speaking to a student and reassuring them that their excellence and self-worth are not dependent on perfection, and that our field is about generosity and creating beauty and exhilaration for our

audiences! Difficult to remember, even when we're 100% healthy! I think that's a normal phenomenon, to feel less secure in ourselves and our playing after any difficult period. I try to be transparent about this topic and make myself available if colleagues ever want to talk about such things, so nobody ever feels alone. We have very supportive colleagues in our field, so we can lean on each other – we really are all in this together!

Mind to body connection, life balance, body awareness, and gratitude have become very important to my being able to play my best, so I try to remember to thank my body often, for helping me play these difficult pieces and solos that we're so fortunate to get to perform! I still find that my favorite resilience quote is: "Sometimes courage doesn't roar. Sometimes courage is the quiet voice in the night that says 'I will try again tomorrow!'"²

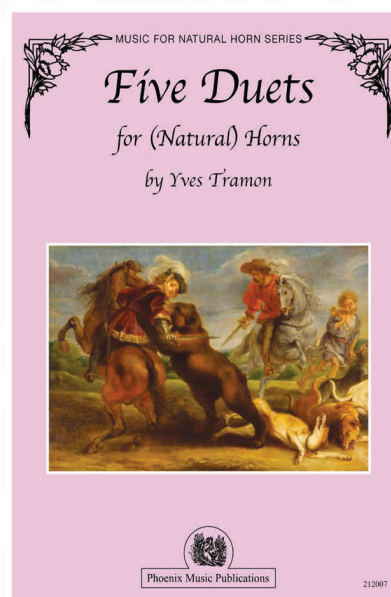
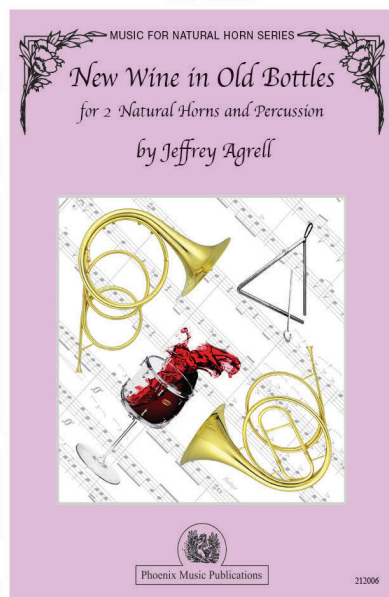
Jennifer Montone is Principal Horn of The Philadelphia Orchestra and teaches at the Curtis Institute of Music and the Juilliard School. She is a Featured Artist at the upcoming 57th International Horn Symposium.

¹Named after its founder, Dr. Ida P. Rolf, Rolfing® Structural Integration is a form of bodywork that reorganizes the connective tissues, called fascia, that permeate the entire body. rolf.org

²Attributed to Mary Anne Radmacher (b. 1957)

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

The Essentials of Sound Recording

by Seth Johnson

Sound recording has become a vital part of how we communicate, create art, and entertain. Whether you're a musician, podcaster, or other content creator, understanding the fundamentals of recording is key to achieving high-quality audio. In this article, I highlight the different stages of recording and provide a breakdown of various microphones and how they work.

Recording Equipment

When it comes to recording, your choice of equipment is fundamental. The microphone you select will greatly affect the quality and character of your recordings, which means that it is important to choose the right one for your needs.

Types of Microphones

- **Large Diaphragm Condenser Microphones.** These mics are known for their sensitivity, allowing them to capture subtle nuances in sound. They produce a more natural sound quality and can handle a broad range of audio sources, from vocals to instruments.
- **Small Diaphragm Condenser Microphones.** Often used in pairs, these mics are typically unidirectional, making them perfect for stereo recordings. Their design enables them to capture high-quality audio with a wider dynamic range, which is great for detailed sound reproduction.
- **Omnidirectional Microphones.** As the name suggests, these mics capture sound equally from all directions. They work well for recording ambient sounds and can provide varied tonal qualities depending on the recording space.
- **Cardioid (Unidirectional) Microphones.** These mics are built to focus on sound from one direction, making them excellent for isolating individual sound sources, such as vocals or instruments, while eliminating background noise.
- **Zoom Mics.** Combining the capabilities of two unidirectional microphones, Zoom mics excel at providing clear audio from multiple angles while maintaining high-quality sound.



Rode NT2-A, a Multi-pattern Large-diaphragm Condenser Microphone.¹



AKG C1000 S, a Small Diaphragm Condenser Microphone.²



Audio-Technica AT4022, an Omnidirectional Microphone.³

For more information on microphone polar patterns, see audiouniversityonline.com/microphone-polar-patterns.

Auxiliary Equipment

Besides microphones, auxiliary equipment plays a crucial role in the recording process. A **digital audio interface** is essential for connecting microphones and instruments to your computer, enabling you to record from multiple sources while offering advanced mixing options. Typically, these interfaces have gain controls that let you adjust the sensitivity, and are used by professionals/sound recording experts. Most horn players preparing for an audition do not need to edit/mix their videos in any way, so these are not a requirement when putting together a DIY recording setup.

Utilizing Your Space

The location where you record can dramatically affect your audio quality. To enhance your recording sessions, consider the following tips.

- Choose a quiet environment free from distractions to minimize background noise.
- Position your microphone about 2-3 feet from your sound source, experimenting with placement to find the best results.
- Be aware of how close the sound source is to walls, as this can influence sound reflections and overall audio quality.
- Using a microphone stand can help stabilize your setup and improve the quality of your recordings, particularly for vocal performances or instruments.

Recording Techniques

Effective recording requires more than just good equipment; it also involves thoughtful preparation and technique. Here are some practical strategies to enhance your recording sessions.

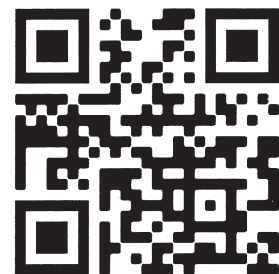
- **Test Extremes.** In your initial setup, take the time to experiment with the extremes of dynamics, articulations, and range. This will help you understand how your microphone responds to various sounds and allow you to make necessary adjustments.
- **Plan for Multiple Takes.** Great recordings often require multiple takes over several sessions. This approach gives you the flexibility to refine your performance and select the best pieces to submit to an audition or festival.
- **Record in Blocks.** It's beneficial to record in 1-2-hour blocks, with ample rest in between takes. This will help prevent fatigue, allowing you to maintain focus and energy throughout your sessions.
- **Don't Let Small Mistakes Derail Good Runs.** During recording, it's important to keep the flow going. If you make minor mistakes, try not to let them disrupt your performance. Often, these will not "make or break" a recording, so you shouldn't let them stop a take altogether.

Overall Appearance

Your appearance can greatly influence how your performance is perceived, especially during video auditions or public presentations. Dressing appropriately and maintaining a clean recording space can enhance your professionalism. Here are some key points to keep in mind.

- Wear something clean and presentable.
- Introduce yourself and your work confidently. Be personable and smile!
- Choose a clean background – avoid clutter or personal items that could distract the viewer.

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<https://linktr.ee/hornsociety>



Advanced Microphone Options

For those looking to elevate their audio quality, consider advanced microphone options like the Rode M5 matched pair or the Rode NT1-A Large Diaphragm Condenser Microphone. These mics are well known for their audio quality, low noise, and wide dynamic range, making them ideal for most recording situations.

Recommended Affordable Microphones

- **Zoom AM 7:** A mic that plugs directly into an Android device



Zoom AM 7.⁴

- **Shure MV88+:** This high-quality microphone pairs seamlessly with video kits, making it an excellent all-in-one solution for capturing great audio and video.



Shure MV88+⁶

- **Zoom iQ7:** A mic that plugs directly into Apple devices



Zoom iQ7⁵



Seth Johnson is a second year DMA student at the University of Cincinnati College Conservatory of Music (CCM). Seth is Horn Studio Graduate Assistant for CCM, studying with Margaret Tung. He earned an MM from the University of Texas at Austin, studying with Patrick Hughes, and a BM from Oklahoma City University, with Kate Pritchett.

¹<https://rode.com/en-us/microphones/studio-condenser/nt2-a>

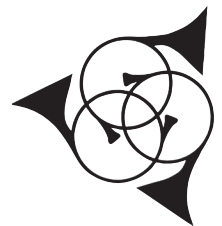
²https://www.akg.com/microphones/condenser-microphones/C1000_S.html

³<https://www.audio-technica.com/en-us/at4022>

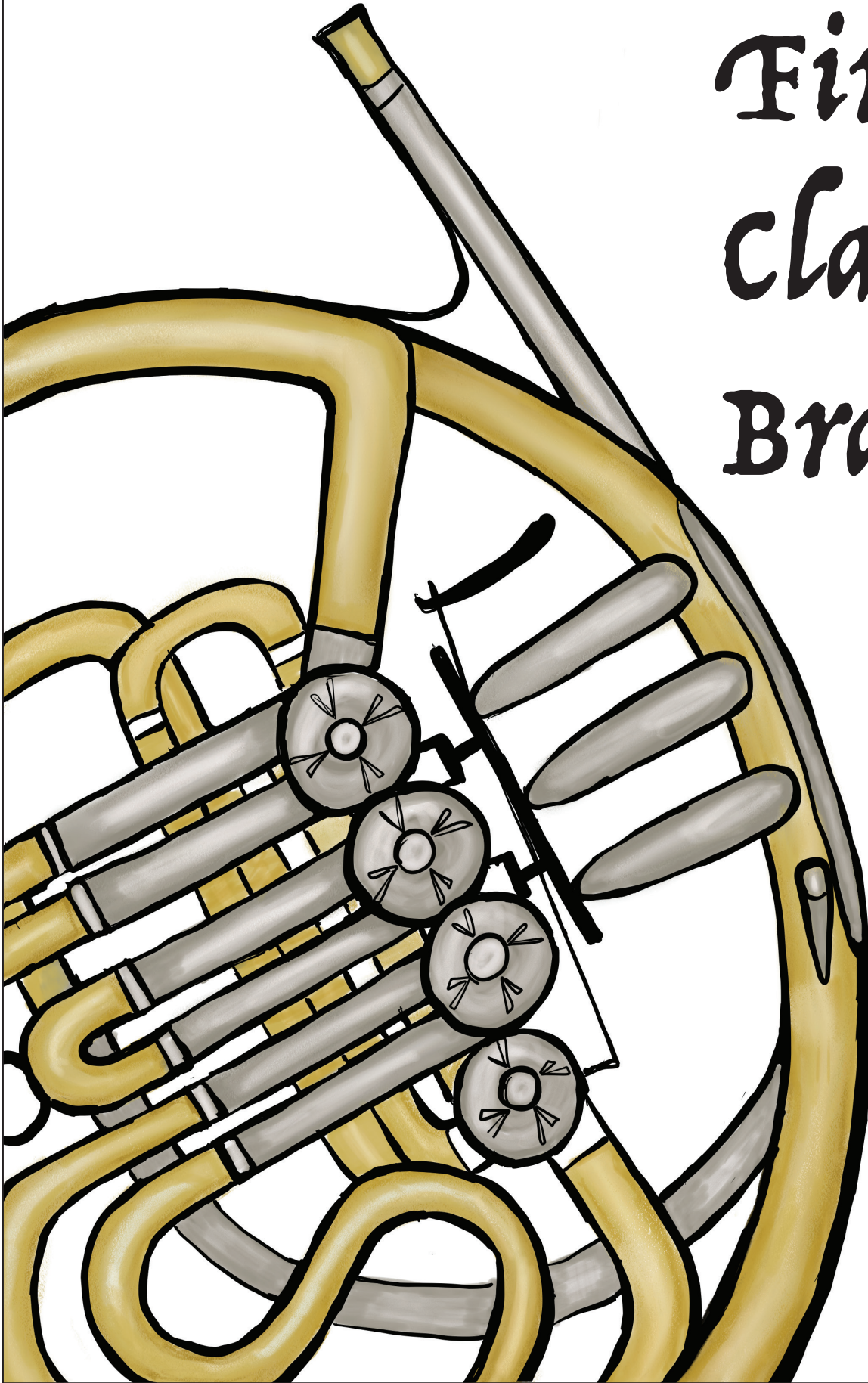
⁴<https://www.amazon.com/Zoom-Am7-Condenser-Microphone/dp/B08P3S6HR4/>

⁵<https://zoomcorp.com/en/us/mobile-audio-recorders/ios-microphones/iq7/>

⁶<https://www.shure.com/en-US/products/microphones/mv88plusstereo>



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Equipment Reviews

Tech Tools

Johanna Yarbrough, Editor

This column provides opinions and professional tips on the use of specific horn-related products. It will explore categories of equipment and recommendations from a wide variety of users. To request the review of a specific product or to submit a review, contact Johanna Yarbrough at johannayarbrough@lsu.edu.

Portable Audio Recorders

One of the most important skills for a musician to develop is the ability to accurately and honestly evaluate their own playing. A tuner or drone can help develop pitch and a metronome can help maintain a consistent sense of rhythm, but these tools do little to help monitor playing over a long period of time. Which is why my most recommended practice tool is a handheld recorder – specifically the **Zoom H6essential Portable Audio Recorder (\$299.99)**.

I started recording all my practice sessions in 2017 when I began taking professional auditions regularly. It was invaluable to have a record of my practice and to listen to how I actually sounded as I was practicing. Was my practice plan working? Was I getting better? Was I missing something I couldn't hear? I couldn't answer these questions truthfully while I was also practicing. I needed a second pair of ears, so I bought a recorder, put it in my case and used it every time I practiced.

Many handheld recorders are on the market, but I recommend the Zoom H6 for several reasons. The quality of the microphones that come with the recorder (the XY stereo capsule) is good enough to make recordings for college and summer festival auditions, and, in a large resonant space, I would even feel comfortable using it for professional auditions.

This recorder also doubles as an audio interface, which means the device can be used with software like Logic Pro, Audacity, or Pro Tools to create music, as well as using it as a

microphone for online lessons. With several XLR ports, the Zoom H6 allows you to upgrade your equipment incrementally – a new microphone can be plugged into the recorder and used right away without having to buy extra gear.

A handheld recorder that is portable, battery powered, and sounds good is essential for any musician trying to evaluate their practice and make recordings for auditions. A phone is better than nothing, sure, but for a relatively small investment (even less for an older pre-owned model from reverb.com) one can have a reliable, and expandable audio tool to use for years. But even more valuable is the thorough record of your own playing and growth as a musician as you develop the habit of recording your practice.

– Scott Leger, Louisville Symphony Orchestra



Zoom
H6essential
Portable
Audio Recorder

Legato

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Microphones

Many audio engineers agree that the horn is one of the most challenging instruments to record. The difficulty lies in replicating the vibrant, resonant sound the horn produces in a live space. Designed to reflect off surfaces behind the bell and reverberate throughout the room, the horn's unique acoustic qualities can be tricky to capture accurately in a recording. That's why choosing the right microphone is crucial for capturing the instrument's true essence.

In my experience, large-diaphragm condenser (LDC) microphones are the best choice for self-recording horn players. These microphones are more sensitive and accurate than other types, with a wider frequency response that captures the horn's rich overtones – the key to its resonant, full-bodied sound. Over the years, I've tested many microphones and narrowed down my favorites at various price points:

- **Audio-Technica AT2020 (\$99).** Ideal for those who record occasionally, the AT2020 captures horn sound clearly and delivers impressive dynamic sensitivity. This microphone is a fantastic starting point for summer festival or school auditions.
- **Rode NT1 5th Generation (\$249).** My go-to microphone for most recordings, the NT1 offers professional-grade audio quality and precise sound reproduction without breaking the bank. It's durable, portable, and boasts an excellent dynamic range.
- **AKG C214 (\$399).** A step up in quality, the C214 offers a wider dynamic range and captures subtle details with remarkable clarity. Its integrated capsule suspension minimizes unwanted vibrations, making it a great choice for close-mic placement near the bell.



All three of these microphones require a power source and must be paired with an audio interface. If you're seeking a more portable solution that doesn't require an interface, consider the **Shure MV88+ (\$249)**. This USB-C microphone connects directly to your phone, tablet, or computer, making it an excellent option for mobile recording. Alternatively, the **Audio-Technica AT2020USB-X (\$129)** is a USB-powered version of the AT2020. Budget-friendly and compact, it's perfect for on-the-go recording and fits easily in a backpack or horn case.

—Alana Yee, Los Angeles Freelance Artist

www.hornsociety.org

Page Turners

As a touring musician, having my library of scores at the ready is paramount. Like many, I rely on an iPad for this and with it – a page turning device. Being able to turn the pages hands-free is a necessity, especially when dealing with complex scores. I have tried every page turner on the market searching for one that meets all my needs, and the **iRig BlueTurn (\$79.99)** is my favorite by far.

What makes it great boils down to a few key factors. For one, it is small in profile and therefore easy to transport. I like that it only has one function. With other page turners I have sometimes inadvertently changed the mode and have had to return it to its original settings; I prefer to keep it simple. I have also never had any connecting issues. It is easy to pair and I feel good knowing that if one of my bandmates has issues with their pedal – this has happened more than once – I can lend them mine and there won't be any problems reconnecting to my iPad afterwards. Lastly, and most importantly, it is extremely responsive and *silent* when pressed. Performing comes with enough stressors and ruining a delicate passage of music with a loud click or the need for a heavy foot to turn the page is not welcome. I often like to play from a score, so I turn pages frequently, and the responsive, soft rubber buttons on the BlueTurn have never let me down. An added bonus is that it is one of the most affordable page turners on the market.

In my opinion, there are two downsides to this pedal. One is a battery indicator light which remains on constant-

ly. I find the light distracting and have placed a piece of electrical tape over it and accepted that I will have to guess about battery level. Naturally, the second downside of this page turner – batteries. Unlike other page turners, it does not have charging capabilities. It requires two AAA batteries. I use it virtually every day and have to replace the batteries about once a month. This is easily rectifiable with rechargeable batteries, but it is an inconvenience nonetheless.

Still, the iRig BlueTurn is the easy choice for me. Minor inconveniences aside, I am very happy with this page turner and would recommend it to any horn player.

–Kevin Newton, *Imani Winds*



iRig BlueTurn

Mobile Applications

We want to improve and make changes to our playing as quickly and efficiently as possible, and that's why, for years and years, teachers have urged their students to record themselves. The most beneficial piece of technology I use every day for this purpose is the **Tonal Energy Metronome and Tuner application (\$5.99)**.

Tonal Energy is much more than a tuner app. It has a built-in recorder, programmable metronome, drones to play along with, and analysis mode. The basic tuner and metronome features are both intuitive and easy to use. There are endless styles of metronomes and subdivisions you can use, and it's even possible to program mixed meter and tempo changes.

The most useful aspects of the app for me are the recorder and analysis mode. The analysis page gives you an overlay of the pitch, the way the note starts and stops, and the dynamic shape of each note and phrase. When a recording sounds "just right," you no longer have to wonder why – there's a visual representation of what "sounds good," and for me that makes playing that way again more easily repeatable.



Tonal Energy Metronome and Tuner

Exact intonation, or perfectly holding a given pitch at the assigned pitch center in analysis mode, gives you a green line that expands as you hold the pitch. This is valuable when playing with drones, but I don't personally obsess over every note when playing an entire phrase. Rather, I first trust my ears and try to play in a way that I would if I were singing, focusing on what sounds good within the key I am working in. Then I can reference the analysis and see visual representation of the qualities that I liked from note to note within a phrase in pitch, attack, sustain, and note taper.

I also use the recorder function to study recordings online. I analyze the interpretation and understand what about the performance made my ears perk up. This is great when trying to add new sparkle and ideas to my own playing. I also like to compare my recordings with performances I love, and this speeds up my ability to make necessary changes. Tonal Energy really is a musician's best friend!

–Patrick Walle,
Nashville Symphony Orchestra



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.



Credo. Meridian Arts Ensemble. Daniel Graboïs, horn; Jon Nelson and Sycil Mathai, trumpet; Ben Herrington, trombone; Tom Curry, tuba. 8 Bells 020.

David Sanford, *Credo*; Haydn, arr. Jon Nelson, *Feld-Partie*; Daniel Graboïs, *Drift*; Stravinsky, arr. Ray-

mond Steward and Jon Nelson, *Suite for Brass Quintet*; Barber, arr. Daniel Graboïs, *Adagio mesto*; Daniel Graboïs, *Gravikord*.

Founded in 1987 in New York City, the Meridian Arts Ensemble has been at the forefront of commissioning, performing, and pioneering new works for brass and percussion for decades. This CD, recorded in 2024, hearkens back to, as the group describes, their recordings from years past. It contains a variety of music from different time periods representing different styles. Some of the works were written for the group. Two pieces are by an ensemble member, and one is a Meridian commission. The rest were arranged for the group by ensemble members.

Credo is the third work commissioned by the Meridian Arts Ensemble from composer David Sanford. It is in four movements, beginning with an array of unusual non-traditional brass sounds until a bass line emerges. Sanford uses repetitive structures and driving rhythm to create a compelling conversation amongst the brass players. Sometimes it sounds like a gentle conversation, sometimes an argument, sometimes a dialectical inversion. The composer writes, "The title suggests religious or spiritual faith, and on one level it shares the formal cantata-like kinship with my earlier piece for the group, *Corpus* (1997). However, the majority of *Credo* is more abstract and less tied to recognizable tropes."

Trumpeter Jon Nelson describes his arrangement of early divertimentos by Haydn as having a rustic outdoorsy quality, bubbling with energy. The musicians imbue the phrases with swing and shape, bringing this music to life as energetically as they do the contemporary works on the album.

Drift, by hornist and composer Daniel Graboïs, was inspired by what's known as the "driftless" area of Western Wisconsin, which the glaciers from the ice age didn't cover. Unlike the glacially formed landscape in the area, which

is largely rounded and flattened, this part of the region is more rugged with cliffs, rock outcroppings, and visually stunning vistas. This one-movement work has a similarly rugged texture and shape. Strong blockish musical chunks contrast with wandering counterpoint and surprising change-ups, escorting the listener on a musical trek with moments of breathtaking beauty.

Arrangements of Stravinsky's music create the *Suite for Brass Quintet*. These five movements are constructed of two fanfares, merged with two movements from his String Quartet No. 1. This music, most of which was not conceived as brass music, works incredibly well in the brass quintet genre. The *Double Canon* movement has the neo-classical qualities of late Stravinsky, and beautiful rich sonorities coupled with precise, exquisite phrases and pristine architecture.

Daniel Graboïs's arrangement of the *Adagio mesto* movement from Barber's Piano Sonata is sumptuously lush and romantically angst-ridden. Graboïs composed the final work on the album, *Gravikord*, writing "I was inspired by a small African thumb piano, a kalimba, that I had in my studio. You play it by plucking metal tines with your thumbs. The tines that are next to each other play notes a third apart. I started alternating hands: two adjacent notes plucked on the right, then two on the left. This material became one of the elements of the piece. Another element was the musical version of my initials, DSG (with the S being represented by the German "es" or Eb). The kalimba is like a miniature version of the African string instrument the kora. In 1984, an electronic version of the kora was invented and named the "gravikord." If the ramped-up kalimba is a kora, the ramped-up kora is the gravikord. Since I was ramping up my kalimba melodies and harmonies into a large brass quintet, I thought *Gravikord* would be an appropriate name." The structure and use of the D-Eb-G motive is evident throughout, as is the inspirational sound of the kalimba. This is yet another fantastic new work from Graboïs.

This album is another fine offering from a fantastic ensemble that has been at the cutting edge of brass chamber music for almost four decades. The work and output of these remarkable musicians-composers-arrangers is laudable. Bravi to all the members of this extraordinary group!

—LVD

DATH QUARTET

TOM VARNER FRENCH HORN

DAN CLUCAS CORNET

ANIELA PERRY CELLO

HEATHER BENTLEY VIOLA

DATH Quartet. Tom Varner, horn, Dan Clucas, cornet, Aniela Perry, cello; Heather Bentley, viola. Tom Varner Music 105.

Breath and the Clouds; Dirt and the Clouds; Melodies and Free Agents; Busy Busy Dirt; Mutes in Space; Melody

March on Neptune; The Angry Viola and the Angry Cello; Dan Goes Minimalist; Heather is Still Standing; Aniela is Alone; Tom is Still Alive; Seven Dovetails and a Coda. All tracks by Tom Varner, except tracks 8 (Dan Clucas), 10 (Aniela Perry), and 9 and 12, (Heather Bentley).

Jazz hornist Tom Varner has released a new recording with cornetist Dan Clucas, violist Heather Bentley, and cellist Aniela Perry. All are wonderfully creative improvisers. This collection of structured improvisation-com-

positions evokes what Tom Varner describes as, “the great Lester Bowie meeting up with a Ligeti string quartet.” Indeed, this music feels like structured whimsy. The titles give a hint as to the character and focus of the track, such as *The Angry Viola and the Angry Cello* with its crunchy double stops and fast ponticello bowing, or *Dan Goes Minimalist*, featuring the cornetist playing a charming exposition of squeaks and burbles. *Tom is Still Alive* features Tom Varner flying actively all around the horn and then obsessively pounding out a repeated phrase reminiscent of Shostakovich’s famous DSCH motive, but in reverse.

These performances are delightfully free and fun, and the combination of the two mid-range strings and the conical brass makes for a rich sonic bubble bath of sound. Thank you, Tom Varner, for your eternal creativity and imagination!
– LVD



Horns & Pipes – Transcriptions for Horn Ensemble and Organ. Herman Jeurissen, arranger and director, Ensemble Capricorno. Geerten van e Wetering, organ; Ensemble Capricorno: Laurens Woudenberg, Mees Vos, Margreet Mulder, Kirsten Jeurissen,

Felix Peijnenborch, Jochem van Hoogdalem, Lucas Jansen, Hendrick Marinus, Pablo Bajo Collados, Gaizka Ciarrusta Insagurbe, Tiago Branco Campos, Ana Muñoz Koniarsla, Noor Huls, Janire De Paz Rivas, Runar van Esch, Joan Guerra Domenech, Laima Minenko, Arne Minnaard (also bells in track 11), João Lióro Lopes, Miguel Herrera San Martin, Jisse Kooij, horn. Et Cetera Records. KTC 1844.

All arrangements by Herman Jeurissen. Bruckner, *Ecce Sacerdos magnus; Steiermärker; Erinnerung; Graduale Christus Factus est II; Nachruf; Ballade nach einem Thema aus Helgoland; Wagner, Prelude to Act III from Die Meistersinger von Nürnberg; Abschied der heiligen Elisabeth from Tannhäuser; Schlafos; Von Weber, Hunting music from Der Freischütz; Delibes, Les Chasseresses from Sylvia ou la Nympe de Diane; Strauss, Vorspiel und Szene from Daphne; Franck, Introduction et Chasse from Le Chasseur maudit; Prelude to Act III from Giselle; Massenet, Invocation from Les Erinnyes.*

Retiring horn professor of the Royal Conservatoire in The Hague, The Amsterdam Conservatory, and the Fontys Conservatory in Tilburg, former principal horn in the Residentie Orchestra in The Hague, and a soloist and chamber musician who has performed all over the world over the past five decades, Herman Jeurissen has also been a

prolific editor and arranger of music for horn, and taught many of the contemporary generation of hornists. His Ensemble Capricorno consists of a variable pool of his current and former students. This is the ensemble’s third album.

Recorded with twenty-one hornists and organist Geerten van de Wetering at the Orgelpark in Amsterdam on a Sauer organ, this album celebrates many familiar romantic pieces arranged by Jeurissen for Ensemble Capricorno. Featured prominently on the disc is music by Bruckner and Franck; both were organists before they became composers, and both wrote prolifically for the horn in their orchestral works. Also featured are familiar bits from Wagner’s operas *Die Meistersinger* and *Tannhäuser*. The horns are often featured in their historical role as instruments of the hunt, as portrayed in operatic *chasse* music.

This disc is beautifully recorded, engineered, and mastered. The sense of spaciousness and depth of sound are truly remarkable. One feels transported to the Orgelpark in Amsterdam, listening to the profoundly rich and satisfying sound of this massive horn ensemble with this beautiful organ.

This capstone project on the illustrious career of Herman Jeurissen is a must-have for connoisseurs of music for horn and organ, and for fans of horn ensembles. With beautifully crafted arrangements of some of the best melodies from the 19th century, the ensemble is expertly led by Jeurissen as its conductor. The playing by the hornists of Ensemble Capricorno throughout is nothing short of fantastic. Tutti Bravi!
– LVD



Alexandre Ouzounoff – Œuvres de Musique de Chambre – Disc 1 Natural, Disc 2 Aquatic. CD 1 Jeffrey Lyman, bassoon, CD 2 Victor Ouzounoff, horn. Disc 1, Caroline Coadé, viola; Liz Ames, piano; Ian Antonio, percussion; Daniel Fendrick,

bassoon. Disc 2, Su-Anne Lee, violin; Guillaume Sigier, piano; Arthur Béchet, percussion; Nicolas Prost, saxophone; Victor Dutot, bassoon. Klarthe KLA 176.

Disc 1. Alexandre Ouzounoff, *Vézelay; Nuages de feu; Nairobi la nuit; Amok; Pixação; Fleure de l'aube; Cependant, la lune se lève.* Disc 2. Alexandre Ouzounoff, *Diamant-Silex; Nautilus; Venise la rouge; La Seine; Le vent d'orages lointains; Maelström; Nuages d'eau; Les fontaines de Séoul.*

This two-disc set celebrates the chamber music of bassoonist and composer Alexandre Ouzounoff. The first disc features music for bassoon in various chamber settings, and the second features music for horn in various chamber settings. This review covers only the second disc.

Alexandre Ouzounoff has been internationally recognized as a proponent of avant-garde bassoon performance, jazz, and improvisation for many years. In 1987, after having been invited by Lionel Hampton to the Idaho Jazz Festival, he decided to dedicate himself intensively to composition. He received the First Prize of St. Jacques de Compostelle Competition in 1998. In 2015, he won the Second Prize of the Col Legno Composition Competition, and he is currently professor of Bassoon at the Conservatoire de Versailles.

His son, hornist, composer, arranger, conductor, and teacher Victor Ouzounoff, is featured performing the chamber music for horn on the second disc. Victor currently teaches at the conservatoires in Sartrouville and Gaillon. On this disc, he is featured as a soloist and as a member of the horn quartet Quatuor Carnyx.

The works for horn are varied in style and character, showcasing Alexandre Ouzounoff's broad skill and musical lexicon. *Diamant-Silex* is a jaunty, spirited, mixed-meter dialogue between horn and piano. *Nautilus*, dedicated to the Cornyx Quartet, starts with sustained sound clusters and moves into punctuated stopped horn bursts and introspective, lyrical wanderings. In *Venise la rouge*, written for violin, horn, and piano, the composer chose as his inspiration Vivaldi's work of the same title. The somewhat jazz-inspired tonality of this piece creates a luminous, pointillistic portrait of the poem about Venice.

La Siene is a solo horn piece from an etude collection called *Follow the River*. This lovely and free-flowing etude is meant to "evoke a river and country with popular usages and well-defined musical lore."

Perhaps the most compelling piece on the disc is *Le vent d'orages lointains*. This title is, according to the liner

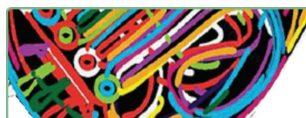
notes, an anagram of the words "Les ondes gravitationnelles" which translates to "gravitational waves." This work for percussion and horn has a sense of deep mystery and otherworldliness. The piece is dedicated to Zheng Yun, who premiered it in Beijing during the 11th International Chamber Music Festival of the Central Conservatory of Music in 2018.

Maelström is a solo work composed for the International Horn Competition "Citta de Porcia" in 2020. Inspired by Esa-Pekka Salonen's *Concert-Etude*, this work is highly virtuosic, requiring extensive range, fast stopped-open horn playing, flutter tonguing, vocalizing multi-phonics, and accuracy in large, fast interval leaps.

Alexandre Ouzounoff's writing for horn is musically varied and deeply expressive. For those unfamiliar with his compositions, this recording is worth checking out. You might be inspired to program a new recital after hearing it.

– LVD

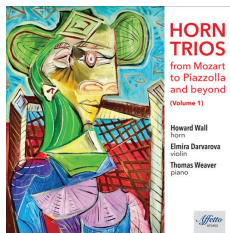
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Horn Trios from Mozart to Piazzolla and beyond (volume 1). Howard Wall, horn; Elmira Darvarova, violin; Thomas Weaver, piano. Naxos Affetto Recordings AF2403.

Disc 1. Mozart, Trio for violin, horn, and piano after the Quintet in E-flat Major, K. 407, arr. Ernst Nau-
mann; Eino Tamberg, *Prelude and Metamorphosis*, Op. 38; Robert Kahn, *Serenade* in F minor, Op. 73; Elizabeth Raum, *Pantheon*; Stephen Brown, *I See the Moon*; Plamen Prodanov, Trio for violin, horn and piano; Astor Piazzolla, *Oblivion*, arr. Howard Wall. Disc 2. Joseph Rheinberger, 6 Pieces, Op. 150: II. *Abendlied*, arr. by Ralph Lockwood; Phillip Ramey, *Stonehenge Sunrise – Serenade for violin, horn and piano*; Théodore Dubois, Trio cantabile for horn, violin and piano; Brahms, Trio for piano, violin, and horn in E-flat Major, Op. 40; Charles Koechlin, *Quatre Petites Pièces*; Ioan Dobrinescu, *Solitude*; Daniel Powers, *Prelude and Bacchanal for violin, horn and piano*.

Howard Wall, retired hornist of the New York Philharmonic, has delivered his first installment of a two-volume compendium of horn trios from the 18th, 19th, 20th, and 21st centuries. This colossal undertaking presents music spanning four centuries, including, of course, Brahms's horn trio, but much more.

Beginning with an arrangement for piano, violin, and horn of Mozart's K. 407 quintet in E-flat, already an unusual lens through which to re-listen to this familiar work, the remaining repertoire, whether familiar or not, is sheer joy to explore. Music by composers from the United States, Canada, England, France, Liechtenstein, Estonia, Romania, Bulgaria, and Morocco, eight world-premiere recordings in just the first volume, this album is a must have for lovers of the horn, violin, and piano genre.

Estonian composer Eino Tamburg's *Prelude and Metamorphosis* is reminiscent harmonically of Ligeti's trio, and takes the listener on a journey that lands in a remarkably satisfying place.

Robert Kahn's stunningly gorgeous *Serenade* is a work that is rightly emerging from obscurity. A Jewish composer who had a long and illustrious career until he had to escape Germany in 1939, Kahn died in 1951 in England. Like many composers of so-called "degenerate music," his music and legacy are thankfully being revived through beautiful performances and recordings.

Canadian composer Elizabeth Raum's *Pantheon* is a seven movement, twenty-five-minute work written in 1999, celebrating ancient Greek gods. Opening with a horn call as Eos, Goddess of the Dawn, begins her rosy-fingered awakening, she rises from her couch and ascends the heavens in her horse-drawn chariot. She heralds the approach of her brother, Helios, the sun god, whose superior brightness causes her color to fade. The Fates, Aphrodite, Zeus, Hera, Artemis, Hermes, and Apollo all make their appearances, brought to life by Raum's colorful and imaginative musical portraits.

British-Canadian composer Stephen Brown's miniature *I See the Moon* has a traditional harmony and nostalgic feel. The composer describes the inspiration coming from

the 18th-century nursery rhyme "I see the moon, and the moon sees me."

Bulgarian oboist and composer Plamden Prodanov wrote his horn trio after hearing Howard Wall and Elmira Darvarova perform together. This three-movement work anchors itself in canonic quotes and structures, such as melodic fragments from Mozart's Symphony No. 41, apparitions of the *Dies Irae* theme, and allusions to the B-A-C-H motive.

Wall's arrangement of Piazzolla's *Oblivion* is luminescent and airy. The horn part floats from mid-range melody into sumptuous bass notes, supporting the soaring violin above, while the piano grinds out the tango in the background.

The stately movement of Rheinberger's 6 Pieces, Op. 150, originally for violin and organ, was dedicated to Benno Walter, violinist and teacher of a young Richard Strauss. Ralph Lockwood, once a member of the Cleveland Orchestra horn section, created this fabulous transcription.

Stanzas by Thomas Weaver is inspired by Edgar Allen Poe's four-part poem of the same name. Weaver writes, "While these poems are the source from which the piece was developed, I strove to create an impression that can exist separate from the original text [...] the first movement latches onto the joy of youth [...] the second draws its main idea from the "unembodied essence" depicted in the poem [...] the third begins with a sense of expansiveness, becoming slightly more pulled apart and "strange" as the piece progresses [...] the last movement returns to its earlier sense of passion, striving for a literal 'high tone of the spirit' before being brought back down to Earth at the piece's conclusion."

Phillip Ramey, an American composer currently based in Morocco, describes his fascination with Stonehenge, and a particular visit wherein he witnessed the sunrise as inspiration for this piece. His work is an "atonal lyric bagatelle which attempts to recreate, with, perhaps, slightly weird effect, the atmosphere of a memorable event." The sonority does indeed sound eerie and primal.

The *Trio Cantabile* by French composer Théodore Dubois, though written in 1912, has the harmonic language of the 19th century. It is a slow, lovely melody with a quiet grace. The other French work on the disc, Charles Koechlin's *Quatre Petit Pièces*, was originally written as four separate works and later incorporated into a single larger work. Each piece has a distinct and poignant mood.

Dobrescino's *Solitude* and Powers's *Prelude* round out this remarkable volume of music. The *Prelude* was commissioned by Powers's colleague at Indiana State University, Brian Kilp. The stately prelude eventually leads into a long, frenzied, bacchanalian conclusion, perhaps the only way to complete such a massive and comprehensive volume of horn trio music.

The musicians are commendable, not only for their beautiful and vigorous musicianship, but also for envisioning and creating such a remarkable collection of music for horn, violin, and piano. Anyone who listens to this extraordinary collection of music will be waiting in eager anticipation for volume 2.

—LVD



Momo and Alvin: Among Other Things. Momoko Seko, horn; Alvin Santner, guitar. Momo and Alvin Records

Momo and Alvin; sorting beads I; Forget-Me-Not; Foxglove; Snapdragon; sorting beads II; Stone Fruit; sorting beads III.

Horn and guitar duo Momo and Alvin began their creative journey of cross-genre collaboration in 2020. During this period of longing – for both musical satisfaction and connection – Momo and Alvin got their start improvising together. Some of their improvisatory flare can be heard on their debut EP of their arrangements, *In the Meantime* (2023). On their latest album (2024), Momo and Alvin share eight original co-composed pieces for horn and guitar. Each one draws on folk influence, and listening feels like a glimpse of a musical conversation. The mood of the album is personal yet light, with a tender sound that feels as intimate as an in-home chamber performance. One of the details that makes this album so special and unique is that it was recorded unconventionally for horn. Instead of a primarily reflected sound, it's using primarily direct sound. Alvin's background in jazz guitar shines through in his playing, adding playful pops of color to Momo's horn lines and creating a lighthearted, easy listening experience.

The opening track, *honeydrop*, sets a cozy tone with its delicate blend of horn and guitar timbres. The performance flows effortlessly, characterized by a seamless exchange of musical ideas. The horn lines exhibit smooth, connected slurs and articulate with a vocal-like quality, while both instruments engage in an interplay that feels almost improvisational.

Momo's effortless range shines in *Forget-Me-Not*. The track highlights the duo's unique character, both individually and as a pair, blending introspection with a sense of whimsy. Its structure evokes the spirit of a round, culminating in a lighthearted conclusion that feels like the end of a game.

In *Foxglove*, we hear the guitar and horn's use of some "traditional" extended techniques. In the horn it's tapping with various materials in the bell, a mouthpiece slap, and trills; in the guitar it's pick scrape against string, pick scrape in between strings against the length of the fretboard, percussion using the body of the guitar, and muted strings. These "extra sounds" sound like freely placed splashes of color.

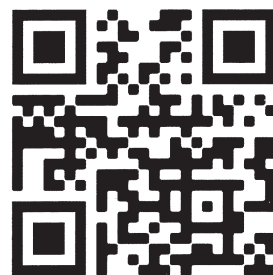
Snapdragon is the tune that feels the most pop-like on the album. The crossing of the horn and guitar lines feels childlike in nature: light, bubbly, and the ideas that are passed between them seem to bloom organically.

The through line of the whole album is *sorting beads I, II, and III*. In each part of this musical story, the horn and guitar mimic each other. In *sorting beads I*, the horn provides a tonal center and plays an articulation reminiscent of plucking a guitar string. In *sorting beads II*, the horn starts with the melody while the guitar dances around it, and in *sorting beads III*, the guitar takes over the horn's melodic line and color. At the conclusion of *sorting beads III*, it feels as though the duo is signing off after sharing a short yet sweet concert in your living room.

This delightful 15-minute album is certainly worth a listen. The sincere and genuine connection in Momo and Alvin's chamber music making is magical. It will spark inspiration and vivid imagery with its thoughtful, collaborative nature. Momo and Alvin have created a wonderful addition to the non-conventional horn duet repertoire.

– Renée Vogen, Northern Illinois University

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Auf der Jagd nach Romantik. Bart Aerbeydt and Gijs Laceulle, horn; Freiburger Barockorchester, and Gottfried von Goltz, conductor. Little Tribeca Aparté AP343

Rosetti, Concerto for 2 Horns and Orchestra in E-flat major RWV C56Q; W.A. Mozart, Horn Duos K.487/

K.496a; Leopold Mozart, Concerto for 2 Horns, Strings and Continuo in E-flat major; Heinrich Simrock, Duos for 2 Horns op. 2; Beethoven, Sextet for 2 Horns, 2 Violins, Viola, Cello and Double Bass op. 81b.

Auf der Jagd nach Romantik or *In Search of the Romantics* presents a collection of solos for two horns and orchestra stretching across the galant (late-Baroque) and Classical styles. Clause Maury's program notes elaborate on the significance of this instrumentation's influence on modern-day, four-horn sections in addition to the prevalence of two-horn music versus solo horn repertoire.

Long before the horn was taken into art music, composing for two horns was already the norm. One only has to listen to the hunting horn fanfares, or sonneries, of the seventeenth century to realise this. Similarly, when Baroque composers adopted the horn, they usually wrote parts for two voices; writing for one, three, or four voices was more exceptional... If we look at the literature of the first half of the eighteenth century for, or with, concertante horns, we see that the number of concertos, suites concertantes, and so on, for two horns far exceeds the number of compositions for solo horn, which did not become more common until the second half of the century, with Wolfgang Amadeus Mozart, Joseph Haydn and Antonio Rosetti, to name only the most prominent exponents. This form of duet has survived right up to the present day, by way of the Romantic orchestra, which, when it added a third and a fourth horn, was enlarged not by two separate individuals, but by a second pair of horns forming an entity in itself.



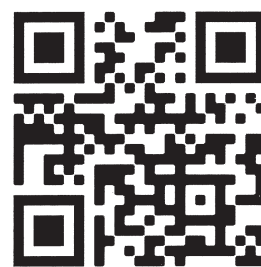
In search of the Romantics centers the hand horn through concerti, duos, and chamber music with two horns performed by Bart Aerbeydt and Gijs Laceulle, who are members of the Freiburger Barockorchester. This album presents a wide spectrum of the colors, characters, and technical possibilities on these instruments expertly delivered by Aerbeydt and Laceulle. These musicians display not only delicate artistry, they respond and support one another through sensitive, musical communication, most notably in the W.A. Mozart and Heinrich Simrock duos.

The album's booklet also provides a wealth of information. For example, Gijs Laceulle performs on an Antoine Halari horn and a Richard Seraphinoff copy of a classic Anton Kerner horn from c.1760, while Bart Aerbeydt plays a Raoux horn from c.1800 and a Richard Seraphinoff copy of Anton Kerner's c.1760 horn for the Mozart works.

This album provides an excellent glimpse into how varied the soloistic use of the natural horn was, originating from writing for pairs of horns. *In Search of the Romantics* serves as a concise resource for both modern and period hornists, shedding light on how this history continues to inform horn playing today.

— Maddy Tarantelli, University of Northern Iowa.

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Cantabile – Music for Horn with Clarinet and Piano by Gina Gillie. James Boldin, horn; Scot Humes, clarinet; Justin Havard, Richard Seiler, piano. MSR Classics MS1861.

Gina Gillie, *Sonata for Horn and Piano; Escapade; Song for the Lost; Reverie; Romance for Wagner Tuba and*

Piano; Three Paintings for Clarinet, Horn and Piano.

James Boldin, horn professor at the University of Louisiana Monroe and our own editor of *The Horn Call* recorded this beautiful CD of music by Gina Gillie in 2024. Boldin writes in the liner notes, “I met Gina Gillie in 2004 while we were graduate students [...] it was clear that Gina was an exceptional musician with a creative gift.” Indeed, Gina has since distinguished herself not only through her horn playing and teaching, but notably as a composer of a burgeoning body of work. Boldin notes that Gina is also a gifted singer and as such has always tapped into the lyrical qualities of the horn in her compositions.

Boldin’s performance of her *Sonata*, written in 2018, highlights this lyricism. Commissioned by Stephen Cohen, this work follows the standard sonata-allegro form. The lyrical second movement is in ABA form, and then Gillie moves to an Afro-Cuban-inspired rondo for the final movement.

Escapade was originally commissioned by Eric High for contrabass trombone and sits largely in the middle and

low register of the horn. As the title suggests, the music brings to mind wild capers and extravagant, perhaps even cinematic, rollicking narratives of derring-do.

Song for the Lost is a melancholic mediation on the lives lost during the Covid pandemic. Written in 2021 when the United States had lost over a half million lives, the composer writes that the song “can be performed and heard as a way of expressing difficult emotions, remembering loved ones, and working through trauma to a place of peace and acknowledgment.”

Reverie was commissioned by Ashley Gulbranson for the Phoenix Project: From the Ashes, and is designed to address the challenges a player might face when recovering from focal dystonia. Utilizing a narrow range and composed with frequent rests, it allows a recovering performer to be deeply expressive without stressing the face.

The final two pieces on the CD are also commissions that add beautiful works for instrumentations that are rarer in our repertoire. *Romance* is a lyrical work in ABA form for Wagner tuba and piano, and *Three Paintings* is for clarinet, horn, and piano. Both works feature beautiful melodies and traditional forms in which Gillie manages to express beauty and originality.

This delightful collection of accessible music by Gina Gillie is well-executed by her friend and colleague, the brilliant James Boldin. For anyone interested in getting familiar with Gillie’s compositional style, this CD is an excellent starting point.

– LVD



Franz Anton Hoffmeister: Concerto for 2 Horns, 2 Symphonies. Südwestdeutsches Kammerorchester Pforzheim, Johannes Moesus, conductor. Christoph Eß, Stephan Schottstädt, horns. Classic Produktion Osnabrück CPO 555 417-2.

Franz Anton Hoffmeister, Symphony in D major, op. 14 “La Chasse”; Concerto for 2 Horns and Orchestra in E major; Symphony in F major “La Prima Vera.”

Christoph Eß and Stephan Schottstädt, two phenomenal hornists known for their work as soloists, chamber musicians, and with the horn quartet German Hornsound, join forces with the Südwestdeutsches Kammerorchester Pforzheim and noted conductor and interpreter of 18th and 19th century symphonic works, Johannes Moesus, on this beautiful collection of works by Franz Anton Hoffmeister. Known as a composer and publisher in Vienna in the late 18th century, he was widely known and generally well regarded as a composer, composing a prolific amount of music in his 58 years. While some of his music was derided as being superficial and lacking in originality, modern musicologists view his voluminous oeuvre as quite varied in quality, some of it being original, creative, and charming.

The Symphony in D major, op. 14 “La Chasse” follows

a common tradition from the late 18th century, that of composers incorporating sounds from the hunt into the indoor concert experience. The four-movement work has hunting horn themes performed throughout, and the two hornists in the orchestra, Peter Bromig and Catherine Eisele, play beautifully on this stylistically informed recording.

The Concerto for 2 Horns was composed in 1792 for a performance at Prince Carl Joseph II’s Stadtpalais in Vienna, featuring two renowned virtuosi of the time, Joseph Nagel and Franz Zwierzina. A surviving manuscript from Zwierzina’s estate shows that the piece was dedicated to these two extraordinary virtuosi. Eß and Schottstädt’s performance is brilliant. Performing with gorgeously matched style, articulation, tone and lyricism, the third movement in particular showcases breathtaking acrobatics at remarkable speed.

Less is known about the date of the “La Prima Vera” symphony. Showcasing themes of nature, the fourth movement contains the sound of a cuckoo, and in order to enhance the bucolic nature of this piece, Maestro Moesus performs on a cuckoo whistle, subtly integrated into the recording.

This entire recording is a delightful collection of works by Hoffmeister, a composer who is regaining some renown. The performance by the orchestra is excellent, and the soloists deliver a stunning display of virtuosity.

– LVD



Second Nature. Calliope Brass. Erin Paul Ozolins, horn; Olivia Pidi Weiss, trumpet; Rebecca Steinberg, trumpet; Sara Mayo, trombone; Samantha Lake, tuba. Eduardo Navona Records, 2024.

Justin Weiss, *Intersections*; Sara Jacovino, *A Garden Story*; Hitomi Oba, *Mycelium Stories*; Carle j. Wirshba, *Artemis: Goddess of the Hunt*; Lillian Yee, *Miracles of the Human Condition*, Rich Shemaria, *Pandora's Magic Castle*.

Calliope Brass was involved in the commissioning of all the music on this new album. The project started with Sara Jacovino's *A Garden Story*, which bridges jazz harmonies with the life cycle of a garden. As more commissions and consortium projects came together, they noticed a "connecting thread" for the album, "music reflecting and celebrating nature."

In Chicago-based composer Justin Weiss's 2.5-minute piece, *Intersections*, the composer was interested in exploring the conversational aspects of melody and harmony. The piece feels fresh and exciting with colorful composite rhythms, driving motors, and melodies weaving between the instrumentalists. The ensemble brings the piece to life with great variety of articulations and note shapes.

A Garden Story is a four-movement work that explores the "seasons and life cycle of a garden." Written by jazz trombonist and composer Jacovino, the piece is full of colorful harmonies that make ample use of Calliope's stellar ensemble blend. The first movement, "A Late Winter Hymn," is a ballad that builds slightly in intensity, possibly suggesting the start of garden growth. "Enter the Deer" feels propulsive and exciting. "The Pollinators" starts with a simple melodic motif that builds in complexity as instruments are added. Tubist Samantha Lake's playing is particularly compelling, driving through triplet motifs that help me imagine the buzzing of birds, bees, and other insects. "Everything Goes to Sleep" closes the piece. While there is an effective cascading downward motive in the movement that could suggest diminishing energy, I was surprised by a sudden big finish given the name of the movement.

While *A Garden Story* is billed as the centerpiece of the album, I was drawn to *Mycelium Stories*, written by LA-based composer/saxophonist Hitomi Oba. It was inspired by the "dynamic networks of mycelium fungal threads," which shared "similarities with the relationships and communications that occur between the members of a chamber ensemble." The piece feels truly organic. The formal sections seem to morph into each other in subtle and imperfect ways. I don't mean "imperfect" as a negative. Rather, *Mycelium Stories* feels natural rather than mechanical, improvised rather than planned. I commend the performers

on the work required to help create this effect, and the hornist specifically for some beautifully soft high register playing.

Artemis: Goddess of the Hunt fits the theme of the album and of the ensemble, which is named after the storytelling muse in Greek Mythology. Long Island-based composer Carle Jordan Wirshba opens the work with a chorale that quickly morphs into a hunting romp. Kudos again to Erin Paul Ozolins on some lovely playing, including an exciting bit of stopped horn.

Lillian Yee's *Miracles of the Human Condition* portrays "human nature" through the "stages of a romantic relationship." The piece is in four parts: (1) "First Meeting," (2) "Argument," (3) "Commitment & Healing," and (4) "Coda: Celebration of Marriage Achievement!" The ensemble is beautifully balanced and blended throughout this light-hearted piece.

"Pandora's Magic Castle" is an exciting "Latin-inspired" romp by Rich Shemaria. Like the metaphor of Pandora's Box, the piece begins with a repetitive groove, but begins to change in ways that feel out of control.

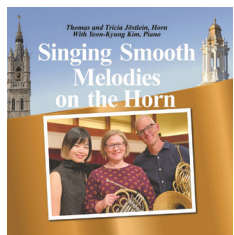
Congratulations to Calliope Brass!

— Justin Stanley, Tennessee Tech University

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Randall Faust, *Sights and Sounds of the Symposium for Two Horns and Piano*: I. The Bell Tower at Sunrise II.

A Rondo for The Morning Run; Romanza for Horn and Piano; Epitaph for Ellen Campbell; Selections from The Solo Hornist 12 Solos for Horn and Piano, arr. Marvin Howe: Bach, *Bist du bei mir*; Brahms, from *Fünf Lieder op. 94*: Sonntag; Sapphische Ode; from *Sechs Lieder op. 86*: Feldeinsamkeit; Mozart, from *Don Giovanni*: Dalla Sua Pace; Faure, from *Requiem op. 40*: Pie Jesu; Sicilienne; Schubert, from *Winterreise, op. 89*: Einsamkeit; Dvořák, from *Poetic Tone Pictures, op. 85*: Lament; Mahle, from *Lieder eines Fahrenden Gesellen*: Die zwei blauen Augen; Saint-Saëns, *The Tourny of King John*; Vivaldi, *Qui Sedes Ad Dexteram Patres*.

This lovely CD is a culmination of several long-term projects that Randall Faust has been working on. It honors many wonderful hornists; in particular, Marvin Howe, who was Faust's teacher and the arranger of *The Solo Hornist – 12 Solos for Horn and Piano*. Marvin Howe's twelve elegant arrangements of popular tunes make up the bulk of this disc – all beautiful played by Tricia and Thomas Jöstlein. Faust writes that he coached Tricia and

Thomas when they were students at Interlochen, and he is delighted to be collaborating with them on the production of this recording.

Framing the twelve Howe arrangements are Faust's own compositions. *Sights and Sounds of the Symposium* was commissioned by his students Robert Palmer and Vanessa Montelongo. The movements are inspired by the bell towers in Ghent, Belgium, where the 52nd international horn symposium was held, and the bell tower at Western Illinois University, where the Symposium was held in 2009, and where Faust was the horn professor for many years. Pictures of the bell towers are featured on the cover of the disc. The last two works are the *Romanza*, originally a movement from the *Horn Quartet* commissioned by Randy Gardner in memory of his teacher, Philip Farkas, and *Epitaph for Ellen Campbell*, commissioned by Douglas Campbell.

This CD is wonderfully conceived as a testament to the lasting relationships through lineages of horn teaching, and the beautiful music that arises from those meaningful relationships. A companion CD of the piano accompaniments for the 12 Marvin Howe arrangements is available from faustmusic.com. Throughout, the inspired lyricism of Marvin Howe is marvelously expressed by the wonderful horn playing of Tricia and Thomas Jöstlein and their collaborative pianist, Yeon-Kyung Kim. –LVD



John Cerninaro
"greatest horn player in the world." (Leonard Bernstein when Cerninaro was the New York Phil principal). CD515: **Four Mozart Concertos**. CD775: **R. Strauss** Concerto No. 1. CD676: **Beethoven, Hindemith, Heiden** Horn Sonatas. CD679: **Robt. Schumann, Haydn, Wm. Kraft**, etc.



Jose Zarzo, "Five Stars: *Fascinating, brilliant recital by a true horn virtuoso.*" (Fanfare) principal Spain's Gran Canaria Phil. 3 CDs: CD776



Plog, Danzi, Koumans Horn Sonatas; **Duvernoy Trio 2**, CD771: **Brahms Trio**, **Reinecke Trio Duvernoy Trio 1**. CD772: **Madsen, Berge**, etc.. CD396: **Wekre w/ Roger Bobo, tuba & bass horn**, & jazz ensemble. Music by Kellaway & Tackett.



Wm. Caballero, Chris Leuba, Doug Hill, Calvin Smith



NFB Horn Quartet

Gregory Hustis
"technical mastery and superb interpretive insights" (Fanfare) CD770: **Fauré, Gliere, Bozza**. CD773: **Ewazen Concerto, Beckel, Sargon**. CD675: **Schubert, Berlioz, R. Strauss, Sargon**. CD512: **L. Mozart, Hertel, Beethoven**. Hustis was principal horn with Dallas Symphony for 40 years.



Frøydis Wekre, former solo horn, Norway Sym. "spectacular horn playing... gorgeous tone" (Fanfare) 3 CDs. CD377: **Schumann**, Adagio & Allegro; **Tomasi, Chabrier**, etc. CD678: **Clearfield**, Songs of the Wolf; plus **Madsen, Berge**, etc.. CD396: **Wekre w/ Roger Bobo, tuba & bass horn**, & jazz ensemble. Music by Kellaway & Tackett.



Kristin Thelander, Charles Kavalovski, Meir Rimon, William Hoyt, John Cox, Doug Campbell, Allen French, Ralph Pyle, Robert Henderson



Texas Horns

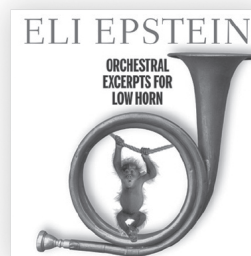
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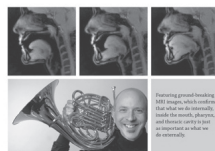
—THE HORN CALL

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—RICHARD SEBRING, Associate Principal Horn, Boston Symphony



Three Rivers Trios. William Caballero, horn; Cynthia Koledo DeAlmeida, oboe; Rodrigo Ojeda, piano. Crystal Records CD 828

Mozart arr. Ernst Naumann: Trio for Oboe, Horn, and Piano; Robert Kahn: Serenade in F Minor, op. 73;

Chris Massa: *Scenes from Lake Chautauqua*; Eric Ewazen: *Three Rivers Trio*; Heinrich Molbe (Heinrich von Bach): *Air Arabe*, Op. 77.

This new album of chamber music highlights the chamber music capabilities of the principal horn, oboe, and piano of the Pittsburgh Symphony Orchestra. Rooted in their local landscape, this album offers much in the way of new repertoire for this instrumentation, including two new commissions by the trio.

The album begins with a reimagining of a well-loved chamber music piece by Mozart, the Quintet for Horn, Violin, Two Violas, and Cello in E-flat Major, K. 407. The virtuosity of all three musicians lends itself to this reduction of the original instrumentation, arranged by Ernst Naumann at the turn of the 20th century for horn, piano, and violin. Oboist Cynthia DeAlmeida plays the violin part of Naumann's transcription and does it with such an enjoyable sense of ease and fun! The listener is sure to be delighted by the bright opening Allegro movement and the bubbling Rondo third movement, but the trio's musical sensitivity especially shines in the middle Andante movement.

DeAlmeida and horn player William Caballero weave their sweeping musical lines together to create a tender rendition of this delicate movement, a testament to the musical maturity they have developed performing together for over three decades.

Robert Kahn's Serenade in F minor, op. 73 is a fascinating journey in two parts. The Serenade, written in 1922, offers pianist Rodrigo Ojeda an opportunity to showcase his captivating sense of phrasing and rhythmic direction. Kahn relies heavily on the pianist to guide the trio through this adventure in chromatic motion and what I can only describe as rapidly changing "grooves." This is a gorgeous, complex piece, and contributes well to the pacing of the album.

Chris Massa's *Scenes from Lake Chautauqua* was commissioned in 2020 by DeAlmeida for her then-fiancé, William Caballero. In their initial composition talks, DeAlmeida sat down with Massa to "share stories of the time spent with Bill at his lake house near Lake Chau-

tauqua, New York, particularly of the plan to have a barn dance at their wedding." The joyous occasion of their upcoming wedding is exuded strongly throughout this four-movement love poem to the beautiful Lake Chautauqua.

The first movement, "First Light," begins with placid piano chords and some seriously spellbinding unison playing from DeAlmeida and Caballero. Moving attacca into the second movement, "Sunrise," the placid piano chords are replaced with a constantly flowing line, delicately established by Ojeda, again providing the foundation for the oboe and the horn to dance overtop. After a raucous Barn Dance in the third movement, the end of the piece mirrors the start, with the return of placid piano chords with an introspective duet between the oboe and the horn in the fourth movement. Knowing that this piece was commissioned for such a happy union fits well with the warmth created by Massa through this composition. This is a beautiful and earnest addition to the repertoire.

The titular piece of this album, Eric Ewazen's *Three Rivers Trio*, was commissioned by DeAlmeida and Caballero and premiered in 2023. Ewazen's own thoughts of the piece are included in the album liner notes, which offers insight into the composer's inspiration for the piece. "In this work," Ewazen writes, "I wanted to reflect the city of Pittsburgh itself and its dramatic setting where the Allegheny and Monongahela Rivers converge to form the Ohio River. The first movement is energetic, with the wind instruments playing swirling gestures portraying the moving waters while the piano accompanies with a flowing motive. The second movement evokes a calm evening scene that is beautiful but somewhat mysterious. The finale is about rhythmic energy, with a dance-like feel punctuated by leaping piano chords that build to a joyful coda." This piece is a great representation of Ewazen's ability to create the feeling of a pastoreale landscape within his music and is deftly handled by the musicians.

Heinrich von Bach's *Air Arabe*, Op. 77 gives the listener a final contemplative offering, with a lilting, languorous character. This short piece is an understated and intimate way to end an album that transports the listener to myriad time periods and vividly depicted natural locations.

Congratulations to the Three Rivers Trio for this triumph of a chamber music album. I highly recommend all these pieces to horn players interested in exploring this rich instrumentation!

— Elizabeth Schmidt, Montana State University



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Book and Music Reviews

Heidi Lucas, Editor

Review copies of books and sheet music should be sent to Dr. Heidi Lucas, Amy E. duPont Music Building: Office 323, University of Delaware, School of Music, Newark DE 19716 USA. The Horn Call does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff.

Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but

not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated.

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

Horn Alone

***Straight Gets Cool for Horn alone.* Elizabeth Raum.**

Cherry Classics Music; cherryclassics.com, 2024, \$20.

Elizabeth Raum is known for her beautiful melodies and creative, varied, and sometimes quirky writing; her pieces are also a joy to play. Raum's latest offering for solo horn lists the following inscription, "Dedicated to brass players who have to be fluent in every genre." A fitting introduction to swing style, Raum's short (35 bar) piece is a delightful combination of lyrical motifs, in a mixture of styles (mainly designated by time signature changes), all idiomatically presented in a range from B4-F#5.

This piece would serve as a great introduction to those wishing to explore repertoire featuring swing style. The

notation is easy to interpret, and Raum has clearly delineated between swung and straight passages through her use of simple and compound meters. Though some of the rhythms may look advanced on the page, they are navigable in practice. Raum includes phrasing and dynamic indications to signal her intentions.

This piece would work well as a jury piece or as an encore on a recital program, as an intro, or to shift gears mid-program; it's highly versatile and can be handily added to one's repertoire. I find it to be a lot of fun to play

– HL

Horn and Piano

***Four Album Leaves, Op. 28.* Edvard Grieg. Arr. Ralph Sauer.**

Cherry Classics Music; cherryclassics.com, 2023, \$30.

Grieg's *Four Album Leaves* is a set of lesser-known miniatures for piano. These little gems are expressive, quaint, delicate, and virtuosic. This setting for horn and piano is by Ralph Sauer, who does an excellent job of making it a true collaboration between parts. While the horn mainly carries the melodic line, the interplay between the horn and piano is intricate and demands collaboration between players. It could be challenging for the horn/piano to execute the precise rhythms, dove-tailed together in some parts, along with the rubato required of the Romantic era style of playing.

Sauer's arrangement does not include all the repeats of the piano version; however, this is a benefit for the

hornist. Performing these as a set could be challenging in terms of endurance. Other performance considerations include rhythmic execution, delicate articulation, large leaps, and general stylistic elements. The set of four pieces has a collective range of A3 – G#5 and is approximately twelve minutes long. While the range makes the work accessible to many players, the key signatures, use of accidentals, and execution of grace notes and turns may make these more difficult for less experienced players. The engraving is nicely done, and the parts are easy to read.

These works are a lovely addition to the repertoire and would work well for many different performance occasions. – Sarah Schouten, Pennsylvania State University

Horn Collection

Herman Jeurissen Collection. Golden River Music, First Performance Editions; goldenrivermusic.eu, prices vary by item.

In his longstanding career as a principal hornist, pedagogue, and arranger, Herman Jeurissen has consistently sought to expand the repertoire for horn and brass ensembles. This new collection from Golden River Music brings together an impressive array of first performance editions, drawing on rarely performed or unfinished

works by composers spanning the Baroque through Late Romantic eras. Jeurissen's scholarship and deep familiarity with historical performance practice shine through each arrangement, making these publications a valuable resource for both advanced students and professional ensembles.

Beethoven and Bruckner: Uncovering Lesser-Known Works

A highlight of the collection is the unveiling of previously inaccessible sketches and choral fragments by Beethoven (1770–1827) and Bruckner (1824–1896).

- **Beethoven's *Andante & Jagdstück*** (4 horns in F) pairs a melodic quartet fragment – possibly linked to his String Quartet in C minor, Op. 18, No. 4 – with a spirited hunting piece derived from 18th-century fanfare motifs. Jeurissen carefully stitches Beethoven's unused material into a cohesive work, preserving over eighty percent of the original sketches.
- **Beethoven's *Variations on a Gregorian Chant*** (4-part horn choir) adapts the *Lamentations* melody – famously quoted in Mozart's Horn Concerto in D, K. 412 – into an instrumental “Lamentatio.” The resulting set of short, harmonically rich variations provides a solemn and contemplative vehicle for horn ensembles.
- **Bruckner's *Das Hohe Lied, Träumen und Wachen*** (8 horns in F) stems from the composer's rarely performed secular choral works. Jeurissen deftly replaces hum-chorus textures with muted horns, maintaining the grandeur of Bruckner's harmonies and lyrical lines.
- **Bruckner's *Angelusläuten*** (4 horns in F) reimagines a chorale from an early *Festkantate*. Its recitative-like introduction and bell-tone repetitions summon the quiet solemnity characteristic of Bruckner's later symphonies.
- **Bruckner's *Ave Maria*** (6 horns in F) reworks the composer's 1882 setting for solo voice and accompaniment, transposed for a richly “symphonic” sound. The piece's dramatic arc and roving harmonies, reminiscent of Bruckner's Seventh Symphony, are preserved elegantly in Jeurissen's horn scoring.

Handel, Franck, and the Baroque to Romantic Continuum

From **Handel** (1685–1759) comes several arrangements that underscore both the versatility of natural horns and the historical practice of adapting vocal or orchestral music for brass forces.

- **15 Pieces for Two Horns** distills choruses, arias, and dance movements from *Arianna in Creta* and various operas/oratorios (such as *Alexander Balus* and *Atalanta*) into compact duets. Written for horn in D and F – Handel's favorite for horn parts – these short items suit a range of performance contexts from pedagogical study to recital encores.
- **Hornpipe / Aria d'Amadigi** (horn in D and organ) recreates a spirited link to the *Water Music*, drawing on the aria “Sento la gioia” and highlighting the natural horn timbre Handel likely envisioned.
- **Jesu meine Freude: Sonata & Choral** (horn in F/trombone and organ) uniquely preserves a rare chorale prelude (HWV 480). With added harpsichord sonata material, the arrangement testifies to Handel's early grounding in Lutheran tradition – a contrast to his later Anglican compositions.

Moving into the Romantic era, **Franck** (1822–1890) appears via his unfinished opera *Ghiselle*. Jeurissen's **Prélude de Ghiselle** (horn in E or F and organ) captures the composer's trademark harmonic richness.

Kirnberger, Mendelssohn–Liszt, and Mozart: Bridging Education and Performance

Johann Philipp Kirnberger (1721–1783) contributes historically important **Bicinia** (two-horn duets), notable for their contrapuntal craft and early use of hand-horn technique. Though considered “old-fashioned” in Kirnberger’s day, these short pieces provide a fascinating study in polyphonic writing for brass and can be transposed freely to suit performers’ registers.

The collection highlights an intersection of composers with **Mendelssohn** (1809–1847) and **Liszt** (1811–1886) in **Der Jäger Abschied** (6 horns in F). Mendelssohn’s setting of an Eichendorff text – later transformed by Liszt into a virtuosic piano paraphrase – now finds a natural home in Jeurissen’s

horn ensemble scoring, conjuring images of pastoral hunts and Romantic nostalgia.

Mozart (1756–1791) appears through **2 Concert Studies** (Solfeggi K. 393) for horn in E-flat and organ/piano. Originally vocal exercises for Mozart’s wife Constanze and sketches for his Mass in C minor, these elegantly demonstrate the scales, arpeggios, and smooth phrasing so essential to the composer’s horn concertos (K. 417, 495). Jeurissen’s transpositions and figured bass realizations offer horn players a valuable steppingstone toward Mozart’s concert repertoire.

Rossini, Schumann, Strauss, Wagner: Romantic Theatricality for Brass

Several late-Romantic luminaries receive brassy transformations.

- **Rossini** (1792–1868) emerges not only in *Cavatina from L’Italiana in Algeri* (horn in E-flat and piano) but also in *Armida: Sinfonia* (6 horns). The overture’s fanfares, originally brimming with horn flourishes, now become an all-horn showpiece capturing Rossini’s opera seria drama and vibrant melodic style.
- **Schumann** (1810–1856) is represented by **2 Scenes from Manfred** (horn in F and piano). Drawing on Byron’s Gothic poem, these short pieces prefigure the Adagio und Allegro, Op. 70, capturing Schumann’s shifting emotional palette and offering a compelling, lower-stakes introduction to his Romantic idiom.
- **Strauss** (1864–1949) contributes a serene, nocturnal men’s chorus **Traumlicht** (5 horns in E/F). The

swelling, arch-like lines evoke the intimate spirituality and luminous harmonies typical of late Strauss – further evidence of the horn’s prominence in the composer’s orchestral tapestry.

- **Wagner** (1813–1883) stands out as a focal point, with Jeurissen tackling major passages from operas and piano sketches alike. **Sonate As-Dur WWV 85** (brass ensemble) unveils an early piece for Mathilde Wesendonck, foreshadowing themes from *Der Ring des Nibelungen*. Similarly, Jeurissen distills pivotal brass episodes from *Lohengrin* and orchestrally rich transitions in *Einzug der Meistersinger* into ensemble-friendly adaptations. Such transformations allow brass players to inhabit Wagner’s massive sonic world without full orchestral forces.

Conclusion

Taken as a whole, Jeurissen’s new collection stands as a testament to his dual passions: historical music research and masterful horn (and brass) arranging. Spanning composers from Handel to Wagner, these volumes unearth hidden sketches, breathe new life into neglected choral numbers, and adapt large-scale symphonic or operatic moments for more intimate ensembles. Each work offers a balance of historical insight, technical challenges, and performance utility – equally suitable for recital programs, ensemble coaching, and advanced study.

Most importantly, these editions grant modern brass players direct access to repertoires once locked within orchestral libraries or overshadowed by mainstream works. Jeurissen’s attention to period style, idiomatic brass writing, and editorial clarity ensures that both performers and audiences can savor each composer’s distinctive voice. The result is a broad, richly varied set of offerings that will undoubtedly enhance any horn studio, chamber ensemble, or brass program seeking to bridge the gap between historical authenticity and modern performance.

– Jena Gardner, Western Illinois University

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Media Reviews

Matthew C. Haislip, Editor

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

Podcast and Website: *The Embouchure Project Podcast* and *The Embouchure Project website*;

Hosted by Frankie Lo Surdo and produced by co-founder Gabriel Radford; The Embouchure Project Podcast is available on all standard podcast streaming platforms; website: theembouchureproject.org; YouTube: @TheEmbouchureProject

Musicians, and horn players in particular, face unique physical and psychological demands in pursuit of a healthy embouchure and consistent tone production across many octaves. The Embouchure Project (TEP) – envisioned and founded by hornist Gabriel Radford – addresses these challenges by offering a free, network-based resource to diagnose and remedy embouchure dysfunction. Working closely with medical professionals, physical therapists, and scientific researchers, TEP seeks to unify diverse approach-

es in a single, accessible platform. Its aim is twofold: (1) to raise awareness among clinicians and musicians of embouchure injuries, and (2) to provide actionable techniques for prevention and rehabilitation.

At the heart of TEP's educational efforts is its podcast series. Currently, nine interview episodes are available, each focusing on a different expert in music performance, science, or therapy. Here is a summary of the podcast episodes as of January 2025.

1. Podcast Preview with Dr. Bronwen Ackermann – Anatomy of the Embouchure

In this brief introductory episode, The Embouchure Project shares its overall goals and features a conversation with Dr. Bronwen Ackermann, Associate Professor of Biomedical Science at the University of Sydney. Having worked with the Sydney Symphony Orchestra since 1995, she specializes in analyzing and treating performance-related injuries, enhancing physical and mental wellness for musicians, and studying the anatomical, physiological, and biomechanical foundations of musical performance.

2. Gabriel Radford and Frankie Lo Surdo – “What Should I Do if I Am Having Embouchure Trouble?”

Host Frankie Lo Surdo and TEP Producer/Co-founder Gabriel Radford explore methods for detecting embouchure dysfunction, methods of recovery, and strategies to reduce the likelihood of recurrence – a topic especially relevant to brass players.

3. Dr. Xenos Mason – Neurologist and Horn Player: Where Is the Research Going?

Dr. Xenos Mason, a founding member of The Embouchure Project, contributes his medical perspective on embouchure dysfunction. He is Assistant Professor of Clinical Neurological Surgery and Neurology at the Keck School of Medicine of USC and is a movement disorder specialist focusing on treatments like Deep Brain Stimulation and novel imaging. He maintains his passion for the horn as an active amateur player. His unique position – being both a musician and a neurologist – underscores the potential for targeted research that directly benefits brass performers.

4. Joe Alessi – NY Philharmonic Principal Trombonist Shares Experience with Bell's Palsy/Ramsey Hunt Syndrome

Joseph Alessi has been Principal Trombonist of the New York Philharmonic since 1985. In this episode, he recounts his personal journey with Bell's Palsy/Ramsey Hunt Syndrome. Alessi's reflections highlight the challenges of navigating partial facial paralysis and maintaining a distinguished performing career.

5. Dr. Eckart Altenmüller – Expert in the Neurophysiology and Neuropsychology of Musicians

Dr. Altenmüller is among the foremost authorities on the neurophysiology and neuropsychology of musicians. Holding a master's degree in Classical Flute and both an MD and PhD in Neurology and Neurophysiology, he has chaired the Institute of Music Physiology and Musicians' Medicine in Hannover, Germany, since 1994. His areas of research include movement disorders, motor learning, sensory perception, and how these factors influence embouchure dysfunction – essential work for understanding embouchure dysfunction.

6. Dr. Bronwen Ackermann (Part II) – A Discussion for Medical Professionals

Returning for a more focused discussion, Dr. Ackermann targets medical professionals outside the specialized realm of musician injury and rehabilitation. For musicians, this episode also highlights effective ways to communicate their specific needs and ensure they receive appropriate care from healthcare providers unfamiliar with the demands of brass performance.

7. Glen Estrin – Horn Player and Advocate with The Leon Fleisher Foundation

Formerly a touring and recording horn player for Frank Sinatra, Glen Estrin lost his capacity to perform in 1998 and was subsequently diagnosed with Embouchure Dystonia by Dr. Stephen Frucht. After co-authoring an article in an AFM Local 802 newsletter that prompted overwhelming responses, he and Dr. Frucht established a support group that evolved into the Leon Fleisher Foundation, working alongside the Dystonia Medical Research Foundation. Estrin has spent over two decades advocating for musicians contending with dystonia.

8. Gabriel Radford's Injury Journey – Different Approaches to Recovery

Co-founder and producer Gabriel Radford recounts his experience with embouchure dysfunction and the varied methods that enabled him to return to playing at a higher

level than before. Radford has served as third horn of the Toronto Symphony since 2002, taught at the University of Toronto, and currently teaches at the Glenn Gould School. His teaching background also includes summers at the Banff Centre and National Youth Orchestra Canada.

9. Gail Williams – Chicago Symphony Orchestra Veteran & Northwestern Professor

Celebrated horn pedagogue Gail Williams reflects on her decades of professional orchestral experience (1978–1998 with the Chicago Symphony Orchestra) and her role at Northwestern University. She articulates her core teaching philosophies, focusing on the importance of consistent fundamentals, efficient air support, and a balanced embouchure. Williams's practical, empathetic perspective resonates especially with horn players who strive to reconcile technical demands with expressive artistry.

Conclusion

Across these episodes, listeners encounter research-based discussions of embouchure anatomy, insights into healthy and efficient playing mechanics, and a variety of tested techniques for avoiding or recovering from embouchure injuries. The Embouchure Project's multi-faceted approach – combining scientific study, hands-on therapy, and pedagogical expertise – makes it a crucial resource for horn players at all levels. By pooling knowledge from physicians, therapists, and fellow musicians, TEP helps participants overcome barriers to performance. Moreover, the website's zero-cost consultation policy and open networking model invite broader public engagement, with the

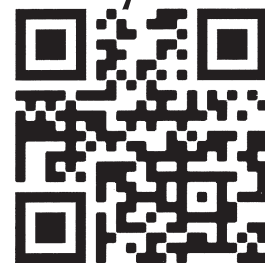
long-term goal of establishing self-sustaining, expert-led communities of support.

In summary, The Embouchure Project stands at the intersection of artistic practice and medical science, shining a valuable spotlight on embouchure health. As more episodes and resources are developed, it will deepen the collective understanding of brass-playing biomechanics. For horn players seeking to safeguard their embouchure or regain performance readiness post-injury, TEP offers both a theoretical framework and practical guidance – strengthening not only individual careers but the entire global horn community.

– Jena Gardner, Western Illinois University

Editor's Note: See "Unlucky Chops: Embouchure Syndrome" by Gabriel Radford, The Horn Call, January 2025, pp. 64-68

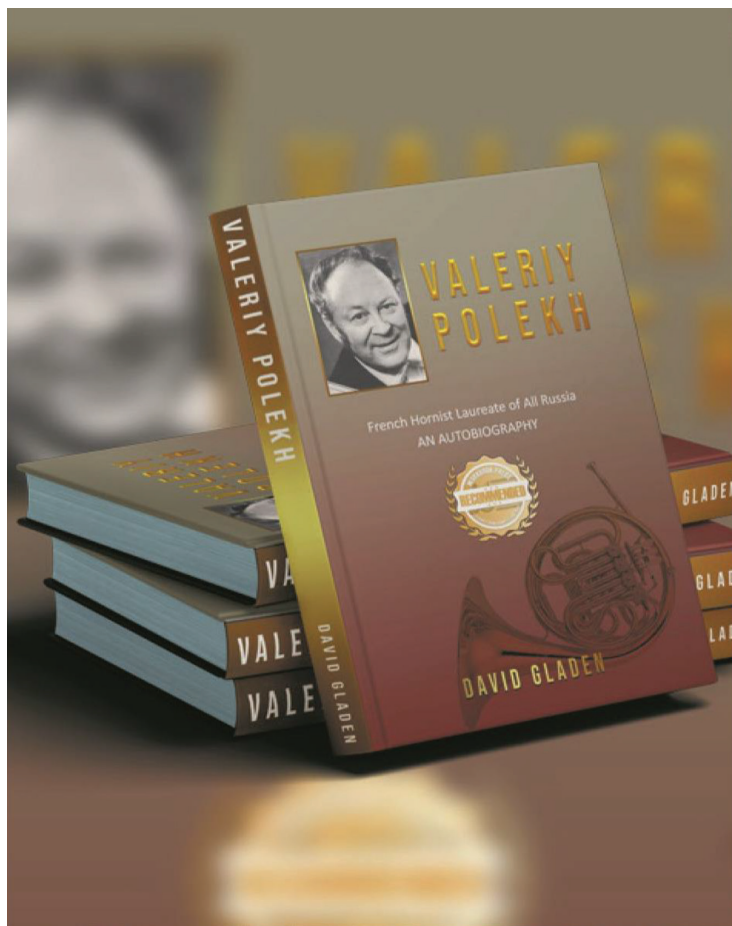
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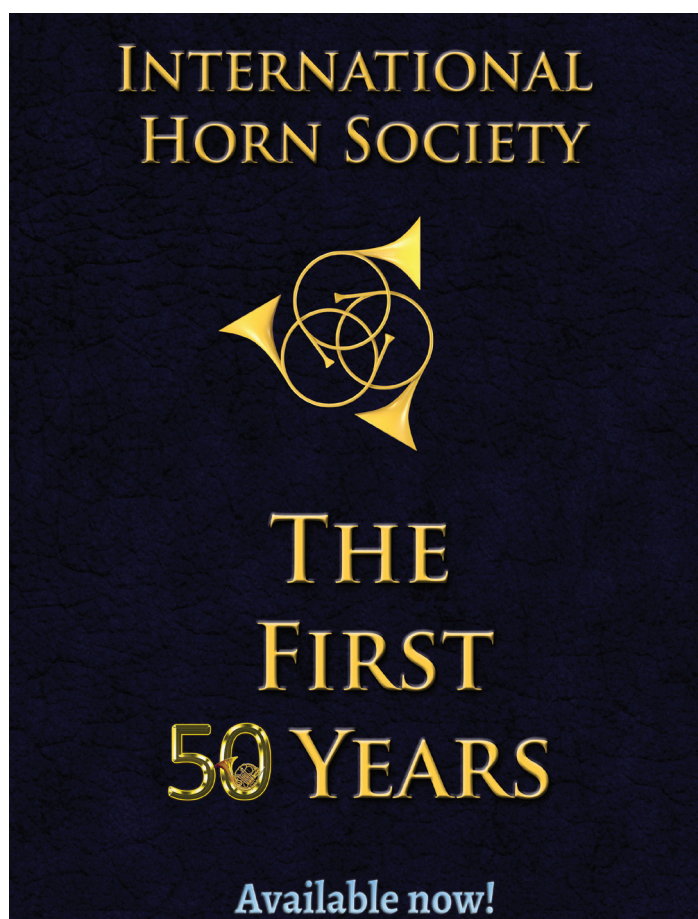
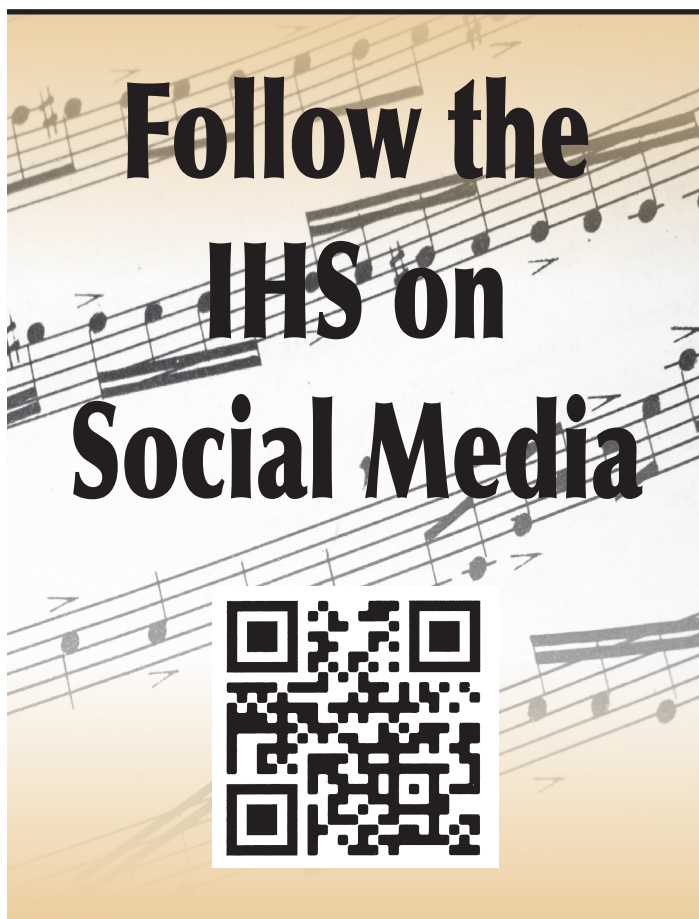




VALERIY POLEKH: FRENCH HORNIST LAUREATE OF ALL RUSSIA

BY: DAVID GLADEN

Valeriy Polekh, a leading Russian hornist whose life and career spanned the early Russian Soviet era to the collapse of Russian communism, celebrates his love of music in this autobiography. Born July 5, 1918, in Moscow, his mother instilled in him an appreciation for music at an early age. Whenever he asked her a question about music or art, she always gave an exhaustive answer. Vasilii Nikanorovich Soloduev, a well-known French horn musician, a soloist of the Bolshoi Theater Orchestra, and an experienced artist, was the author's first teacher at music technical school. Although he seems severe, he turns out to be a kind person. He also recalls playing in amateur orchestras in his youth, including one led by Professor Boris Emmanuilovich Khaikin near the Moscow Conservatory. In time, Polekh rose to play with the finest orchestras in Russia, and his positive attitude is reflected in his lively accounts of the interesting people he met along the way, including musicians and high-ranking army officers.



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