

Why is everybody searching for  
the famous Alexander-sound,  
if it can be found so easily?

Brass wind instruments from Gebr. Alexander  
Legendary sound – hand made since 1782



The new album of the Berlin  
Philharmonic Horn Quartet.  
Now available on iTunes and  
at Gebr. Alexander.



F/Bb double horn, model 103  
Here shown: limited special  
edition model to the centenary  
of the patented instrument



seit 1782

GEBR. ALEXANDER · Rhein. Musikinstrumentenfabrik GmbH  
Bahnhofstrasse 9 · 55116 Mainz · Germany · [www.Gebr-Alexander.de](http://www.Gebr-Alexander.de)



May 2015

# The Horn Call

May 2015

The Horn Call

Vol. XLV, No. 3

Journal of the  
國際圖号協会  
l'Association internationale du cor  
Internationale Horngesellschaft  
La società internazionale del Corno  
国際ホルン協会  
국제호른협회  
Sociedad internacional des Trompa  
International Horn Society



# *The Horn Call*

Journal of the International Horn Society

Volume XLV, No. 3, May 2015



William Scharnberg, Editor

ISSN 0046-7928

©2015 by The International Horn Society. All rights reserved.

Printed by Impact Printing and Graphics

Dallas, Texas, USA

On the cover: The American Horn Quartet in its final season:  
(l-r) Geoffrey Winter, Kerry Turner, Kristina Mascher, Charles Putnam

# The International Horn Society

## Officers

### President

Jeff Nelsen  
Indiana U. Jacobs School of Music  
1201 East 3rd Street  
Bloomington IN 47405 USA  
president@hornsociety.org

### Vice President

Peter Luff  
148 Dunbar St.  
Mt. Gravatt East  
Queensland 4122, Australia  
p.luff@griffith.edu.au

### Secretary-Treasurer

Marian Hesse  
School of Music  
University of Northern Colorado  
Greeley CO 80639 USA  
trompe@aol.com

### Executive Secretary

Heidi Vogel  
P. O. Box 630158  
Lanai City HI 96763-0158 USA  
Tel/Fax: 808-565-7273  
exec-secretary@hornsociety.org

## Past Presidents

Paul Anderson  
Nancy Cochran  
Randall Faust  
Douglas Hill  
Mason Jones  
Frank Lloyd  
Johnny Pherigo  
William Scharnberg  
Jeffrey Snedeker  
Virginia Thompson  
Barry Tuckwell  
Frøydis Ree Wekre  
James Winter

## Honorary Members

Paul Anderson, USA  
Jerome Ashby, USA\*  
Georges Barboteu, France\*  
John Barrows, USA\*  
Hermann Baumann, Germany  
Myron Bloom, USA  
Daniel Bourgue, France  
Bernhard Bruechle, Germany\*  
Vitaliy Buyanovskiy, Russia\*  
Domenico Ceccarossi, Italy\*  
James Chambers, USA\*  
Kaoru Chiba, Japan\*  
Alan Civil, England\*  
Dale Clevenger, USA  
Peter Damm, Germany  
James Decker, USA\*  
Vincent DeRosa, USA  
Philip F. Farkas, USA\*  
Holger Fransman, Finland\*  
Carl Geyer, USA\*  
Lowell Greer, USA  
Anthony Halsted, UK  
Michael Hatfield, USA  
Max Hess, USA\*  
Douglas Hill, USA  
Herbert Holtz, USA\*  
Michael Hölzel, Germany  
Anton Horner, USA\*  
Wendell Hoss, USA\*

## 2014-2015 IHS Advisory Council

Lisa Bontrager, Penn State University  
Elizabeth Freimuth, Cincinnati Symphony  
Nobuaki Fukukawa, NHK Symphony Orchestra Tokyo  
Marion Hesse, University of Northern Colorado,  
Chestnut Brass Company  
Leighton Jones, free-lance hornist, Wales  
Young-Yul Kim, Seoul National University  
Ab Koster, soloist, Hochschule für Musik und Theater  
Hamburg, Germany  
Frank Lloyd, soloist, Folkwang-Hochschule Essen,  
Germany  
Peter Luff, Queensland Symphony Orchestra and  
Queensland Conservatorium Griffith University  
Louis-Philippe Marsolais, Orchestre symphonique de  
Québec, Orchestre symphonique de Montréal,  
Université de Montréal  
Kristina Mascher, American Horn Quartet  
Jeff Nelson, Indiana University  
Bruno Schneider, Music Conservatory – Geneva,  
Freiburg Musikhochschule  
Jose Zarzo, Orquesta Filarmónica de Gran Canaria

## Honorary Members (continued)

Marvin Howe, USA\*  
Fritz Huth, Germany\*  
Antonio Iervolino, Argentina\*  
Ifor James, UK\*  
Kurt Janetzky, Germany\*  
Mason Jones, USA\*  
Charles Kavalovski, USA  
A. David Krehbiel, USA  
Ib Lanzky-Otto, Sweden  
Wilhelm Lanzky-Otto, Sweden\*  
Walter Lawson, USA\*  
Edmond Leloir, Switzerland\*  
Christopher Leuba, USA  
Frank Lloyd, UK and Germany  
Paul Mansur, USA\*  
Harold Meek, USA\*  
K. Ethel Merker, USA\*  
Ingbert Michelsen, Denmark\*  
Richard Moore, USA\*  
Reginald Morley-Pegge, UK\*  
Philip Myers, USA  
Robert Paxman, UK\*  
Erich Penzel, Germany  
Hans Pizka, Austria  
Valeriy Polekh, Russia\*  
Max Pottag, USA\*  
Verne Reynolds, USA\*  
William C. Robinson, USA  
Willie Ruff, USA  
Lorenzo Sansone, USA\*  
Gunther Schuller, USA  
Norman Schweikert, USA  
Lowell E. Shaw, USA  
James Stagliano, USA\*  
Louis Stout, USA\*  
Lucien Thévet, France\*  
Barry Tuckwell, Australia/USA  
Willem A. Valkenier, USA\*  
Radovan Vlatković, Croatia  
Frøydis Ree Wekre, Norway  
Gail Williams, USA  
James Winter, USA\*  
Adriaan Van Woudenberg, Netherlands

\*Deceased

## IHS Project/Program Coordinators

Nancy Joy, International Symposium Coordinator  
Rose French, International Exhibits Coordinator  
Brent Shires, Regional Workshop Coordinator  
Heidi Vogel, Scholarship Coordinator  
Randall Faust, IHS Composition Contest  
Kristin Thelander Coordinator, IHS Thesis Lending Library

## IHS Regional Coordinators and Area Representatives

|                  |                                   |
|------------------|-----------------------------------|
| Austria          | Lars Stransky                     |
| Belgium          | Jeroen Billiet                    |
| Brazil           | Radegundis Aranha Tavares Feitosa |
| Czech Republic   | Zdenek Divoký                     |
| United Kingdom   | British Horn Society              |
| Hungary          | Szabolcs Zempléni                 |
| Iceland          | Joseph Ognibene                   |
| Israel           | Yoel Abadi                        |
| Japan            | Mami Abe                          |
| Malaysia         | Li Zhi Yeoh                       |
| Netherlands      | Hans Dullaert                     |
| Norway           | Kristin Haug                      |
| Poland           | Tadeusz Tomaszewski               |
| Portugal         | Bohdan Sebestik                   |
| Russia           | Vladimir Mokshin                  |
| Slovenia         | Tomaz Bizajl                      |
| South Africa     | Erik Albertyn                     |
| Spain            | Javier Bonet                      |
| Thailand         | Daren Robbins                     |
| Venezuela        | Joel Arias                        |
| Canada:          | John Kowalchuk, Coordinator       |
| Ontario:         | John Kowalchuk                    |
| Western Canada:  | John Brisbin                      |
| Atlantic Canada: | Kjellrun Hestekin                 |
| USA              | Elaine Braun, Coordinator         |

## USA Regional Teams

### Northeast Team

CT Jaime Thorne  
DC Tobi Cisin  
DE John David Smith  
MA Marilyn Bone Kloss  
MD Shawn Hagen  
NJ Erin Paul  
OH Tiffany Damicone  
PA Rebecca Dodson-Webster  
RI Jaime Thorne  
VT Alan Parshley

### Southeast Team

AL Brenda Luchsinger  
DC Tobi Cisin  
FL Carolyn Blice  
GA Jean Martin-Williams  
KY David Elliot  
LA James Boldin  
MD Shawn Hagen  
NC Leland Bartholomew  
TN Jeremy Hansen

### Midnorth Team

IA Joshua Johnson  
IL Katherine Carothers McBain  
IN Gene Berger  
MI Kurt Civilette  
MN Greg Beckwith  
ND Kayla Nelson  
NE Jacqueline Mattingly  
OH Tiffany Damicone  
SD Gary Reeves  
WI Patrick Miles

### Midsouth Team

AR Brent Shires  
KS Terrisa Ziek  
KY David Elliot  
LA James Boldin  
MO Gary Moege  
NE Jacqueline Mattingly  
OK Eldon Matlick  
TN Jeremy Hansen  
TX Jennifer Sholtis

### Northwest Team

AK Dan Heynen  
CAN Daniel Wood  
CAs Annie Bosler  
CO Michael Robert Thornton  
MT Bob Green  
OR Lydia Van Drael  
WA Gina Gillie  
WY Jason Johnston

### Southwest Team

AZ Barbara Chinworth  
CAs Annie Bosler  
NM Nancy Joy  
TX Jennifer Sholtis

States not listed are "Open."  
Contact Elaine Braun if you wish to  
be considered for a representative position.



*The Horn Call* (ISSN 0046-7928) is published tri-annually in October, May, and May. Subscription to the journal is included with an IHS membership. An annual IHS individual membership is \$45 (US), student membership \$30, library membership \$75, three-year membership \$120, and life membership \$750. Horn clubs of eight or more may become "club members" at a rate of \$30 per member per year. Forward payment with a permanent address to the IHS Executive Secretary. Payment must be by US check, international money order in US funds, or by Visa/Mastercard. If moving, at least 45 days before the address change takes effect, send a change-of-address to: Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City, HI 96763-0158.

©2015 The International Horn Society. All rights reserved. Nothing in this publication may be duplicated or reprinted without advance written permission from the Editor. Statements or opinions expressed on these pages are not necessarily those of the IHS or The Horn Call staff.

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]

## Contents

|  |     |
|--|-----|
| <b>The International Horn Society</b> .....  | 2   |
| <i>The Horn Call Staff and From the Editor – Bill Scharnberg</i> .....   | 4   |
| <b>President's Message – Jeff Nelsen</b> .....   | 5   |
| <b>Donors and Classified Advertisement</b> .....   | 6   |
| <b>IHS News and Reports, Kate Pritchett, Editor</b> .....  | 17  |
| <br><b>Articles</b>  |     |
| Obituaries   |     |
| Jack. L. Snider by <i>Douglas Hill</i> .....   | 21  |
| Virginia Weichman Thompson by <i>Jennifer Presar and Heather Poe Roth</i> .....                                | 21  |
| Joan Watson .....  | 22  |
| Cow horn? Why a cow horn? by <i>Marilyn Bone Kloss</i> .....   | 25  |
| Jazz Improvisational Approach to Classical Music by <i>Candace Thomas</i> .....                                | 27  |
| Fathoming a Soundworld: The Horn and Electronics by <i>Matthew James</i> .....                                 | 43  |
| A 1982 Horn Right Hand Position Survey: Tips, Notes, and More by <i>John Ericson</i> .....                     | 50  |
| Brass Trio Repertoire: Beyond Poulenc by <i>James Boldin</i> .....   | 57  |
| A Life with the American Horn Quartet by <i>Kerry Turner</i> .....   | 70  |
| The Mysteries of Hindemith's Alhorn Sonata by <i>Jennifer Hemken</i> .....                                     | 76  |
| Louis-Victor Dufrasne and the Belgian Influence on American Horn Playing by <i>Jeroen Billiet</i> .....        | 92  |
| <br><b>Columns</b>   |     |
| The Creative Hornist, <i>Jeffrey Agrell</i> , Series Editor, Prodigious Producer: William Melton .....         | 34  |
| Technique Tips, <i>Jeffrey Agrell</i> , Series Editor, Card Tricks: Using Flashcards for Technique Study ..... | 39  |
| Orchestrating Success, <i>Gregory Hustis</i> , Series Editor, Audition Preparation.....                        | 47  |
| <br><b>Reviews</b>   |     |
| Music and Book Reviews, <i>Jeffrey Snedeker</i> , Editor .....   | 85  |
| Recording Reviews, <i>Lydia Van Dreel</i> , Editor .....   | 100 |
| <br><b>IHS Business</b>  |     |
| Donors .....   | 6   |
| Report (1 of 2) of the 2014 Composition Contest by <i>Randall E. Faust</i> .....                               | 23  |
| IHS Awards and Performance Contests by <i>Nancy Joy and Heidi Vogel</i> .....                                  | 41  |
| <br><b>List of Advertisers</b> .....   | 104 |





## The Horn Call

### Editor

William Scharnberg  
College of Music  
1155 Union Circle 311367  
University of North Texas  
Denton TX 76203-5017 USA  
Tel: 940-565-4826  
Fax: 940-565-2002 (College of Music)  
editor@hornsociety.org  
hornprof@gmail.com

### Assistant Editor and Website Editor

Marilyn Bone Kloss  
1 Concord Greene No. 8  
Concord MA 01742-3170 USA  
Tel: 978-369-0011  
mbkloss@comcast.net

### Proofreader

Ed Glick

### Website Manager (hornsociety.org)

Dan Phillips  
manager@hornsociety.org

### Contributing Editors

#### News Editor

Kate Pritchett  
Wanda L. Bass School of Music  
Oklahoma City University  
2501 N. Blackwelder Ave.  
Oklahoma City OK 73106 USA  
news@hornsociety.org  
horncallnews@gmail.com

#### Music and Book Reviews

Dr. Jeffrey L. Snedeker  
Department of Music  
Central Washington University  
400 East University Way  
Ellensburg WA 98926-7458 USA  
Tel: 509-963-1226  
Fax: 509-963-1239  
snedeker@cwu.edu

#### Recording Reviews

Lydia Van Dreel  
School of Music and Dance  
1225 University of Oregon  
Eugene OR 97403-1225 USA  
vandree@uoregon.edu

#### Column Editors

Jeffrey Agrell, *The Creative Hornist*  
and *Technique Tips*  
jeffrey-agrell@uiowa.edu  
Gregory Hustis, *Orchestrating Success*  
ghustis@att.net  
Kris Chesky, *Medicine and Science*  
Kris.Chesky@unt.edu

#### Advertising Agent

Paul Austin  
P.O. Box 6371  
Grand Rapids MI 49516-6371 USA  
Tel: 616-475-5919  
HornCallAd@gmail.com

# From the Editor

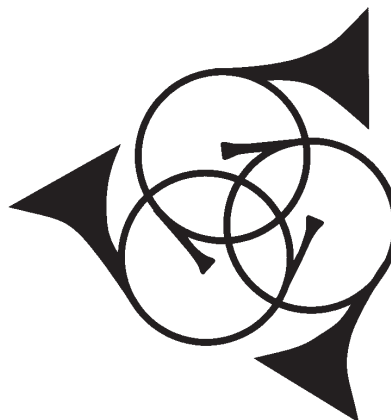
## Bill Scharnberg

Dear Readers,

Here is the May 2015 *Horn Call*, which I hope you find interesting and informative. The preparation time between the February and May journals is the briefest of the year, and the May issue typically contains the fewest number of advertisements. Johnny Pherigo needed more time to double check the accuracy of his next installment of "Body-Mapping" before sending it, and I did not give Kris Chesky enough time to produce a Medicine and Science column. Likewise, nothing appeared that could be used for "Out the Bell." If you have something appropriate for that page, please send it to me!

We hope you have checked out the electronic version of *The Horn Call* found on our website (hornsociety.org). Heidi Vogel and Jeff Nelsen, with Dan Phillip's help, have assembled three IHS E-newsletters. Part of the reason for this newsletter is to keep our membership focused on the Los Angeles Horn Symposium, August 2-10. While all of our International Horn Symposia are one-of-a-kind, this location, its facilities, and the musical forces available are combining to shape a Symposium that should be among the finest ever.

*Bell*



### Guidelines for Contributors

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

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home/business address), 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.

*The Horn Call* is currently created with Adobe Indesign, Adobe Photoshop Elements, Adobe Illustrator CS5, Adobe Reader 9 and Acrobat 7, and Enfocus Pitstop. It is preferred that articles be submitted electronically attached to an email or on a CD – including a pdf version of the article to ensure format accuracy. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, Finale files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an email or as hard copies to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. Currently pages 9-16 of the journal are reserved for colored ads. All images not on these pages will be converted to gray scale using Adobe Photoshop.

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







# President's Message

## Jeff Nelsen

### Embracing Change

Many of us are well into spring now, have had an exciting school year, said farewell to the end of an orchestral or band season, or are dreading the inevitable tax time! The Southern hemisphere portion of our international horn community is heading into autumn. Change is in the air.

I recently watched a wonderful movie, *The Best Exotic Marigold Hotel*, where Judi Dench's character says, "The only constant in life is change." Her character also suggests, ironically, that what we really fear is life remaining the same. This truth is a reminder to let go of things that do not serve us in the practice room, in the classroom, in rehearsal, and in our daily exchanges with others. Change is a constant, so it is better to guide it rather than fight it. We need to embrace change so that we can wake up energized with fresh goals.

The things we fear are usually negative. We fear them because we remember something that happened in the past and we did not like the result. We missed a note; we didn't win an audition; this person disagreed with me – so I didn't get the admiration or job I wanted. But what if we focused on the fact that in a changing world we need not dwell on the past? If we embrace change and focus on our goals, life will not be the same – it will be better.

Speaking of change, your IHS Advisory Council has released three issues of a new monthly electronic newsletter. We feature artists in their native tongue with links to translations. Though this is not a new activity for the IHS, the format of a monthly digital release is. Some highlights so far include a video of an interview in Italian with Luca Benucci and Dale Clevenger; and an article and video in Spanish, French, and English with Javier Bonet playing natural horn. Kristina Mascher (in German and English) shares extensive information and strategies from an American Horn Quartet master class on the "Art of Chamber Music."

Topics of other articles include the London Philharmonic Orchestra's premiere of James Horner's concerto for four horns and orchestra, my favorite exercise called "Long Tunes," and an interview with IHS Los Angeles co-host Annie Bosler about the exciting events in store for us in August.

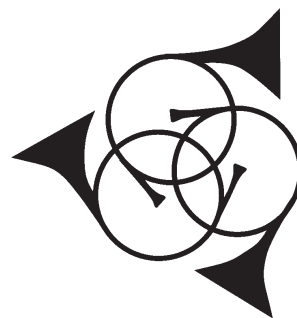
The monthly newsletter is free. Through offering more digital content, we enhance the value of your IHS membership while potentially attracting more members. Sign up on the IHS home page (on the Publications menu) and spread the word about this newsletter. And email me your ideas for topics, people, and newsletter improvements.

"IHS Members Only" content on the IHS website includes a video of Dale Clevenger discussing Shostakovich's 5th. After signing in, look on the Multimedia menu for Horn Excerpts, then from the menu on the left choose Shostakovich, Symphony No. 5. The American Horn Quartet also produced a video about choosing repertoire for their performance this summer in Los Angeles.

In the spirit of embracing change, I encourage you to take a moment to play your horn for people (neighbors, friends,

schools, nursing homes, etc.) who might not have the opportunity to hear those sounds. You will contribute to their day in a musical way, and doing so will change how they see you. The bonus is that you will have shared of yourself. I simplify my fears sometimes by thinking, "Just share the planet." It can be that simple and, in sharing, you can create a positive change for yourself and for those around you.

Jeff



## IHS LA 2015

August 2 - 8, 2015

Los Angeles, California - The Colburn School



[www.ihs1a2015.com](http://www.ihs1a2015.com)

[www.facebook.com/ihs1a2015](http://www.facebook.com/ihs1a2015)

#ihs1a2015 @ihs1a2015



Hosts  
Andrew Bain  
Annie Bosler  
[ihs1a2015@gmail.com](mailto:ihs1a2015@gmail.com)





### *Recent IHS Donors*

#### **Hampel Club (\$25-49)**

William Adam  
David J. Borsheim  
Daniel Carter  
Lesa Carter  
Tobi Cisin  
Christopher Cooper  
Peter L. Dahlstrom  
Marlene A. Ford  
Richard T. Hagen  
William Harwood  
Thomas N. Hiebert  
Richard Ilomaki  
Douglas Johnson  
Joel Kotin  
Jacques Munnecom  
Cynthia J. Nunes  
Dan Phillips  
David Schaaf  
James F. Whipple

#### **Punto Club (\$50-99)**

Timothy Allport  
Prof. John Berry  
Anthony Norman Brittin  
Pete Exline  
Fred Hines  
Robert Kohler  
Guy Lefebvre  
Georgia Maliborski  
Johnny Pherigo  
John C. Pierce  
Daryl Ponder  
Richard Sachs  
Andrew W. Seacord, II  
Jennifer Sholtis  
Dorothy J. Stehl  
Larry O. Sundholm

#### **Leitgeb Club (\$100-249)**

Virginia Hazen  
Mary Helander  
Howard T. Howard  
Debbie Hunsberger  
Joseph Lovinsky  
Stanley D. Van Egmond  
Anne and Paul Maliborski  
John Edwin Mason  
Brian O'Connor  
William J. Pervin  
Jean M. Rife  
Janis South

#### **Duvernoy Club (\$250-499)**

Robert Borchert  
Members of Hardcore Horn (Facebook group)  
Daniel and Sarah Hrdy  
Harriet Fierman  
William Klingelhofer

#### **Gallay Club (\$1000+)**

Runa M. Hawkins  
Marilyn Bone Kloss

### **Classified Ad**

Biography: *Philip Farkas and His Horn* by Nancy Jordan Fako, \$30 hard cover, \$25 soft cover, contact: NJFHorn@aol.com



### **IHS T-Shirt Design Contest!**



More details available at:  
[www.hornsociety.org](http://www.hornsociety.org)



**Entry Deadline:**  
**December 1, 2015**

1. All t-shirt designs must be original designs created by the entrant.
2. T-shirt designs should have a horn or music theme.
3. Do not include a date or a location in the design.
4. Your design may include from one to four colors, including black (the color of the t-shirt does not count as a color).
5. The maximum size for designs is 8" by 10" (20.3 cm by 25.5 cm). Designs may be submitted as electronic files (see IHS web site for details on formats) or as original artwork. Designs that are mailed should not be folded.
6. The International Horn Society receives all rights to the winning design, including, but not limited to, complete exclusive ownership of the design, the right to use and display the design in any media and any format, and the right to modify the design as needed to adapt to various printing formats. IHS will not retain rights to designs which do not win.
7. You may enter more than one design, but no more than three.
8. Deadline: T-shirt designs must be received by the Executive Secretary before December 1, 2015. Entries must include your name, address, phone number and email address. Mail entries to: Heidi Vogel, Executive Secretary, International Horn Society, PO Box 630158, Lanai City, HI 96763 USA.
9. The winning entrant will receive a three year IHS membership (in any name) and a free T-shirt.



## Master Series for Horn

By James Decker

For beginning to advanced students

Used in Music Schools world wide

Visit [www.IVASI.net](http://www.IVASI.net)

### CHOP-STICKS™

[CHOP-STICKS.COM](http://CHOP-STICKS.COM)

Use of these lip weights & exercises for only 15 minutes per day resulted in reported increases in range, endurance and control! Also great to use when injured or traveling. See our outstanding comments online from teachers and pros since 2001.

**"Musician's Lip Butter Beats All The Others Out There!"**

Jeffrey Work, Principal Trumpet, Oregon Symphony.

Low Wax, All Natural 8-hour

Formula Created for Pros. Wipe Off

when Ready to Play. No Sticky or Waxy

Residue. Safe for Kids & Longterm Use.

Made in the USA in Tins and Tubes.

NEW

### MUSICIAN'S LIP BUTTER



### Maximizing Your Studio's Potential™ Advanced Book Series

Evaluate skills, manage progress, motivate practice, and increase productivity in the high school through college-level studio!

See the great reviews from The Horn Call and others, plus see sample pages online! All materials tested at the University of Arizona.

Liemar Technologies, LLC PO BOX 68883  
Tucson, AZ 85737 520-575-6660  
[WWW.LIEMARTECH.COM](http://WWW.LIEMARTECH.COM)



## THE BOSTON CONSERVATORY

MUSIC DANCE THEATER

Earn your brass performance degree at The Boston Conservatory with our esteemed horn faculty.



Eli Epstein



Kevin Owen

APPLY BY DECEMBER 1 | [BOSTONCONSERVATORY.EDU](http://BOSTONCONSERVATORY.EDU)

## got a gig? get the GigBag



- Holds two mutes
- Adjustable velcro divider works with many mute combinations
- Three inside compartments

hold lots of musical accessories

- Inside zipper keeps accessories in place
- See-through mesh allows quick access to musical accessories
- Hand strap and adjustable shoulder strap
- Outside double zipper
- Durable Cordura fabric
- Reinforced corners and top
- Double fabric side walls
- Fits under a chair
- Virtually invisible onstage

To purchase, visit [www.thegig-bag.com](http://www.thegig-bag.com)



# Woodstop® Mutes

Handcrafted,  
100%  
Wood Mutes

Join leading horn players  
worldwide who have discovered  
the difference wood makes.

*"Kevin Warren's woodstop and straight mutes are superior to what else is on the market because ALL ranges are easily produced with a warm, even, clear sound. No more blaming it on the mute! These things work!"*

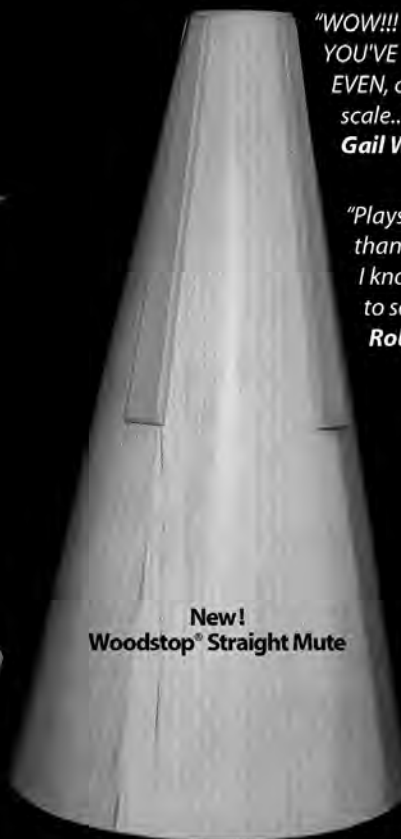
**Haley Hoops**

*"It is an excellent aid to performing stopped horn by its ease of production, and by allowing the performer to achieve more flexibility and variety in colors and dynamics. That it also works well on descants is invaluable."*

**Paul Navarro**



The Original  
Woodstop® Mute



New!  
Woodstop® Straight Mute

*"WOW!!!  
YOU'VE done it again!  
EVEN, colorful, dynamics,  
scale...pure tone...wow."  
**Gail Williams***

*"Plays exceptionally—  
thanks so much—  
I know you are going  
to sell a lot of these."  
**Robert Ward***

Contact **Kevin Warren** • [www.woodstopmutes.com](http://www.woodstopmutes.com)



*C.G. Conn®*



**HOLTON**

*Try All The Best Brands of Pro Horns At Our Location.*

2525 E. Douglas • Wichita, KS 67211  
Orders: (800) 835-3006 • Info: (316) 684-0291  
Fax: (316) 684-6858  
E-Mail: [wbic@wichitaband.com](mailto:wbic@wichitaband.com)

Visit our website: [www.wichitaband.com](http://www.wichitaband.com)

\*\*\*Since 1953!\*\*\*





## Thomas Bacon Depends on Yamaha.

"I can scream and cry, I can whisper and soothe,  
I can rant and rave and be as crazy or calm as  
I want. And I can do it all by blowing into my Yamaha  
horn. My Yamaha horn makes everything easier."

*International Horn Soloist*

Thomas  
Bacon  
Thomas Bacon



YamahaCorpUS



[www.4wrd.it/tbhorn9](http://www.4wrd.it/tbhorn9)

©2015 Yamaha Corporation of America. All rights reserved.



# Rimskys-Horns

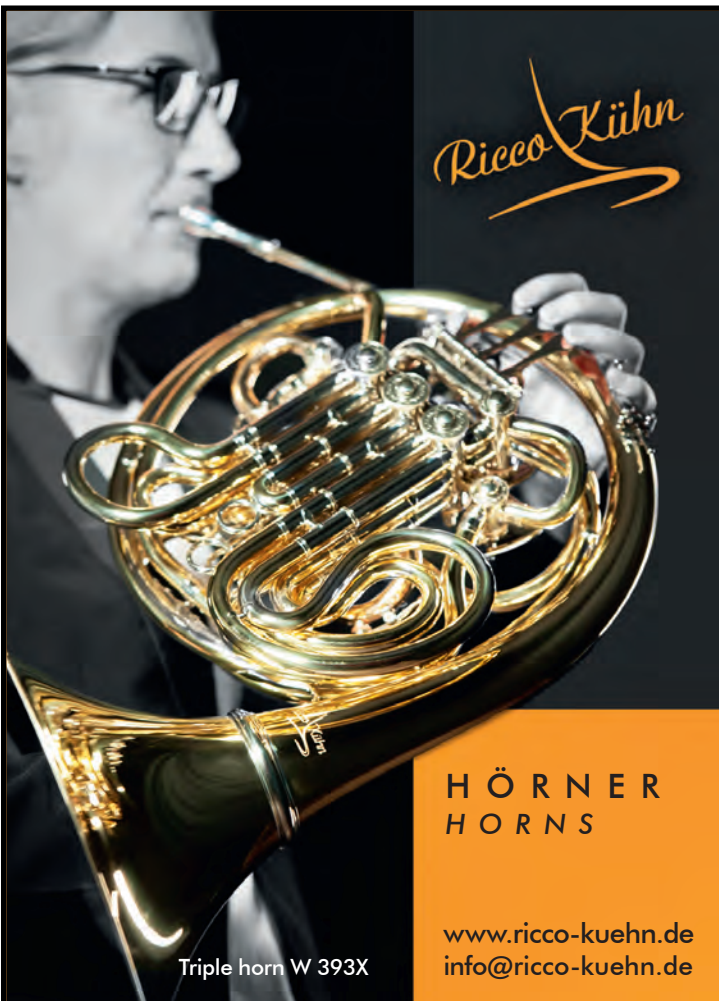
*The most reliable address for  
your new or used French horn:  
Alexander, Jungwirth, Paxman,  
Yamaha a.o.*

- First-class service
- Ample, continuous exchanging offers
- Skilled service engineers
- Advice by measure
- Excellent price-quality rate



Eric Borninkhof  
Diependaalselaan 133  
1214 KA Hilversum  
The Netherlands  
Tel.: +31 35 6220221  
+31 6 51278301

[www.rimskys-horns.com](http://www.rimskys-horns.com)



*Ricco Kühn*

HÖRNER  
HORNS

Triple horn W 393X

[www.ricco-kuehn.de](http://www.ricco-kuehn.de)  
[info@ricco-kuehn.de](mailto:info@ricco-kuehn.de)

## Don't Miss!

Ideas, concepts, and  
exercises designed to  
increase accuracy on an  
inaccurate instrument.



Nicholas Smith, DMA

Illustrations by Gary Gakstatter

*"This collection of ideas and reminders for  
improving accuracy are great—having them all  
in one place is really inspiring."*

Jeffrey Snedeker, Editor  
*Horn Call Music and Book Reviews.*

Available at [www.hornsmith.net](http://www.hornsmith.net)



Nordic Horn Seminar 2015

Hosted by  Den Danske Valdkornerklub

July 25-30 2015, Hillerød, Denmark  
[www.nordichornseminar.com](http://www.nordichornseminar.com)

THE DANISH HORN SOCIETY  
PRESENTS

THE 20<sup>TH</sup> NORDIC HORN SEMINAR

FEATURING

RADEK BABORAK (CZ),

ANNAMIA LARSSON (SE),  
RUNAR TAFJORD & PETER VARBORG (NO),  
TOMMI VIERTONEN (FI), JOSEPH OGNIBENE (IS),  
JAKOB KEIDING & DAVID M.A.P. PALMQUIST (DK)  
AND MANY OTHERS...



Dieter Otto

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

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



[www.siegfriedscall.com](http://www.siegfriedscall.com)

Official importer and distributor in the USA

845.765.2275



# In another league? *Sound winner behind the screen!*



## Engelbert Schmid Horns

Engelbert Schmid GmbH  
Bellerweg 3, D-86513 Mindelzell  
Tel. 0049-8282-890412

[engelbert-office@schmid-horns.com](mailto:engelbert-office@schmid-horns.com)

[www.engelbert-schmid-horns.com](http://www.engelbert-schmid-horns.com)

Workshop with Concert-Hall and Amphitheater: [www.mindelsaal.de](http://www.mindelsaal.de)

*(Technically, ergonomically and in craftsmanship already known to be far in front)*

**Inform yourself** and take part in the discussion at the horn forum:  
[www.horn-forum.com](http://www.horn-forum.com)



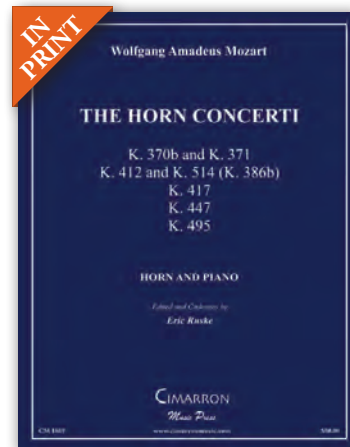
# ERIC RUSKE



### The Horn of Eric Ruske: 7 CD Box Set

*Newly Released on Albany Records*

Just Me & My Horn ♦ Music by Three  
Night Poems ♦ Romantic Horn Concerti  
The Classic Horn ♦ Mozart Concerti  
Virtuoso Music for Horn and Piano



### Complete Mozart Concerti

Monti's *Csárdás*, Czerny's *Fantasie*  
and more than 20 other titles available  
from Cimarron Music Press



## Safe and Sound



Your horn is your most valued, and probably most valuable, possession. It deserves the best protection you can give it.

**Cardo** cases are designed to offer your instrument maximum protection against whatever life (and the airlines) throw at it. Dense foam protects the body and immobilizes the valve cluster. Covers and linings are user-replaceable, so your case will stay new-looking for years. Four sizes fit most horns and custom interiors are available. Call or email ([sales@osmun.com](mailto:sales@osmun.com)) for details.

- ✓ Fine German Horns
- ✓ Stock and Custom Mouthpieces
- ✓ Repairs and Accessories

Osmun Music

978 823-0580

[www.osmun.com](http://www.osmun.com)



OSMUN



## Siegfried's Call

Sound advice.

## Your talent matters.

With an intimate understanding of how horns produce sound, we provide trustworthy advice to help you find the right fit.

P: 845.765.2275

E: [info@siegfriedscall.com](mailto:info@siegfriedscall.com)

[www.siegfriedscall.com](http://www.siegfriedscall.com)

Outfitting artists  
since 2006

© Siegfrieds Call Inc., Beacon, NY USA



clebschstrap  
simple. strong. support.

## Simply the best way to hold your horn

Clebsch Industries, LLC  
P.O. Box 20603  
Cleveland, OH 44120  
USA  
(216) 295-0504

**\$50**  
plus shipping  
[ \$5 domestic or  
\$10 international ]

► [www.hornstrap.com](http://www.hornstrap.com)





## Celebrating **30 YEARS** of Providing Quality Products and Services!



houghton**horns**

In May of 1985 Dennis and Karen Houghton founded "Dennis' Horn Shop" in the garage of their home in Watauga, Texas. That tiny business grew and thrived to become Houghton Horns. Today, we're a proud distributor of of ten unique makes of finely-crafted new instruments, over fifty regularly stocked pre-owned horns, and the best cases, mutes and accessories available. The roots of our business are in repair, restoration and customization. These are skills that Dennis began honing thirty years ago in that modest garage workshop. Houghton Horns has always been a family-owned, customer-centered business and we aim to keep it that way.





Why trust your lips to a  
trumpet player?



Gosling's  
**ChopSaver**<sup>®</sup>  
Lip Care



Find out at  
[chopsaver.com](http://chopsaver.com)!

Get 15% off with code HORN

[www.atkinsonhorns.com](http://www.atkinsonhorns.com)  
[www.buildahorn.com](http://www.buildahorn.com)

Model AG2K  
Model AK1930



Atkinson Legacy Series

B.S.O.  
Dallas Sym.  
Hong Kong Sym.  
Iceland Sym.  
L.A. Phil.  
N.C. Sym.  
Michigan Phil.  
Puerto Rico Sym.  
Queensland Sym.  
San Diego Sym.

S.F. Sym.  
Santa Fe Sym.  
Utah Sym.  
Vancouver Sym.  
And many more...



YouTube



FAN  
PAGE



# The Time Has Come

*Ken Pope and Ion Balu have come together to introduce an extraordinary horn. By merging our talent, knowledge, enthusiasm, and influence, we are offering a horn which rivals anything currently on the market.*



*A perfectly bent, one piece F branch, a technical detail so hard to achieve that only select custom makers are able to offer it.*



*Adjustable thumb and pinky plus string action for a fast and long lasting performance.*



*Flight case included.*

[www.poperepair.com](http://www.poperepair.com)  
1.617.522.0532

[www.balumusik.com](http://www.balumusik.com)  
1.855.426.8745



# IHS News and Reports

Kate Pritchett, Editor

## From the Office

**H**ave you received the first two issues of the new IHS E-newsletter? No? Its free for everyone, but you must sign up to receive it. Each issue contains news, videos, and timely information about current IHS projects. To sign up, go to the IHS website and select E-Newsletter on the Publications menu, or follow this link: [hornsociety.org/publications/e-newsletter](http://hornsociety.org/publications/e-newsletter). Even as a member, you won't receive the e-newsletter unless you sign up for it (to protect those that may not want any more email).

Please keep your address information up-to-date on your online IHS profile so you don't miss any issues of *The Horn Call*. If you can't update on-line, then just contact Executive Secretary, **Heidi Vogel**, with the correct address information. Mailing information goes to the printer about a month before you receive your issue.

## Address Corrections and Lost Sheep

Send address corrections to IHS Executive Secretary Heidi Vogel. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba, Dr. Jeanne Bonar, Chih-Ya Yang, Virginia Cupples, Michael Drennan, Lee Garton, Joanna Grace, Marian Hotopp, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jon-Erik Larsen, Edward Leferink, Eric Lesch, Casey Natale Maltese, Cathy Miller, Kozo Moriyama, Yoshikatsu Ohkawa, Michiyo Okamoto, Marc Ostertag, Robert Reynolds, Irit Rimon, Roberto Rivera, Leslie Schlussel, Hyun-seok Shin, Wayne Shoaf, A. L. Simon, Faith Skinner, Alexander Steinitz, Kumiko Takenouchi, Karen Sutterer Thornton, Charles Tubbs, Sachiko Ueda, Jill Wilson, and Kestrel Wright.**

## News Deadline

The next deadline for news submissions is August 1, 2015. If using email, send the text of your item in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Kate Pritchett**, at [news@hornsociety.org](mailto:news@hornsociety.org).

## IHS Major Commission Initiative

The IHS Advisory Council has created a fund for commissioning substantial works by renowned composers. Send contributions in any amount to Executive Secretary **Heidi Vogel**.

## IHS Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of Meir Rimon (IHS vice president, principal hornist of the Israel Philharmonic, and respected colleague), and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects.

Request application forms and information from Dr. **John Ericson**, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, [john.ericson@asu.edu](mailto:john.ericson@asu.edu).

## IHS Website

The first issue of the new IHS email newsletter was sent on March 1st and will continue to be sent approximately monthly. The newsletters will be archived on the website after they are sent, but to subscribe and receive them as they are published, visit [hornsociety.org/newsletter](http://hornsociety.org/newsletter).

The Horn Excerpts section now includes videos of well-known orchestral players. The first videos released feature **Dale Clevenger** discussing the low horn tutti in Shostakovich Symphony No. 5: why it is on audition lists, what the committee is listening for, what most players can do better with it, and the story of the CSO recording that is included with the excerpts.

The companion printed book of *Horn Orchestral Excerpts* is now available through IHS Online Music Sales.

—Dan Phillips, Website Manager

## Job Information Site

Hornists with information about professional jobs should send the information to **Jeffrey Agrell** at [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu). Professor Agrell posts the information on the IHS website. To view the listing, look under Networking - Performance Jobs.

## Assistantships

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



## Area Representative News

Have you ever wondered who else in your area is an IHS member? You can find out in two ways. The first is to contact your Area Representative, or in some cases, the Area Representative nearest to you. To find your representative, go to the IHS website and on the People menu select US Area Representatives. The list is divided into six regions – NorthEast, SouthEast, MidNorth, MidSouth, NorthWest, and SouthWest – with their state representatives. These are also listed on page 2 of each *Horn Call*.

The second approach gives you the list of all members in your state. Log in on the IHS website and click on Members, which is just below the Logout button. In the Search Criteria form, select your state from the dropdown list and click Find Users. Although email addresses are not made public, you can send an email. Select a member and under Messages, click Send Email.

Take this opportunity to get in touch with people in your area, get together to play, invite non-members you know, and eventually see if they would like to be members too.

–Elaine Braun, Coordinator

## Coming Events

The first **Boston Brass Summer Intensive** takes place at the University of Wyoming in Laramie June 7-13. Open to college students and advanced high school juniors and senior, the program includes classes, coaching, lessons, master classes, networking with faculty, colleagues, and professionals, Boston Brass open rehearsals and concerts, and performance opportunities in student and combined professional/student groups. Email [bostonbrass.conner@gmail.com](mailto:bostonbrass.conner@gmail.com).

The Chamber Music Institute at the University of Nebraska Lincoln, hosted by **Alan Mattingly**, will take place June 7-14. Approximately 10 chamber groups will be selected to take part in a week of performances, coaching, and master classes; each group receives a full fellowship, including housing and meals. See [music.unl.edu/cmi](http://music.unl.edu/cmi).

The 20th Nordic Hornseminar will be hosted by **Jeppe Rasmussen**, president of the Danish Hornsociety, in Hillerod, Denmark in July. Featured artists include **Radek Baborak**, **Annamia Larsson**, **Runar Taffjord**, **Peter Varborg**, **Tommy Viertonen**, **Joseph Ognibene**, **Jakob Keiding**, and **David Palmquist**. See [nordichornseminar.com](http://nordichornseminar.com).

The 2016 Northeast Horn Workshop will be hosted by **Heidi Lucas** at Indiana University of Pennsylvania in Indiana, Pennsylvania, January 22-24, 2016. Email [northeasthornworkshop2016@gmail.com](mailto:northeasthornworkshop2016@gmail.com).

## Member News

The Brass Area at Virginia Commonwealth University, including horn professor **Patrick Smith**, hosted the New York Brass Arts Trio with hornist **David Jolley** during the VCU

Music Department's Fall 2014 BrassFest. Members of the VCU Horn Choir participated in two master classes with Jolley and other NYBAT members (Haim Avitsur, trombone; Joe Burgstaller, trumpet), an entrepreneurial round-table discussion, and an evening recital featuring the trio.



*VCU students at their BrassFest with David Jolley (l-r): Marcus Emmanuel, Brianna Sklute, Valerie Perham, Kevin Newton, Noah Fotis, Alexandra Mattson, Patrick Smith, Gloria Ramirez, David Jolley, Rebecca Pidcoe, and Jesse Castellani.*

**Phil Hooks** and his Holiday Horns performed their 2014 Christmas concert in December at the Town Hall in Westminster, Maryland.



*Phil Hooks with his Holiday Horns.*

**Peter Arnold**, professor at Mannheim University, performed chamber music with his students Tzung Chi Fu and Lin Zeng at a January chamber music festival. The program included works of Beethoven and Dvorak.

The University of Arizona announced the new name of its music school: the **Fred Fox School of Music**! The Punto Award winner's son and daughter-in-law, Alan and Daveen Fox, donated \$20 million to the school in honor of his career. Three endowed chairs will be established: the Alan C. and Daveen Fox Endowed Chair for the Director of the School of Music; the Fred Fox Endowed Chair for French Horn Studies; and the Daveen Fox Endowed Chair for Music. Alan and Daveen Fox established the Fred Fox Graduate Wind Quintet in 2012, and \$1.25 million will endow a fund to support the quintet in perpetuity. The Fox Family Scholarship Fund will provide scholarships each year for up to three undergraduate students majoring in music and three graduate students attending the Fred Fox School of Music whose studies emphasize brass instrument performance. The Foxes' connection to the UA is through associate professor of music **Daniel Katzen**, a former student of Fred's. Through repeated visits to Tucson to work





with all the brass and wind students, Fred has become a beloved figure around UA, constantly firming up the diaphragm muscles of anyone who stands still long enough to receive the “Fox Fist” reminder of where support must always come from. He sits in the horn studio office for upwards of six hours, teaching anyone who enters how to play “better than you ever have” by discussing all the physical and technical aspects of wind instrument tone production that are all too easily forgotten when in the “heat of battle” of a rehearsal or concert. It usually takes less than 90 seconds for the audience to hear the difference in a player at the master classes. Fred is a non-stop dynamo and, coming up on 101, shows no signs of slowing down.



*Fred Fox with the University of Arizona horn studio.*

**Ed Calfee** (Knoxville TN) performed with Jean Box, flute; Amanda Culver, bassoon; Cyndi Jeffers, oboe; and Lynlee Roberson, clarinet in the world premiere of *Prevailing Winds* by G. Lincoln Foertter at the Grove Historic Theater in Oak Ridge, Tennessee in January.



*Ed Calfee's wind quintet with composer G. Lincoln Foertter.*

**Tom Varner** (Seattle) was featured on the NPR program *Fresh Air* in January. Jazz critic Kevin Whitehead reviewed Tom's new CD, *Nine Surprises* ([npr.org/2015/01/22/379095340/tom-varners-got-nine-surprises-and-a-big-band-is-all-of-them](http://npr.org/2015/01/22/379095340/tom-varners-got-nine-surprises-and-a-big-band-is-all-of-them)). Tom attended New England Conservatory (1977-1979) and lived in New York City (1979-2005) before moving to Seattle.

**David Amram** reports that after celebrating the release of his new CD at events in Denver and Boulder, he participated in the Folk Alliance International in Kansas City. He was honored at a benefit in March in New York City. Still to come are more awards, an honorary doctorate, recreations of jazz poetry readings, the composition of new pieces, and work on his fourth book.

**Jim Phelan** (Harvard MA), co-owner of Burkart-Phelan Inc., spends a good part of each year in China overseeing flute manufacturing. **Paul Meng**, host of the 2000 IHS International

Symposium in Beijing, teaches at the China Central Conservatory of Music and is Principal Horn in the Beijing Don Fang Orchestra. He is currently recovering well from a heart attack. Jim is playing third and occasional first horn with the orchestra. A recent concert was all Beethoven at the Forbidden City Concert Hall near Tiananmen Square.



*Jim Phelan (center) and Paul Meng (right) with the horn section of the Beijing Don Fang Orchestra.*

**Alan Parshley** presented a recital in February at the University of Vermont, where he is a faculty member. He was joined by pianist Claire Black to perform Rheinberger's *Sonata* and Florent Schmitt's *Lied et Scherzo*. The horn ensemble of UVM students joined Alan for a performance of Ewazen's *Legend of the Sleeping Bear*, conducted by Larry Solt, with narration by Lucy Samara.



*(l-r): Alan Parshley, Adam Miller, Cadie Flower, Lauren Rayson, Jordan Johansen, Bella Walz, Lauren Donnelly, and Grace Gaskill of the University of Vermont.*

The Kansas City Horn Club held Jazz Fest in September featuring lectures and performances by chairperson **Martin Hackleman**, **Matthew Haislip**, **John McGuire**, and **Kelly Csillam Misko**. The club held its own Horns-a-Plenty Christmas concert in December, and has a “Horn Hero” concert planned for April, which will feature classic rock and pop tunes.

**Frøydís Ree Wekre** has officially retired, both from her school and from public performing, but she still is active as a teacher. Over the summer she will be giving master classes in Europe, including Weimar, Germany, July 19–26, ([hfm-weimar.de](http://hfm-weimar.de)), Lugano, Switzerland, July 26–August 2, ([ticinomusica.com](http://ticinomusica.com)), and Oslo, Norway, August 2–7 ([summeracademy.no](http://summeracademy.no)).

**Terrisa Ziek**'s horn studio at Emporia State University (Kansas) has had a busy spring semester. **Brett Logbeck**, a sophomore music education student, was chosen as a finalist for the annual Honors Scholarship Recital. Brett performed Saint-Saëns's *Morceau du Concert*. Music education and horn performance major **Risa Nishimura**, from Fukushima, Japan,





performed Strauss's Concerto No. 1 with the Emporia Symphony Orchestra in March as one of four students to win the symphony's concerto competition.



*The ESU 2015 Horn Studio*



*Brett Logbeck of ESU*



*Risa Nishimura of ESU*

## Obituary

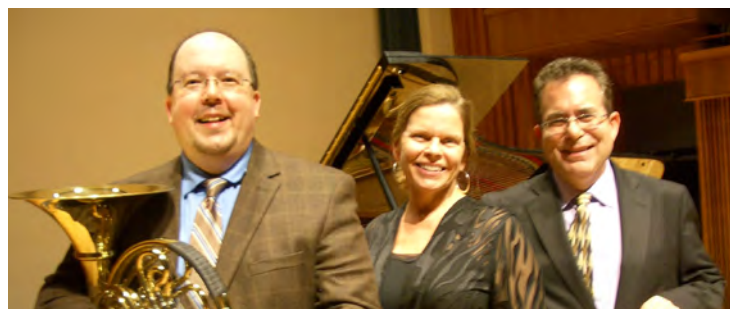
**Abby Mayer** died in May 2014. He was an enthusiastic teacher, performer, and alphorn player in the Cornwall, New York area in his later years. He was born in 1928 in Brooklyn NY, earned degrees at the New England Conservatory and Columbia University, then served in the US Army from 1953-1976, retiring from the USMA Band at West Point NY. Abby was also a member of the National Symphony, the Baltimore Symphony, and the Indianapolis Symphony. He eventually settled back in New York State, maintaining an active and successful career as a freelance musician. A volunteer band from West Point, with a front rank of horn players, performed at his funeral.

## Reports

### 2015 Northeast Horn Workshop

**Lisa Bontrager** and **Sarah Schouten** hosted the Northeast Horn Workshop at Penn State in State College, Pennsylvania in January. Featured artists were **Paul Basler**, **Julie Landsman**, **Laura Nelson**, and **Michelle Stebleton**. Regional artists came from as far away as Arizona, Michigan, and Boston. In addition to recitals and master classes, sessions included natural horn, alphorn, Alexander Technique, recital repertoire, instrument maintenance, Caruso method, jazz improvisation, and amateur concerns. College studio choirs performed before artist recitals. Competition winners were **Ivy-Rose Kramer** (high school), **Jeremy Loy** (college), and the East Carolina University Quartet

(**Payton Chadwick**, **Emma Johnson**, **Vivian Lewis**, and **John Ward**). Lisa Bontrager and Paul Basler (piano) performed the world premiere of Paul's *Songs and Dances*, which was commissioned for the workshop. Choirs of young students, college students, Penn State alumni, and artists performed on the final concert.



*Patrick G. Smith, Lisa Bontrager, and Paul Basler at the Northeast Horn Workshop*

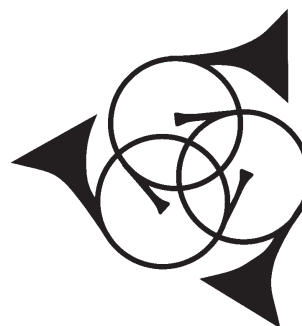
### 2015 Horn Day at Western Michigan University

report by Kirstie Keill, WMU MM student

**Lin Foulk** hosted the annual Horn Day at Western Michigan University in February, an outreach project for hornists of any age who are interested in learning more about the horn. This year, the special guest artist was Staff Sergeant **Cecilia Kozlowski**, a member of the President's Own United States Marine Band. Cecilia led two master classes with students from the Western Michigan horn studio. Solo competition winner **Evan Wright** also played for her. The final concert featured Cecilia and Lin in solos, the Western Horn Choir, and a mass horn choir of all the Horn Day attendees. See [wmich.edu/music/horn/](http://wmich.edu/music/horn/) (click on "Horn Day") for information about next year's Horn Day.



*Lin Foulk conducts the mass horn choir at WMU's Horn Day*





# Obituaries

## Jack R. Snider (1921-2015)

by Douglas Hill

Jack Snider, Professor of Horn and Bands at the University of Nebraska from 1950 to 1986, died peacefully at the age of 93, of natural causes, in his hometown of Lincoln, Nebraska, on February 20, 2015. Jack was my horn teacher, and how lucky I was. From early high school into college, lessons were once a week, \$2.00 an hour, full of the most effective fundamentals, the best of the basic repertoire, discussions from *The Art of French Horn Playing*, opportunities to hear and play along side some of the "big kids" at the University, all the while being pushed or pulled forward (as needed) through his tough-love approach to making music happen.



Jack was born in the small town of McCook, Nebraska, and was a graduate of Wilber High School where he played quarterback as well as music. He then attended Peru State Teachers College and, after the war, earned a bachelor's and master's degree from the University of Nebraska-Lincoln. During World War II, he served in the Army in Europe, as an infantryman with a unit that liberated concentration camps.

He played principal horn for many years in the Lincoln Symphony and the Omaha Symphony. His warm and solid sound (on a wonderful old Alexander 103) in those orchestras and at one recital in particular, inspired me to finally focus on the horn as a career. I wanted to sound just like that.

Jack Snider's musical activities and influences were huge, to say the least, especially in the world of bands and band music. Even as early as 1947, he was President of the Nebraska ROTC Band. From 1950 Jack led the UN-L band, marching band, and eventually became Director of Bands until his retirement in 1986. Jack founded the Nebraska State Bandmasters Association which gives out an award in his name each year. Jack was also a guest conductor for all five of the national military bands and frequently held band clinics around the United States and in Europe.

Jack was well recognized for keeping those in his charge honest, especially regarding themselves. I remember once, in early high school when I must have appeared overly proud of my performance at a lesson, Jack introduced me to the Bach Cello Suites, assigning one for the next week. His point was well made. A recent horn student also shared what might be a typical Sniderism: "You sound pretty good for not having practiced." According to Carolyn Barber, the present Director of Bands at UN-L, Jack would often share "...a playful jibe to keep everybody honest and striving for better. She thinks that was Jack's gift: "the ability to keep a balance between motivating with honest often blunt feedback, and supporting fully with a fatherly/grandfatherly degree of love and care for his

students." Carolyn, an active horn player herself, also shared the thought that she, "...always suspected he felt all was right with the world if there was a horn player at the helm of the UN-L Bands."

Bill Sprague, a contemporary of mine, remembered his extensive preparation and successful performance of Britten's *Albert Herring*, after studying with Jack for over five years. It was followed by Jack's comment: "I didn't know you could sound that well. You ought to keep it up!" Helen Jordon, also a horn student in the 1960's, remained in the area, enjoying Jack's friendship for "more than 50 years." She shared this: "I only this last month realized that as my dad was leaving my life, Jack was falling into a very important spot, and he stayed there."

The University's Horn Choir made up of "virtually every horn player in shooting distance of Lincoln" played beautifully for Jack Snider's memorial service "...providing the perfect sound to accompany the proceedings," according to Professor Barber.

Jack's musical influence was wide, for his dedication to excellence ran deep, inspiring and educating all who were fortunate to have known this wonderful teacher, mentor, leader, and friend.

## Do no Harm Celebrating the life of Virginia Weichman Thompson (1955-2015)

by Jennifer Presar and Heather Poe Roth

Whether you knew her as Virginia, Dr. Thompson, Ginger, or Ginny, you most certainly were shocked to hear the news of her passing earlier this year. As her students, we knew her and referred to her as Dr. T or VT and in our time with her at West Virginia University (WVU), she introduced us to many people in the horn and music world who knew her. We could almost pinpoint when in her life she must have known someone by how they greeted her, but it was always friendly and she was very interested in their lives.

Dr. Thompson attended University of Iowa (BM, DMA) and the University of Arizona (MM). She taught horn at Coe, Cornell, and Grinnell Colleges. She was an extremely active clinician conducting workshops and masterclasses throughout the United States. She performed in the sections of several orchestras, including four years with the Orquesta Sinfonica de Xalapa in Veracruz, Mexico and was a frequent substitute with the Pittsburgh Symphony Orchestra. She was active in IHS and served as its President from 2000-2002.

Dr. T came to WVU in 1990. In addition to teaching horn, literature, and pedagogy, she served as the Director of Graduate Studies (1996-2000) and performed with the faculty Laureate Wind Quintet. She was recognized multiple times with Outstanding Teaching and Service awards as well as acknowledgements of Continued Academic Achievement. She will always be known as a great pedagogue. In March 2015, her last incoming graduate student, Lauren Harris, took the stage as the Young Artists Competition winner. Although Dr. T had many great students, Lauren is only the second horn student to win this honor at WVU. The previous winner was Heather





Ondescheck Drecnik. Both students played Paul Dukas' *Vil-lanelle*.

She had a special interest in and passion for new music. Throughout her career, she commissioned and premiered many new works. Her compact disc, *Colors: Music for Horn*, (2008: Mark Masters, 7654-MCD) is a collection of some of these works. One of our most memorable performances of hers was at the 2001 International Horn Workshop in Kalamazoo, Michigan, where she played the Ligeti Horn Trio.

In the last weeks of her life, she was extremely private. This aligns with a quote from a favorite movie character, Dr. Evil (a monologue she could recite verbatim), "The details of my life are quite inconsequential." For the horn world, and particularly her students, nothing could be further from the truth. She regularly went out of her way to help others in need and ensure the well-being of those around her.

Her legacy lives on in the 120+ students who have crossed the threshold of her flamingo knick-knack filled office at the Creative Arts Center. They include orchestral players, college professors, private studio teachers, public school educators, strippers, drag queens, full-time mothers, military band musicians, and music therapists. She encouraged us to be the best horn players we could be, but ultimately she was most concerned that we become the best human beings possible – and do it with conviction and with no regrets.

We miss you, Dr. T. We'll keep the lava lamp on for you!

*Editor's note: Virginia Thompson requested that no photograph be included with this tribute.*

### Joan Watson (1953-2015)

Joan Thelma Watson was one of Canada's foremost horn soloists, principal horn, lecturer, and educator. She has been highly regarded as a consummate musician and skilled virtuoso. Her contributions across the country include serving as principal horn of the Canadian Opera Orchestra, founding member of the True North Brass quintet, associate principal horn of the Toronto Symphony Orchestra for 14 seasons (having won the job while 8 months pregnant), and principal horn of the Esprit Orchestra, the Victoria Symphony Orchestra, the Pacific Opera, and Vancouver Opera orchestras. Joan lived in Owen Sound, Ontario and passed away in March at the age of 61.



Joan was frequently heard on the CBC as a chamber musician for New Music Concerts. She has been a featured soloist at the International Women's Brass Conference, the International Horn Symposiums in Banff (1998) and Memphis (2013), and the International Brass Quintet Symposium in Atlanta. In 2010 she hosted the International Women's Brass Conference in Toronto at Humber College. She can be heard on numerous commercials, television shows, and movie scores. Joan's solo CD, *Songs My Mother Taught Me*, is a wonderful collection of favorite soothing tunes. Her *Call of Christmas* is

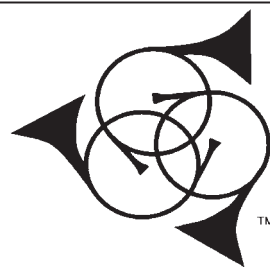
a stunning CD for solo horn and orchestra, with arrangements by some of Canada's best: Scott Irvine, Chris Dedrick, Jim McGrath, and Alastair Kay.

Joan has a 30-year-old-plus relationship with Yamaha Canada as a Yamaha artist and clinician who showed an unrivalled passion for performance and dedication to music education. In 2008, she became the first female brass player to be featured on a Yamaha poster. Joan's studio work has included the music for many Discovery Channel episodes, CTV and CBC themes, Hollywood films, and hundreds of commercials. She has performed in over ten Broadway shows and was a member of Rob McConnell's prestigious jazz ensemble, Boss Brass. Joan performed as a back-up musician for Rod Stewart, Andrea Bocelli, Lisa Minnelli, the Eagles, Lighthouse, and Led Zeppelin.

A member of the University of Toronto's Faculty of Music, Boston Conservatory, and guest lecturer at The Juilliard School of Music, Joan taught horn and lectured frequently on performance skills, audition preparation, practice tips, and creating a passionate and fulfilling life of music making.

She was a rare artist and clinician who was always keen to share ideas and collaborate on exciting new projects. Canada's foremost horn virtuoso and educator leaves behind a musical legacy that will be an inspiration for generations.

*Editor's note: this obituary was culled from several sources*



### Join The International Horn Society!

One-year membership\* \_\_\_\_\_ \$45

Student membership\*\* \_\_\_\_\_ \$30

Three-year membership \_\_\_\_\_ \$120

Life membership \_\_\_\_\_ \$750

Join at [hornsociety.org](http://hornsociety.org)  
or send your name, dues, and mailing address to:

Heidi Vogel, Executive Secretary  
International Horn Society  
PO Box 630158  
Lanai City, HI 96763-0158 USA

phone / fax: 808-565-7273

email: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org)

\*Ask for a "club membership" rate (\$30) when 8 or more join.

\*\*Through age 26 only.



# Report (1 of 2) of the 2014 Composition Contest

by Randall E. Faust

In 2014, The International Horn Society celebrated the 35th year of its Composition Contest. During this special anniversary year, the contest offered two divisions.

1. The Featured Composition Division: Compositions in this division were works of moderate difficulty for solo horn and keyboard instrument.

2. The Virtuoso Composition Division: Compositions in this division had no difficulty limitation and were from one of the following instrumentation categories.

- Compositions for Solo Horn (alone/unaccompanied)
- Compositions for Horn Ensemble (two or more players, all horns)
- Horn with chamber ensemble of four or more players (one horn part only)
- Solo Horn featured with large ensemble

The instrumentation for the divisions will rotate in future contests.

The 2014 Composition Contest received 59 entries from 13 countries: 22 entries in the Featured Division and 37 entries in the Virtuoso Division. The countries represented in the submissions included Greece (1), Korea (1), Argentina (1), Canada (1), Australia (3), Brazil (1), Germany (2), Croatia (1), Hungary (2), Poland (1), Portugal (2), the United Kingdom (1), and the United States (42).

The prize-winning composition for The Featured Division was *Mountain Sketches for Horn and Piano* by Paul Johnston of Charleston, Illinois, USA. The judges also selected an Honorable Mention for the Featured Division: *Miniatures for Horn and Piano* by Sy Brandon from Cottonwood, Arizona, USA.

The prize-winning composition for The Virtuoso Division was *Hard to Argue (A Concertino for Five Horns)* by Catherine Likhuta from Brisbane, Australia. The judges also selected two Honorable Mentions in the Virtuoso Division: *15 Low Horn Etudes for Solo Horn* by Ricardo Matosinhos from Ermesinde, Portugal and *Dancing on the Hill* for Horn Ensemble by Patrick Hughes from Austin, Texas, USA.

The judges for the 2014 Competition were three fine composers and hornists: David Stanhope, a winner of the 1979 IHS Composition Contest from Australia; Andrew Boysen, a Winner of the 1999 IHS Composition Contest from The University of New Hampshire; and Jeffrey Snedeker, Past President of the International Horn Society from Central Washington University.

## Description of the Winning Compositions and Biographies of the Composers

The winner of the Featured Division, *Mountain Sketches for Horn and Piano*, is given the following description by the composer, Paul Johnston.

*Mountain Sketches for Horn and Piano* was written for my friend, hornist Katherine Carothers McBain, in February 2014. Composed during a residency at the Brush Creek Foundation for the Arts, the piece was inspired by Wyoming's incredible landscapes. The four-movement work blends elements of classical music and jazz. The first movement, primarily a waltz, features soaring horn lines and jazz-inspired harmonies. The rhythmically inventive second movement includes a playful contrapuntal section. The third movement is an elegant nocturne that features a beautiful melody and rich harmonies. A catchy theme and interplaying rhythmic accompaniment characterize the final movement of the piece. Altogether, the work is intended to be fun for both performers and audiences.

Paul Johnston is active as a composer, pianist, and teacher. A native of Pittsburgh, Pennsylvania, he studied at the University of North Carolina at Chapel Hill and at Indiana University. Soloists, chamber groups, and jazz ensembles from across the country have performed his works, and Alfred Music has published several collections of his solo jazz piano arrangements. He is at home in a wide variety of musical styles and has performed with artists including Clark Terry, Benny Golson, Nancy Wilson, Monica Mancini, and Bernadette Peters. Since 2004, he has served on the faculty at Eastern Illinois University, where he directs a jazz band, coaches combos, and teaches jazz piano, improvisation, and arranging. Paul taught for eight summers at the Interlochen Center for the Arts and is an alumnus of Ravinia's Steans Music Institute and the Henry Mancini Institute.

The winner of the Virtuoso Composition Division was *Hard to Argue (A Concertino for Five Horns)* by Catherine Likhuta. The composer has provided the following program notes:

It is very hard to argue with my husband. Don't get me wrong; he is not at all a conflicting person. He would never be the one to initiate a dispute, and he usually comes up with elegant solutions to evade confrontations (for example, putting a continent between him and his mother). I personally never argue with him but get a chance to observe his debates with others (such as, once again, his mother). He never yells or turns aggressive or sarcastic. Sometimes, he is playful and light-hearted in the heat of an argument. Other times, he is patient and steady in proving his point. Whatever his methods, he usually leaves his opponents with the realization that their reasoning has been shattered by a few effortlessly expressed dead-on points.

There came a moment when I decided it's time to stop being merely an observer. Instead, I tried to get inside the process, that is, to musically anticipate, reflect





## 2014 IHS Composition Contest

on and develop emotions that arise in the heat of an argument, as well as during its initiation. In my husband's case, it almost always unfolds as a play, really, and should be classified as a new art form.

The piece was commissioned by Peter Luff, and written for QSO Horns and Adam Unsworth. The premiere performance took place on June 15, 2014 at the Queensland Conservatorium during Adam Unsworth's visit to Brisbane. The project has been assisted by the Australian Government through the Australia Council for the Arts.

Catherine Likhuta (born May 28, 1981 in Kyiv, Ukraine) received her Bachelor's degree in jazz piano from Glière Musical College in 2000, followed by the five-year degree in composition at the Ukrainian National P. Tchaikovsky Academy (Kyiv Conservatory). Her jazz tunes written in late 1990's enjoyed several performances and appeared on jazz television shows. Since entering the Academy, she has been writing concert music. In 2005, Catherine moved to the United States, first living in Ithaca NY and working under the guidance of Dana Wilson and Steven Stucky, and then in Chicago IL, where she had an extensive collaboration with horn virtuoso Adam Unsworth. She moved to Brisbane, QLD, Australia, in 2012 and is currently pursuing a PhD in Composition at the University of Queensland (where she also organized a composition seminar in 2013-2014).

Catherine's works have been performed throughout the United States, as well as in Canada, Europe, and Australia. Her music has been played by many prominent soloists and ensembles, such as Adam Unsworth, Ronald Caravan, Barega Saxophone Quartet, Ricochet, QSO Horns, CU Winds, and the Orchestra of the National Radio of Ukraine. Catherine enjoys performing as a pianist, often playing her own music. In particular, she was the soloist on the premiere of *Out Loud*, a piano concerto commissioned by the Cornell University Wind Ensemble, as well as the pianist on Adam Unsworth's most recent CD *Snapshots* (which features two of Catherine's virtuosic works for horn). Her music can be heard on Albany and Equilibrium Records.

Additional information about the compositions receiving Honorable Mention, as well as the other compositions submitted, will be found in the second report in the October *Horn Call*.

## WIND MUSIC PUBLICATIONS

Publishers of books & music by

**Milan Yancich** and **Philip Farkas**



- Practical Guide to Fr. Horn Playing
- Method for French Horn, Volume I
- Method for French Horn, Volume II
- An Orchestra Musician's Odyssey
- 15 Solos for French Horn
- Art of Brass Playing
- Art of Musicianship
- Photo Study of Virtuoso Horn Players' Embouchures

... and more ...

**Methods** by Schantl, Kling, Robinson

**Etudes** by Barrows, Kopprasch, Schantl, de Grave, Cugnot

**Solos, Duets & Chamber Music** by Mozart, Bach, Spindler, Blanc, Kenn, Kohler, Hayden, Molbe

**Repertoire** by Brahms, Bruckner, Mahler, Strauss, Tchaikowsky

Order through your favorite music source or directly from us

www.WindMusicPublications.com

974 Berkshire Rd. NE

Atlanta, GA 30324 USA

(404) 874-7662 phone/FAX

## Horncamps! 2015

July 5-11, 2015

Daytona State College, Daytona Beach, Florida



Take your horn on vacation for a week of intensive study aimed at raising your level of performance!

### 2015 Artists

David Johnson, founder of The American Horn Quartet

Dan Phillips, University of Memphis

Michelle Stebleton, Florida State University

Bill Warnick, Daytona State College

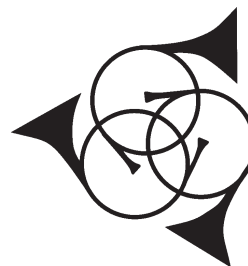
Martin Hackleman, University of Missouri-Kansas City

Friend us on Facebook at  
Horn Camps



Complete information  
is available at  
horncamps.com

The only workshop that combines individual study with extensive ensemble preparation and performance!





# Cow horn? Why a cow horn?

by Marilyn Bone Kloss

Why would serious horn players have anything to do with a cow horn, unless in a demonstration of all possible types of horn? Maybe blame Wagner.

According to Wagner expert William Melton, the metal *Stierhorn* called for by Wagner in *Meistersinger*, *Walküre*, and *Götterdämmerung* is heard in Bayreuth on a long straight fanfare instrument (in C, D<sup>b</sup>, and D) played by trombonists. "The further from Bayreuth you get," says Bill, "the more you find individual the solutions, such as Denis Wedgewood's versions (which resemble natural trumpets wrapped once) for the Welsh National Opera Ring productions. Other venues just make do with trombones because of the expense."

But perhaps Wagner's *Stierhorn* gave Benjamin Britten the idea. Britten calls for a cow horn in his *Spring Symphony* and had two 4-foot brass instruments made by his publisher, Boosey & Hawkes. The forces required, according to Britten, are "a large orchestra, mixed choirs and [children's] choir, three soloists, and a cow-horn."

The *Spring Symphony*, op. 44 was commissioned by the Boston Symphony Orchestra and is dedicated to music director Serge Koussevitzky and the BSO. It was premiered on 14 July 1949 as part of the Holland Festival at the Concertgebouw in Amsterdam. In the composer's words, the work represents "the progress of Winter to Spring and the reawakening of the earth and life which that means." The final movement is "a May-day Festival, a kind of bank holiday, which ends with the great 13th-century traditional song *Sumer is i-comen in*, sung or rather shouted by the boys." The scene evokes earlier times as well as pastoral scenes, and perhaps the sound of cows lowing.

Chris Larkin, a member of the BBC Symphony Orchestra who also has an interest in historical horns, describes Britten's cow horns as playing a concert middle C and equipped with two saxophone keys that were supposed to give the grace note g (up to the middle C) and the grace note f' (down to the C from above) and somehow miraculously assist with the c' to d' trill that occurs once. "I had to play this instrument several times in the 1970s, and it was a joke – hugely entertaining to one's colleagues!"

The Boosey & Hawkes instruments originally accompanied the score and parts for the Britten symphony, one instrument being lodged in the New York office and the other in London, but when Chris was to play it for a Proms concert in 1988, the London cow horn had been lost, apparently after a performance by the Royal Liverpool Philharmonic. Chris's theory is that "whichever poor devil had been detailed to play it maybe lived in Birkenhead across the Mersey and, returning home on the ferry, decided to spare all future horn players the embarrassment of coping with it, and slipped it quietly over the side; either that, or some scouse scally\* nicked it!"

Chris bought a cow horn on a London Gabrieli Brass Ensemble tour of Norway and, after removing a child's buzzer on the business end, found that it played a perfect concert C even though it is only two feet long, and it saved the day. "I

know, I know – a two-foot ox horn shouldn't produce a middle C, but it does. Look at the 16th-century hunting treatises such as Du Fouilloux's *La Venerie*; they even notate the hunting calls on middle C, and the instrument normally employed was a two-foot (ish) ox horn."

Since then, Chris has had a brass ferrule fitted to stop the horn splitting at the mouthpiece end. "Being an actual horn, the sound has a wonderful carrying quality to it, far better than the brass version. I've played it for conductors like Sir Simon Rattle, Oliver Knussen, and Sir Mark Elder, and they have always seemed pleased with the musical results. In the past, when I haven't been available, some British orchestras have had to pay to have the New York instrument sent over, but that seems to be no longer possible; maybe that one is, similarly, sleeping at the bottom of the Hudson River!"

Chris explains, "To render the part, I lip-gliss up from the G grace-note (no problem) and fake it for the one F grace-note (in practice what tends to come out is not the F but the G above). For the C/D trill I just flutter tongue; it is completely covered by the crescendo in the percussion anyway."

Hans Clebsch, third horn in the Cleveland Orchestra, built a four-foot version after getting advice from Chris. "Chris's help was invaluable," says Hans. "It was not cheap or simple, but the result is perfect! I came to the conclusion that Britten was basing the instrument on a small variety of alphorn or cow horn, prevalent in Europe. So whether the instrument is made of wood or animal horn, it really does not matter as long as the pitches are correct." Hans's instrument is available for rent.

John Kesson, third horn in the New England Philharmonic Orchestra, a community orchestra, used the internet to locate an instrument for a performance in March 2015 to welcome spring to Boston (which, interestingly, was suffering an especially cold and snowy winter) and the concert took place during a snowstorm. He searched the Boosey & Hawkes site for groups that had recently performed the Britten, which led him to Earl Rivers, choral conductor at the Cincinnati College Conservatory of Music, which in turn led to Lawrence Barnhart, principal horn of the Minneapolis Sinfonia. Larry has a cow horn that he rents out; his horn is actually a steer horn, "as a cow horn would be too small to produce the correct pitches." He ships it with a trombone mouthpiece and a horn mouthpiece (with sheath to fit).

Earl conducted the Britten in April 2013 with Larry's



Chris Larkin demonstrating his cow horn from Norway



Larry Burnhart's steer horn





## Why a Cow Horn?

cow horn. Earl had first encountered the Britten when Robert Shaw conducted it in Cincinnati's May Festival in the early 1970s. "The *Spring Symphony* is a great work," he says. The cow horn is heard prominently in the final movement. A recording of this movement with Britten conducting is available on YouTube.

John's research turned up shofars, alphorns, and cow horns that are either not pitched properly or not available. One suggestion is to play a regular horn with the screw bell removed, but the sound is not the same. Larry was playing with VocalEssence when conductor Philip Brunelle programmed the Britten and directed Larry to find a cow horn. Larry thought that shops selling leather goods would be the place to find one. He looked for a long time before finding a possibility. This instrument's range went down only as far as concert d', but for that performance Larry was able to tape on a piece of rubber stair tread with duct tape to bring the pitch down to concert c'. He kept looking and eventually found another steer horn that was the correct pitch. He has rented this instrument to orchestras across the country, including Los Angeles, San Francisco, Minnesota, and Boston.

Larry's cow horn is about 20 inches long. "You have to fake the grace notes," he says, "sort of how you play on the Shofar. My horn plays the same as on the recording by John Eliot Gardiner." He agrees with Chris about the trill. "There is no way to trill so you just flutter tongue it."

Tom Haunton had a different experience with the trill on Larry's instrument at a performance with the Springfield (MA) Symphony at the Berkshire Choral Festival in 2013. "I was able to do the trill, although the interval was pretty wide," he says. Principal horn Laura Klock searched for six weeks before finding Larry's instrument through the Atlanta Symphony. "It was pitched correctly," says Tom, "and I could play the notes in the part, including the grace notes. The end of the horn had a bit that allowed the player to use a horn mouthpiece."

The sound of the cow horn is not always appreciated, and the sound is primitive, or "a boisterous bovine sound," as described by Richard Pittman, music director of the New England Philharmonic. Larry played his instrument recently at a concert. His girlfriend was in the audience and reported that audience members around her were saying, "Who's making that terrible noise?" Russell Williamson, personnel manager of the Atlanta Symphony, reported, "We performed with the horn player backstage, as it was too loud onstage, but [the player] got a bow, so the instrument was shown off."

However, annotator Paul Spicer notes in his description of the final movement, "Full of humour and high spirits – the entry of the cowhorn always raises a smile – it makes a wonderfully upbeat ending to this earthy work. The children's choir is given a starring role throughout this amazing movement, but nowhere more so than at Britten's inspired coup de théâtre where he brings in the well-known *Sumer is i-cumen* in at the end which crowns the sweeping choral phrases. And all this is in the brightest of keys – C major."

Chris has used his cow horn for three Prom performances of the *Spring Symphony*, the most recent being given under Mark Wigglesworth in the 2011 season. "I was stationed in the organ loft, which meant I didn't have to stick around like a lemon for all the movements leading up to *Summer is i-cumen*' in but could just slip in like a *deus ex machina* at the last moment – all very theatrical!"

\*For those unfamiliar with the British vernacular, a scouse is a citizen of Liverpool, and a scally is a scallawag or scallywag (i.e., a troublemaker) who might be expected to make off with (nick) the merchandise. The ferry across the Mersey River between Birkenhead and Liverpool was made famous by the hit song (also in a film of the same name) *Ferry Cross the Mersey* written by Gerry Marsden and performed by Gerry and the Pacemakers in 1964.

Marilyn Bone Kloss is assistant editor of *The Horn Call*.



Tom Haunton holding a cow horn with (l-r) Bob Hoyle, Laura Klock, and Matt Muehl-Miller at a Springfield (MA) Symphony concert in 2013

[www.hornclass.cz](http://www.hornclass.cz)  
[www.prague-classics.cz](http://www.prague-classics.cz)

# 24<sup>th</sup> HORNCLASS 2015

**Praha**

**Czech Republic**

**August 8<sup>th</sup> - 16<sup>th</sup>**

**Lindsey Stoker** *United Kingdom*

**Ricardo Matosinhos** *Portugal*

**Jindrich Petras** *Czech Republic*

**Zdenek Divoky** *Czech Republic*

**Jiri Havlik** *Czech Republic*

*guests concert*

**Laureate of competition "Brno 2015"**

**HORN MUSIC AGENCY**

**Mezipoli 1092 / 6, CZ-141 00 Praha 4**

***hornclass@email.cz***

# Improvisational Approach to Classical Music

by Candace Thomas

I recently came across an article that had been circulating on Facebook – many of you may have already read it – titled “We’re playing classical music all wrong – composers wanted us to improvise” by Clive Brown.<sup>1</sup> Seeing this and listening to the NPR story that appeared in response to it, “Why Don’t More Classical Musicians Improvise?”<sup>2</sup> I found myself in a hurry to write this article. The timing seems perfect to introduce my Improvisational Approach (IA) to the horn world. This approach applies improvisation to the classical idiom.

## How it began

A dissertation was required for my doctorate in horn performance at the University of Illinois-Urbana Champaign. I originally planned to research one topic, but in the process, another, more pressing topic emerged during horn lessons with Bernhard Scully and jazz lessons with trombonist Jim Pugh. This idea ultimately became “The Improvisational Approach: A New Method For Learning a Classical Piece of Music by Employing Jazz Education Methods” (IA). The IA applies university jazz student methods for learning a new tune, or solo, to learning a classical piece of music, including, but not limited to:

- transcription
- improvisation
- composition of a derivative etude

As I wrote my dissertation and talked to people about it, I encountered many who did not believe they would find it worthwhile because it included the word “jazz.” This word seems to elicit fear or annoyance in the classical realm of music. But IA is, most importantly, not a focus on jazz style. It is a new way for students of the classical genre to approach learning music, by incorporating jazz education methods.

The language remains in the classical idiom, and there is no expectation that any of the steps employ a jazz style. Each time IA is followed, the steps can be modified to fit the particular piece, whether it is from the Classical or Romantic period, or any genre.

## Why this is important

The Improvisational Approach involves reincorporating improvisation into classical practice, and introducing various jazz education devices to individual practice sessions. This approach revitalizes our current, traditional method to learning music. For many, this involves score study and repeated listenings of recordings. IA can be beneficial to any instrumentalist, or anyone who does not already include improvisation into their existing practice.

Jazz education provides multiple useful devices for learning new pieces. Historically, improvisation was an expected component of musical performance, including adding embellishments or performing improvised cadenzas. This skill is not prevalent in the contemporary university setting. IA promotes adding improvisation back into our regular routine – some-

thing that is usually feared or avoided by many students when the topic comes up.

Brown suggests that the popularity classical musicians once held in the 1800s no longer exists, at least partially due to musicians playing strictly what is on the page, and not reading past the written notes to what the composers desired. Reading only what is on the page prevents an emotionally evocative performance, thus losing touch with the audience. The performer should be reading past the notes, and interpreting what the composer wanted to evoke through moments of improvisation. This helps to make the performances more fluid, more personal. It also expresses the hidden messages in the music, whether it was to add vibrato on a certain note, or a pianist separating the notes of the chord. Brown reminds us that the music notation is merely the starting point, where the performance practices were hinted at rather than written out, and that composers expected us to go beyond the music and interpret those messages.<sup>3</sup> IA can help guide the improvisatory elements back into the music, allowing for exciting and emotional performances.

Despite studying side by side in the same school, jazz and classical students encounter quite different educational models. They can learn from each other in the approach to a successful career as students and as professional musicians. From my experience, the two most beneficial aspects that classical horn players can take from jazz education are improvisation and transcription.

Jazz education involves aspects that were once a regular part of a classical musician’s training, one being improvisation. We tend, as classical musicians, to approach music by reading the part through, listening to recordings, and then fine tuning the details given to us on the page. In my experience with this traditional approach, I found that when it came time to perform, I never felt that I had done enough work in preparation for the performance. IA has helped me find a new way to look at music, to learn it from the inside out, find my own way of solving technical issues, and reach the confidence I needed for a successful performance. If you find that you have similar performance issues, or if you are interested in changing your current practice, then the IA may be for you.

The format of this method is simple and makes things like improvisation, transcription, and composition less frightening and less of an undertaking. IA helps guide you to the final goal of learning a piece internally before externally.

## Improvisation

IA includes more steps than can be included in this article, so I will focus on just a few. If you are interested in the full version, you can obtain a copy of my dissertation. IA began when I studied jazz horn and had some issues getting away from the written chord changes. Granted, it is important for a soloist to stay on top of the changes, but I wasn’t expanding much beyond playing the notes of each listed chord. Jim Pugh





instructed me to allow five minutes of free improvisation at the end of each practice session. There were no rules, just to play what came to me in the moment. I did so easily, and would sometimes even catch myself playing music that I heard on the radio.

This improvisation practice was a turning point for me as a student, not just of jazz, but becoming my own teacher. Instead of focusing on what was on the page, I was playing whatever came to me. I was focusing on the sound of my playing, the tone, articulations, everything. I started making subtle adjustments that led me to more awareness in my playing. Ultimately I fixed technical issues with articulations, interpretation, and other fine details of playing. From here, with free improvisation, IA expanded into the final product.

### Transcription

While I continued to work with improvisation, I made an outline of the steps of IA and choosing what piece would be the focus of the entire process, beginning with transcribing multiple recordings of this solo. To test out my methods, I chose the first two movements of J. Michael Haydn's Concertino in D Major for Horn and Orchestra, partly because I was unfamiliar with it, but also because it offered opportunities to incorporate elements of the improvisation practice into its performance.

This piece was composed for the natural horn, and the best moments to embellish would be where the provided music is limited. These are measures where the music has changed key, or is in a minor tonality, vastly limiting the available open notes that a natural horn can play.

The most challenging portion of IA was the transcription of the Concertino. Since it is a Classical period piece, it includes moments throughout that allow the performer to add embellishments. To study these embellishments, I chose three performers' recordings to transcribe: Barry Tuckwell, Dale Clevenger, and Anthony Halstead.

I began with Tuckwell's recording, and found that transcription was not that easy at first; as I made progress through the piece, I got better and faster at it. I was able to copy and paste the measures into a Finale software program file where the music was the same, then transcribe the differing measures. The cadenza transcription was the hardest part of the process, but I found it rewarding to see on paper what the soloists had chosen to compose. According to Quantz in his flute treatise, "The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart."<sup>4</sup> The soloist stretches and shortens time, modifying motives from throughout the movement to demonstrate virtuosic skills.

With the push and pull of time, it was difficult at times to choose exact note values. It is likely that another person would hear different note values, which is one reason why it is worth transcribing cadenzas yourself, rather than reading another person's version. Transcribing these cadenzas was useful in preparation for composing my own cadenzas. While I did not copy their motives, I observed the length, the style, the use of rhythmic devices, how they incorporated their own personality into the music as they modified and embellished motives and morphed them into highly skillful and creative cadenzas. These details informed the performance of my own cadenzas,

which were improvised live in the premier of my edition of the Concertino.

With each new performance of this piece, I look forward to what I will create when it is time to perform my cadenzas. Improvising the cadenzas in each performance challenges my creativity, reminds me to stay present in the moment, strengthens my focus and confidence, and definitely keeps me on my toes.

### Guided Improvisation

Once I finished the first recording transcription, I was able to play the music on my horn and acknowledge where I had some technical issues. I returned to my free improvisation practice, which evolved into something more focused, more goal-oriented. I used improvisation to help bring focus to specific technical issues I came across in the Concertino. I began by adding simple rules to the improvisation. For example, I would choose a key and a style, such as a waltz or ballad, to bring direction to the improvisation. As I was doing research, I encountered this quote by Stephen Nachmanovitch that I felt held true to my improvisation time.

One rule that I have found to be useful is that two rules are more than enough. If we have a rule concerning harmony and another concerning rhythm, if we have a rule concerning mood and another concerning the use of silence, we don't need any more. The unconscious has infinite repertoires of structure already; all it needs is a little external structure on which to crystallize. We can let our imagination flow freely through the territory mapped out by a pair of rules, confident that the piece will pull together as a definite entity and not a peregrination.<sup>5</sup>

Once I began adding the two simple rules to the improvisation time, my progress moved forward swiftly and made the idea of composing etudes manageable. In addition to designing my own ideas, I began using Jeffrey Agrell's book, *Improvisation Games for Classical Musicians: A Collection of Musical Games with Suggestions for Use*.<sup>6</sup> This book provided a broader base of techniques and games to draw from and helped focus my improvisation practice into time that tackled more specific technical issues.

A few techniques I used are repetition, addition/subtraction, and augmentation/diminution, all helping work through the quick moving, repetitious *Allegro non troppo* and bringing smoothness and clarity to the slower *Larghetto*. In addressing technical issues, I found the repetition technique useful; I could take a small motive, slow it down, change it around in different keys, rhythms, or register, all working towards a way to help myself improve on that motive. This guided improvisation practice ultimately led to the creation of etudes based on specific motives or materials from particular movements.

These are just a few of the steps of IA. Even more helpful steps can be uncovered, steps that help to forge new paths of interpretation in our daily practice of scales, etudes, solos, and composition. Many of the techniques, in my experience, helped strengthen my ear training skills, brought more awareness to my playing, and helped me become a more effective and efficient teacher to myself. IA brought immediate attention to aspects of my playing that needed more refinement.



## IA in practice

I have introduced IA to horn players in various situations, such as with the horn studio class at Kennesaw State University. The students were receptive and interested and asked valuable questions regarding the application of IA into their practice. One student then experimented with the improvisation step. He played part of a contemporary solo, I chose a technical difficulty I observed from his playing, and had him improvise around that issue. The difficulty was that he was not attacking the lower note clearly after an octave or more leap from the higher register. After improvising for about a minute, he was able to hear the detail that was hindering his practice, and began to address it. This was just one aspect preventing him from having a successful, fluid, and convincing performance of this piece, and now through improvisation he can work through one technical issue at a time and then apply the work to playing the solo.

If you are thinking of incorporating IA into your practice, realize that it is a flexible method. I recommend applying all of the steps to at least one piece. I understand that it can be a time consuming process, depending on your skill level and chosen piece. After going through it completely, you might choose the parts of IA that served you and the music the best, determining which steps to use depending on the selected solo or solos.

The focus of my original project was a Classical period piece, but IA can easily be applied to a solo from any period, or even orchestral excerpts. If a contemporary or Romantic period piece is chosen, then only one recording would need to be transcribed since music from these periods contain little or no embellishments or cadenzas. It is also an option to transcribe and compare multiple performers' recordings; the focus would be on the differing articulations, tempo, and overall interpretation instead of searching for the varying embellishments. The improvisation practice would therefore be modified to focus more on technical issues than on embellishments and cadenzas. But the majority of the elements remain; the student would still make use of improvisation, transcription, and composition to help work through stylistic or technical struggles.

If you are wondering how to apply this to your current practice, try beginning with free improvisation. Just put the music away, maybe turn off the lights, and start playing. Listen to your sound, let go of the expectations of reading the notes on the page, and just play for five minutes. Then when you are ready to pick up a new piece of music, grab the recordings before you get the score, and start transcribing. Once that is complete, play through your version with the recording and make any necessary edits, then you are ready to compare your version to the score. From here, the rest of the IA steps come easily, evolving the free improvisation into guided improvisation into cadenza composition.

## Conclusion

When I worked through the Improvisation Approach, I enjoyed it so much that I went above and beyond what I had thought I would or even could do. This process showed me not just a new way to learn a piece, but also about looking inward, and having faith in myself, my talent, and skills as a musician to be the best performer and teacher I can be. I had

never thought I could compose anything, or that I would be good at improvisation. IA became a tool that helped guide me away from a negative viewpoint and into a positive view that helped me see that I had the creativity and skills within myself to accomplish these objectives. I believe that IA can help other performers in the same way it has helped me.

IA invites you to breathe new life into standard repertoire, to deepen your musical skills, and to explore jazz education methods. But IA also invites you to look back at history and revive old practices of improvisation. And to help regain the popularity classical musicians once had, as Clive Brown suggested in his article, or at the very least, play the music from your heart instead of the strict markings on the page.

If you are unsure about historical practices, as I had been when I began this project, I recommend doing research. Numerous books on historical performance practices are available. I used *Performance Practices in the Classical Era: As Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*<sup>7</sup> as a source for information on this topic. You can also listen to recordings of music from that period, or speak with historical period specific specialists or performers for guidance.

My experience learning the Concertino has demonstrated the effectiveness of using IA as a pedagogical and performance tool as an alternative to the traditional way of learning unfamiliar classical music. The significance of this research lies in its ability to help musicians develop skills which build their confidence in deeply learning music, evolve their ear for their sound and technique, cultivate their improvisation and composition skills, and learn to strengthen their inner critic.

My experience using the IA has proved to be beneficial in all aspects of my playing and teaching, and I know that this process would benefit music students greatly.

While I have plans to publish a book on the Improvisation Approach, in the meantime the full version of my dissertation is available only through me. If you are interested in reading more, I can send a pdf version of my paper.

*Candace Thomas has recently completed her Doctor of Musical Arts from the University of Illinois Urbana-Champaign under Bernhard Scully. She currently resides in Atlanta, Georgia and is a member of the Beltline Brass Quintet, plays with several local orchestras, and maintains a private studio. Contact: corno.lessons@gmail.com.*

## Notes

<sup>1</sup>Brown, Clive. "We're playing classical music all wrong – composers wanted us to improvise." The Conversation. Web. 18 Feb. 2015. <<http://theconversation.com/were-playing-classical-music-all-wrong-composers-wanted-us-to-improvise-36090>>.

<sup>2</sup>Brian Wise/Naomi Lewin. "Why Don't More Classical Musicians Improvise?" WQXR. Web. 18 Feb. 2015. <[http://www.wqxr.org/#1/story/time-return-improvisation-its-classical-roots/?utm\\_source=sharedUrl&utm\\_medium=metatag&utm\\_campaign=sharedUrl](http://www.wqxr.org/#1/story/time-return-improvisation-its-classical-roots/?utm_source=sharedUrl&utm_medium=metatag&utm_campaign=sharedUrl)>.

<sup>3</sup>ibid i.

<sup>4</sup>Dennis Shrock, *Performance Practices in the Classical Era: As Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*, (Chicago: GIA Publications, 2011) page 394.

<sup>5</sup>Nachmanovitch, *Free Play*, pages 83-84.

<sup>6</sup>Agrell, Jeffrey. *Improvisation Games for Classical Musicians: A Collection of Musical Games with Suggestions for Use*. Chicago: GIA, 2008. Print.

<sup>7</sup>Shrock, Dennis. *op. cit*, Print.





TRADITION  
WITH  
PROGRESS  
[WWW.FINKEHORNS.DE](http://WWW.FINKEHORNS.DE)



STEVEN GROSS & JIŘÍ HAVLÍK  
**THE CZECH-AMERICAN HORN DUO**  
 WITH THE CAMERATA FILARMONICA BOHEMIA



*The Czech-American Horn Duo is dedicated to performing horn repertoire for two from both countries, and premiering new, as well as previously undiscovered horn gems from Bohemia.*

**Joseph Reicha**  
 Concerto for Two Horns  
 in Eb Major, Op. 5

**Antonio Rosetti**  
 Concerto for Two Horns in F Major

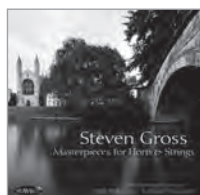
**František Václav Habermann**  
 Concerto for Two Horns in D Major  
 (Hans Pizka Edition, rev. Vodek)

**Antonio Rosetti / Franz Joseph Haydn**  
 Concerto for Two Horns in Eb Major

Jiří Havlík has been a member of the Czech Philharmonic since 1979, and is co-founder and conductor of the Camerata filarmónica Bohemia. He is also a recognized, award-winning composer. Steven Gross is a former member of the Atlanta Symphony, National Symphony, and for 24 years, Principal Horn of the Cincinnati Chamber Orchestra. He directs the Wind, Brass, and Percussion Program at the University of California – Santa Barbara. In addition, Steve is half-Czech by descent. The Duo made its debut performance at the Prague Horn International Music Festival in 2012.



SUMMIT RECORDS WITH STEVEN GROSS, HORN • DALE CLEVINGER, CONDUCTOR



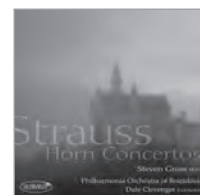
MASTERPIECES FOR HORN & STRINGS  
 [SMT 490]

**Britten** • Serenade for Horn, Tenor and Strings (1943)  
**Larsson** • Concertino for Horn & Strings Op. 45 no. 5  
**Jacob** • Concerto for Horn and Strings



BAROQUE HORN  
 [SMT 511]

**Bach** • Brandenburg Concerto no. 2  
**Quantz** • Concerto in Eb Major  
**Heinichen** • Concerto for Two Horns with Steve Durnin, horn  
**Röllig** • Concerto in Eb Major  
**Neruda** • Concerto in Eb Major



STRAUSS HORN CONCERTOS  
 [SMT 441]

**F. Strauss** • Concerto Op. 8  
**R. Strauss** • Concerto no. 1 Op. 11  
**R. Strauss** • Concerto no. 2 (1942)

AVAILABLE AT FINE RETAIL AND  
 E-MAIL OR DIRECTLY FROM  
 summitrecords.com OR 1-800-543-5156  
 North American distribution by Allegro Media Group





*World's Largest Manufacturer of  
Quality Band Instrument Repair Tools*

## **FERREE'S TOOLS, INC.**

1477 E. Michigan Ave.  
Battle Creek, MI 49014

Ph: 800-253-2261/269-965-0511

Fax: 269-965-7719

E: ferreestools@aol.com

Contact us today for a FREE printed catalog or find  
it online at [www.ferreestools.com](http://www.ferreestools.com)

Do you have a technical question about one of our  
items? Email to [repairtips@aol.com](mailto:repairtips@aol.com)

We carry pads, corks, felts  
and many other supplies  
for your convenience!!

Office Hours: Mon-Fri  
7:30am-3:45pm EST



 Find us on  
**Facebook**

## **BECK BRASS WORKS**

REPAIR • RESTORATION • FABRICATION • SALES

SERVING AMATEURS, PROFESSIONALS  
AND MAKERS WORLD WIDE

### SOME OF OUR SERVICES:

CUT BELL CONVERSION

CUSTOM PARTS FABRICATION

MINOR TO MAJOR REPAIR SERVICES

HORN SALES AND CONSIGNMENT

LEFREQUE PRODUCTS IN STOCK!

214 WORCESTER ST.  
WELLESLEY, MA 02481  
781.235.4008

[WWW.BECKBRASSWORKS.COM](http://WWW.BECKBRASSWORKS.COM)

## *faust music*

### **Music for Horn**

Methods, Etudes, and Horn Ensembles  
by *Marvin C. Howe*

**Horn Music and Etudes**  
by *Randall E. Faust*  
including

*Call and Response* for Solo Horn

*Three English Folk Songs* for Horn and Piano

*Horn Call* for Horn and Electronic Media

*Scherzo, Cadenza and Fanfare, and Rondo* from the Horn Concerto

*Meditation, Celebration, Fantasy, &  
Festive Processional* for Horn and Organ

As recorded by Andrew Pelletier on MSR CD 1168

CELEBRATION: The Horn Music of Randall Faust

**Solos, Horn Ensembles & Chamber Works**  
by *William Presser, Thomas Jöstlein,  
Richard Price and more*

[www.faustmusic.com](http://www.faustmusic.com)

Faust Music P.O. Box 174 Macomb, IL 61455 U.S.A.

## **BALTIMORE BRASS COMPANY**

DAVID T. FEDDERLY



For all your horn needs.....  
....at down to earth prices

Call our horn specialist: Albert Houde

99 Mellor Avenue • Catonsville, MD 21228

Phone: (410) 744-1722

Cell: (410) 258-2542

Fax: (410) 744-0683

Website: <http://members.aol.com/BBCTUBA>

CONN \* HANS HOYER  
NEW \* USED \* TRADE  
Call for other brands



*Dürk* **HÖRNS** ... Discover Your Voice.



For us, the Best  
was simply not  
**GOOD ENOUGH!**

**D3**

*Radek Baborák*  
Signature Series  
Radek Baborák

Each  
individual horn  
is personally  
configured,  
tested, certified,  
and signed -  
**for you.**

[www.duerkhorns.de](http://www.duerkhorns.de)



# The Creative Hornist

Jeffrey Agrell, Series Editor

## Prodigious Producer: William Melton

**Y**ou may not run into him on the street in this country (the US), but regular readers of *The Horn Call* are familiar with the breadth, depth, and quality of the contributions of hornist/scholar William Melton over the years. Bill has lived in and played professionally in the Aachen (Germany) opera house since 1982 (living in an 1845 farm house just across the border in a German-speaking canton of Belgium). He originally hailed from Philadelphia, got his undergrad musical education at UCLA in horn performance; graduate studies in music history were interrupted by a successful audition for the National Opera Orchestra of Mexico, where he was for two years before looking (and finding) work in Europe.

Unlike many musicians who are content to come to work every day in the orchestra, Bill Melton's day has hardly begun. He has been a member of *Die Aachener Hornisten*, a quartet that has toured the world, and which was the inspiration for two books of Melton's quartet arrangements, *The Paxman Horn Quartet Gig Book* (2008), and *Gig Book II* (2013). He has also been a tireless researcher and writer. His book *The Wagner Tuba: A History* was published in 2008 by edition ebenos, and his *Engelbert Humperdinck: A Musical Odyssey Through Wilhelmine Germany* is currently in preparation. The Wagner Tuba history also appeared in the *Horn Call* in eight parts from 2001-04, along with many other articles (my favorite was his article on Franz Strauss that was published in the *Horn Call* in 1999 – great stories!). He has also turned out many musical editions for edition ebenos (see the bibliography at the end of this article) as well as translations, notably Michael Hoeltzel's *Mastery of the French Horn* (Schott, 2006).

We managed to track him down and ask a few questions about his activities before he disappeared in the distance, speeding off to more work on a number of new projects.

**JA:** Tell us something about your education as a hornist at UCLA. How did you decide to go to graduate school in music history?

**WM:** I signed up at UCLA in 1972 with five years of playing under my belt and early lessons from John Barrows's pupil Ron Wise. UCLA's horn instructor was Sinclair Lott, an Alfred Brain protégé who had originally been engaged by Otto Klemperer for the LA Philharmonic nearly forty years before. Lott had performed Britten's *Serenade* with Peter Pears and Benjamin Britten, and played first horn under the great conductors of the century (Bruno Walter for the Columbia Symphony Mahler recordings) as well as in LA's fabled studios (the *West Side Story* film, Frank Sinatra; see *THC*, Feb. 2010, Vol. XL, No. 2).

Then Lott retired midway through my university stay and I stopped taking lessons altogether, though I still played in several youth orchestras, weekly quartet sessions hosted by David Hoover (now professor at California State University Northridge), and a horn ensemble conducted by the LA Horn Club's Wendell Hoss and Leon Donfray. UCLA offered gifted teach-

ers in music history and theory, former pupils of Schoenberg and Stravinsky. I gravitated to them, and afterwards studied research and bibliography techniques at a graduate level.

**JA:** What prompted you to take the Mexico opera job? Why did you leave?

**WM:** In 1980 Bruce Atwell, now professor at the University of Wisconsin at Oshkosh, told me about an audition in LA for a young chamber orchestra in Mexico City funded by a national airline (Rachel Harvey was the fine first hornist). Once there I began guesting at the National Opera, which did wonders for my transposition. We also met a lot of touring symphonic hornists through the generosity of the National Symphony's Gordon Campbell. I remember Jerome Ashby saying that playing in Mexico City was a terrific time in his life and I have to agree. But two years later when my wife Lynn and I were expecting our first child, we did a fast rethink: we needed a system that offered both of us the chance of jobs in the same place (Lynn's a mezzo-soprano). Europe offered the only operatic landscape rich enough to make that feasible.

**JA:** Tell us about getting to Europe after that and winning a job.

**WM:** I arrived in 1982 with three audition invitations in my pocket, and won the second of them, for *Wechselhornist* [utility horn] in the Sinfonie Orchester Aachen (the gifted solo hornist was and is Michael Roberts). Lynn also won an audition for the Aachen Opera chorus. The SOA offered a wide repertory of opera, symphony concerts (the group recorded complete Brahms and Bruckner cycles), and chamber music. Utility horn covered third, second, and fourth, and because operas could run many times a season, you'd inevitably play parts at sight – a challenge when the book in question was as thick as *Rosenkavalier* or had soli like *Fidelio*. The talent you arrived with only got you so far, and acquired routine was a far greater help in building an internal GPS that could cope with sight-reading a performance of Strauss' *Die schweigsame Frau*.

**JA:** Lots of musicians simply play their opera or symphony gig and go home. Where did your inspiration and skills to do musical research come from?

**WM:** I understand why many hornists need hobbies that get them away from the horn. But after I'd had the job for a decade, two things occurred. In the early 1990s I bought a rambling 1840s farmhouse across the border in the German speaking slice of east Belgium. In one room I found a Kaiser Wilhelm II penny dated 1894 wedged into the floorboards and knew I'd found the right place to house the research materials I was putting together. And when our 4th/2nd hornist retired I took his place, becoming a member of the 4th Horn Players' Club. Though there are notable first players that do research, Peter Damm and Hans Pizka included, low hornists are particularly



known for it (Kurt Janetzky, Chris Larkin, and Norman Schweikert are at the top of the list).

**JA:** How do you choose your topics?

**WM:** When I began researching, there was a lot of necessary scholarly activity around the hand horn era, but little about the late Romantic musical world, which contained a veritable rainforest of music. At its center was Wilhelmine Germany, and I lived in the right spot to investigate it. As for choosing topics, the gaps in our knowledge tend to shout for attention: Wagnerian propaganda had influenced every tale I'd read about Franz Strauss, and a lack of answers for basic journalistic questions plagued articles about the Wagner tuba.

**JA:** Where do you go to discover new old music and stories?

**WM:** Beyond the obvious libraries (Berlin, London, St. Petersburg), I've found worthwhile things in varied places: a town archive in Franconia, an antiquarian bookshop in Hamburg, on ebay.de, or in the cellar of a family home near Düsseldorf.

**JA:** What would you say was the most interesting or perhaps surprising bit of information turned up in your research?

**WM:** I don't begin any story knowing how it will proceed, so most of them take turns that surprise me. But one is special because of the timing. While looking into the Wagner tuba, despite two years of digging I doubted if I'd ever know the name of their first maker, and *THC* series had advanced to that point in the story. Then, in a copy of Hans Richter's unpublished diary that was stashed in Bayreuth, I found an entry where Richter describes a visit to Munich craftsman Georg Ottensteiner and ordering the first set of Wagner tubas. Serendipity does happen.

**JA:** How far do you travel for your research? How do you know where to look?

**WM:** Since late Romantic Germany is the turf I've staked out, anywhere in the country (or within its late 19th century borders from Alsace to Latvia) might be a potential destination. The Rhineland is next door, Bavaria has been a repeated destination, and Berlin offers the granddaddy of German music collections in the Staatsbibliothek. My next trip will take me to Meiningen, in former East Germany, where a forgotten composer left manuscripts that include solo works for horn. But my favorite research is a talk with composers' grandchildren, like Eva Humperdinck in Koblenz or Christian Strauss in Garmisch, over a meal of regional specialties.

Where to look? When you've read the secondary (published) material on a composer, including magazine articles from his time, his living and working centers will be clear. Then you have logical addresses like town, church, and publisher archives to start your mail campaign. If no official archive exists, you have to begin searching for family connections (and hope that someone has kept old scores in a dry place).

**JA:** What have you been up to lately?

**WM:** *The Paxman Horn Quartet Gig Book II* is out after proof-reading sessions with hornists that included IHS members Bruce Richards and Nigel Munisamy of Liège. Even newer is

*The Romantic Album for Horn and Piano* published by edition ebenos under the friendly auspices of Gebr. Alexander. This contains 16 pieces by 16 forgotten composers whose dual-language biographies were a chore to research, but the result may be a worthwhile addition to the recital repertory.

**JA:** What's next on the horizon?

**WM:** Claude Maury invited me to write something for *La Revue du Corniste*, the magazine of the *Association Française du Cor*. After looking at what might interest a French readership, I decided on a bio-bibliography of Henri Kling, the most published hornist-composer-writer in history.

**JA:** If someone else has had the urge to research a topic but had no experience, what advice would you give them?

**WM:** Do it. Old scores and diaries are crumbling or being tossed into paper recycling all the time. A few things to think about:

If you put work into learning the language behind the music you want to investigate, this will give you insights that you can't get any other way. It will also send you in different directions than the small body of sources already translated into English will.

Cast your net wide, but don't let rigid ideas form until you've finished your research. After you've absorbed the material, viable ways to frame it as an article will come to you. Think small. If you concentrate on specifics you can make a real contribution to the body of horn playing knowledge.

Be thorough. Keep researching until the flow of sources dries up, then treat what you've collected as mosaic pieces to be ordered logically. Footnote sources carefully; footnotes are a compliment to your reader, a guarantee that your work will stand detailed scrutiny.

Ask for help. If you come across a scholar who specializes in your subject, write with specific questions after you've done your research.

Finally, be bold. Remember the fellow in the old gag who tells the policeman that he's searching for his keys under a streetlight ("because there's more light over here") even though it isn't where he lost them? Don't be afraid to venture out into the dark when you're looking for horn history. That's exactly where you'll find it.

## William Melton Bibliography

### Books

*The Wagner Tuba: A History* (Aachen: edition ebenos, 2008)  
*Engelbert Humperdinck: A Musical Odyssey through Wilhelmine Germany* (London: Toccata Press, in preparation)

### Articles

"A Forgotten Master Composer for Horn: R. I. Beck," *The Horn Player*, Journal of the British Horn Society, in 2 Parts:  
 Part 1 (Vol. IX, No. 2, Autumn 2012: 38-39)  
 Part II (Vol. IX, No. 3, Winter 2012/13: 35-39)  
 Republished in *The Horn Call*, Journal of the International Horn Society (Vol. XLIV, No. 1, October 2013: 35-40)





"Ein Meister des Orchestrierens / The Self-Taught Master Orchestrator," Friedrich Klose: *Ilsebill*, Program notes to cpo CD DDD 777 057-2 (2009): 6-8, 15-17

"Felix Draeseke and the Wagner Tuba," Website of the Internationale Draeseke Gesellschaft (2006) ([draeseke.org/essays/wmtuba.htm](http://draeseke.org/essays/wmtuba.htm))

"Franz Strauss: A Hero's Life," *The Horn Call*, Journal of the International Horn Society (Vol. XXIX, No. 2, February 1999: 21-26, 103-111). Winner of the 1st Annual Harold Meek Memorial Award of the International Horn Society, 1999

Republished in *The Horn Player*, Journal of the British Horn Society, in 2 Parts: Part 1 (Vol. X, No. 1, Summer 2013: 31-37) & Part II (Vol. X, No. 2, Autumn 2013: 30-36)

"Greetings from Heaven, or Demonic Noise? The History of the Wagner Tuba," *The Horn Call*, in 8 parts:

Part 1: "The Vision" (Vol. XXXI, No. 4, August 2001: 49-58). Winner of the 3rd Annual Harold Meek Memorial Award of the International Horn Society, 2001

Part 2: "The Apprentice" (Vol. XXXII, No. 1, November 2001: 37-43)

Part 3: "Trials and Transpositions" (Vol. XXXII, No. 2, February 2002: 55-62)

Part 4: "Fruition" (Vol. XXXII, No. 3, May 2002: 43-53)

Part 5: "The Disciple" (Vol. XXXIII, No. 2, February 2003: 55-67)

Part 6: "Wagner's Heirs" (Vol. XXXIII, No. 3, May 2003: 49-62)

Part 7: "Modern Voices" (Vol. XXXIV, No. 2, February 2004: 43-50)

Part 8: "Revival" (Vol. XXXIV, No. 3, May 2004: 43-52)

"Lott's Angeles. The Life and Times of Sinclair Rogers Lott," *The Horn Call*, in 3 parts:

Part 1: 1912-1949 (Vol. XL, No. 2, February 2010): 49-61)

Part 2: The 1950s (Vol. XLI, No.1, October 2010: 58-65)

Part 3: 1960-1995 (Vol. XLI, No. 2, February 2011: 58-67)

"Tradition der Natürlichkeit. Zu Biographie, Lyrikvertonung und Kammermusik des spätrömantischen Klassizisten Robert Kahn by Steffen Fahl. A Review," The Jewish Music Institute International Centre for Suppressed Music Online Journal (November 2005) ([jmi.org.uk/suppressedmusic/newsletter/reviews/book\\_fahl.html](http://jmi.org.uk/suppressedmusic/newsletter/reviews/book_fahl.html))

"Vom Wohnzimmer zur Weltbühne," *Programmheft Hänsel und Gretel* (Stadttheater Aachen, 2001): 35-46

"Wagner Tuba," *The Cambridge Wagner Encyclopedia*, ed. Nicholas Vazsonyi (Cambridge: Cambridge University Press, 2013): 682

## Musical Editions

Beck, Reinhold: *Quartett für Waldhörner*, Op. 1 (1909). Score and Parts (Aachen: edition ebenos, 2007)

Dietrich, Albert: *Konzertstück für Horn und Orchester* (Aachen: edition ebenos, 2005)

*Horn & Organ Album*: Original Late 19th Century Works by Carl Kossmaly, Rudolf Bibl, Eduard Tod, Marco Enrico Bossi and Richard Kowal (Aachen: edition ebenos, 2010)

Kling, Henri: *Küchen-Konzert* für Klavier und Küchengeräte (Aachen: edition ebenos, 2007)

Kunsemüller, Ernst: *Drei Gesänge* für Singstimme, Horn und Pianoforte (1914) (Aachen: edition ebenos, 2005)

Martin, Ernst: *Concert für Waldhorn in F* with Piano Accompaniment (1887) (Aachen: edition ebenos, 2010)

*The Paxman Horn Quartet Gig Book* (Aachen: edition ebenos, 2008)

*The Paxman Horn Quartet Gig Book II* (Aachen: edition ebenos, 2013)

*The Romantic Album for Horn and Piano*: 16 Original Works Composed 1858-1905 (Aachen: edition ebenos, 2014)

*Trio Album for Horn, Flute and Piano*: Music by Henri Kling, Rudolf Tillmetz and Wilhelm Popp (Aachen: edition ebenos, 2006)

## Larger Translations

### Books

Hoeltzel, Michael: *Mastery of the French Horn* (Mainz: Schott, 2006)

### Articles

Bruckner, Anton: *Complete Symphonies*, CD Program Notes (Coviello Classics)

*Complete Catalog*, Gebr. Alexander ([gebr-alexander.com/fileadmin/pdf/Alexander\\_Gesamtkatalog\\_07\\_e.pdf](http://gebr-alexander.com/fileadmin/pdf/Alexander_Gesamtkatalog_07_e.pdf))

Schumann, Robert: *Complete Piano Works*, CD Program Notes (Thorophon)

Jeffrey Agrell is horn professor at the University of Iowa. Contact: [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu)

**WWW.MAMCOUS.COM**

**QUALITY PRODUCTS FOR  
WOODWIND & BRASS INSTRUMENTS**

**MAMCO**

**Musical Accessory Manufacturing Company**

*Serving professionals and students since 1987*

- SAX DIAPER® - ULTIMATE PULL-THROUGH SWAB
- PAD LIFE® - LEATHER PAD CLEANER AND REJUVENATOR
- KEY HOLDER® - MAINTAINS KEY/PAD ADJUSTMENT
- SPACEFILLER QUALITY LUBRICANTS™
- ULTIMATE I - 'NORMAL' PISTON & ROTOR VALVES  
TROMBONE HAND SLIDES
- ULTIMATE II - 'TIGHT' PISTON & ROTOR VALVES
- TS - TUNING SLIDES AND MECHANISMS

**Mozart Horn Music  
Premiering May 2015,  
the latest recording  
from Javier Bonet,  
with Hermann Baumann**

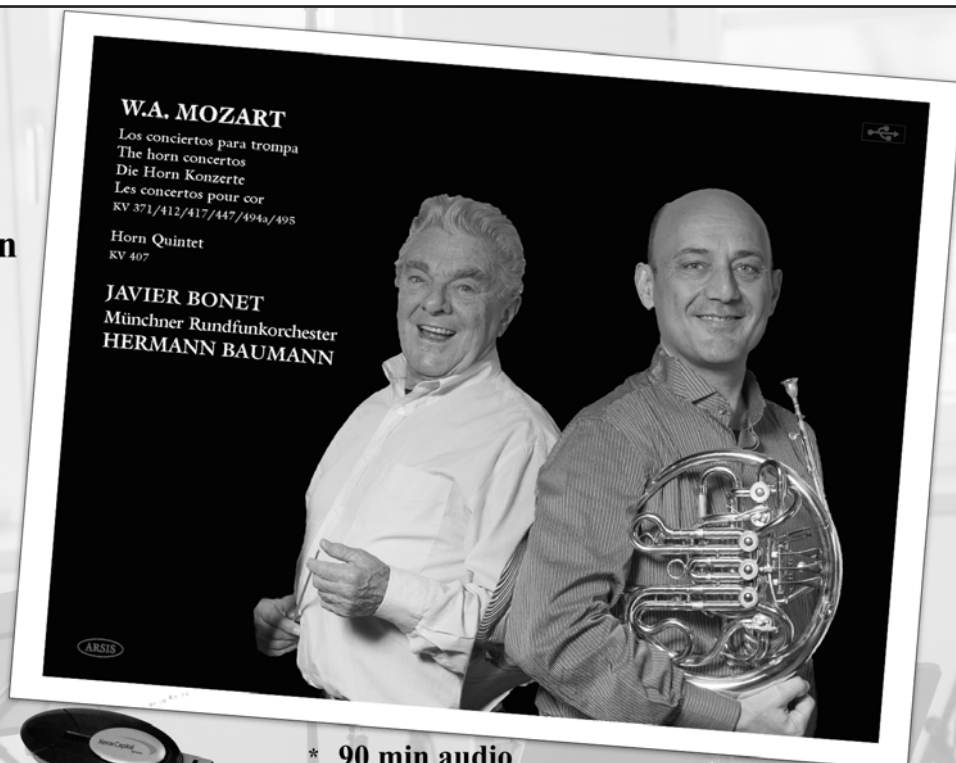
conducting the  
Munich Radio Orchestra

**Pre-Order your copy today at  
[mozart@javierbonet.com](mailto:mozart@javierbonet.com)**

Check out our DEMO  
<http://xurl.es/bonetbaumann>



*The first fifty orders who  
pre-order before Aug 1, 2015,  
will receive an autographed copy from  
both artists sent directly to their home.*



- \* 90 min audio
- \* With Bonus Videos from recording sessions and Interviews with Hermann Baumann, Engelbert Schmid and many more...

**WWW.SERAPHINOFF.COM**

# SERAPHINOFF HISTORICAL HORNS



***Providing the finest reproductions of baroque and classical natural horns to individuals, universities, and ensembles.***

- ◆ Accurately copied from best playing originals in museums and private collections
- ◆ Individually handmade using traditional 18th and 19th century methods
- ◆ Pitch levels include modern (A440), classical (A430), and baroque (A415)
- ◆ Crook packages for any purpose or any budget

Seraphinoff horns can be heard on recordings and in concerts with: *Philharmonia Baroque Orchestra, San Francisco* ◆ *Portland Baroque Orchestra, Oregon* ◆ *Smithsonian Chamber Players, Wash. DC* ◆ *Washington Bach Consort, Wash. DC* ◆ *Drottningholm Theater Orchestra, Stockholm* ◆ *Tempesta di Mare, Philadelphia* ◆ *Opera Lafayette, Wash. DC* ◆ *Lyra Baroque, Minneapolis* ◆ *Minnesota Orchestra* ◆ *Indianapolis Baroque Orchestra* ◆ *Bloomington Early Music Festival Orch.* ◆ *Atlanta Baroque Orchestra* ◆ *Tafelmusik Baroque Orchestra, Toronto* ◆ *Mercury Baroque, Houston* ◆ *Australian Brandenburg Orchestra, Sidney* ◆ *Grande Bande of New York* ◆ *Circa 1800 Woodwind Quintet, Baltimore* ◆ *American Bach Soloists, San Francisco* ◆ *Santa Fe Pro Musica* ◆ *Handel & Haydn Society, Boston* ◆ *Pacific Classical Winds, Los Angeles* ◆ *Boston Baroque* ◆ *Universal Piston Horn Quartet* ◆ *Apollo's Fire, Cleveland* ◆ *American Classical Orchestra, Connecticut* ◆ *Connecticut Early Music Festival* ◆ *Philadelphia Classical Orchestra* ◆ *Indiana University Baroque/Classical Orchestra* ◆ *Magnolia Festival Orchestra, North Carolina* ◆ *Oberlin Baroque Performance Institute, Oberlin College* ◆ *Boston Early Music Festival Orchestra* ◆ *Cornucopia, Horn and String Quartet* ◆ *Musikhochschule, Trossingen Germany* ◆ *And many more worldwide...*

Richard Seraphinoff, Historical Instrument Maker  
2265 Birdie Galyan Road Bloomington, IN 47408 USA



# Chuck Ward

**Specializing in Horn Restoration  
& Custom Modification**

**When music is your life's work, you need to concentrate on the music, not the horn, in order to achieve your highest level of performance.**

**Make your horn a WORLD CLASS instrument again by restoring it to "like new" condition.**

## **Guaranteed Turnaround Time To Fit Your Schedule!!!**

- One (1) day for chemical clean
- One (1) day for screw bell conversion
- Two (2) days for valve rebuild
- Custom modifications, overhauls  
& other work on any horn

**TIP**

If your horn has a weak high and low range, weak endurance and articulation, but great slurs, you probably need a valve rebuild.....NOT a new lead pipe!

*"With over 20 years experience as an instrument designer for world class musicians and many more as a professional horn player, I understand what music means to you. I have dedicated over 35 years of my life to brass instrument restoration; I KNOW what your horn needs to fulfill its potential and yours!"*

- Chuck Ward

**Need Help? CALL**  
**440.286.5612 / 440.223.8990**  
**or email cwardbrass@aol.com**

Chuck Ward is the former Manager of Engineering, Design Engineering & Quality Control for C.G. Conn, King Musical Instruments and the Benge Trumpet Company.

**[www.chuckwardbrass.com](http://www.chuckwardbrass.com)**



# Technique Tips

Jeffrey Agrell, Series Editor

## Card Tricks: Using Flashcards for Technique Study

Using flashcards to test memory is not new. I remember that I learned my multiplication tables using them several geological eons ago. They were also useful in French class. But today there is more understanding of why they work and more vocabulary to describe it.

Newer is the idea of using flashcards for the study of horn technique. We'll show you how flashcards are a quick and easy way to spice up and beef up daily practice.

### How It Works

Flashcards are effective because they involve *active recall* and *spaced repetition*. The opposite of this is *passive study* and *massed practice*. Passive study is a time-honored – if not very effective – way of study where you read or listen to or watch something without any testing of whether you know the answer. Example: rereading a book chapter or your notes. The way to apply this was another time-honored and not-nearly-as-effective-as-we-thought-it-was method of doing a whole lot of it at a time. Hey, I just reread all the chapters and went over my notes for four hours! Great study session!

Or at least it felt like it. It turns out that a much better way is testing yourself – active recall of content. Which is what flashcards do. The process of trying to remember strengthens your memory and is much more effective than just looking over the material.

The idea of spacing out these mini-tests (as opposed to doing big chunks of study – massed practice) is not new. There have been proposals on how to do this for more than a century. One of the most popular of these is the **Leitner System** of flashcards.

Sebastian Leitner was a German science journalist who in 1972 popularized a system that involved moving flashcards to different boxes depending on whether the information on the cards was recalled or not. There are now computer versions of this system that refine the process further by determining the best time to ask you the questions again. With increasing recall success, the intervals get bigger and bigger – minutes, hours, days, weeks.

### Horn Technique Flashcards

Let's apply the Leitner System to learning horn technique. Take twelve 3X5" note cards and write one note of the chromatic scale on each (C, C<sup>#</sup>, D, etc.). This is your Deck. Shuffle well. You're ready to go.

• Decide what you are going to practice. Let's choose the **one octave major scale** as our first challenge. Start a metronome at a moderate tempo. Let's define this as being the speed at which you can play C major absolutely perfectly 101% of the time.

• Flip over card #1 and put it on (say) the music stand in front of you. Our random card is A<sup>b</sup>. Taking care to play exactly with the metronome, play (tongued) the A<sup>b</sup> major scale. For now, choose the most comfortable register for this and every scale.

• Be very tough: did you get it? Every note? Clean attack? Right in time?

• If you did it just right, leave the card; the next card will go on top of it. Flip over the next card: F<sup>#</sup>.

• F<sup>#</sup> is a less familiar scale to most people. If you either missed anything (or hesitated anywhere, or didn't get a good attack, etc.), stay on F<sup>#</sup> for a bit, repeating it slower, as many times as it takes to get through it without error. Then move this card to the right side of your music stand to start a new stack of the less-than-perfectly-familiar-keys.

• Go through the rest of the cards this way. Keep your standards high.

• Repeat the process with all the cards that ended up in the right side stack. On this second pass move the scales that you play perfectly to the main stack; i.e., those you were successful in the first pass.

• If you miss anything in any card (key) in this second pass, repeat it a minimum of three times in a row (perfectly). More is better. Most keys are not difficult, just less familiar. *Your repetitions here are making the keys that need it more familiar.* Missed cards go into the right stack again.

• The right side stack should have fewer cards in it with each pass through the deck, but there is no right or wrong number of passes. You just keep repeating the process until all cards are in the main ("perfect") stack.

The following day, repeat this whole game and see if you can get all the cards for Major Scales on the first try. If you can't, don't worry. Just repeat the process until there are no cards in the right side stack. It will go *much* faster this time! Repeat this daily.

### Spaced Repetition

Once you can nail every scale on the first try, repeat the process, but this time with a tempo that is a bit faster. Repeat until you can do all keys at this new tempo.

You certainly may repeat this (increasing tempo) one or several times. At some point you can declare yourself satisfied with the speed you have achieved. Then it's time to do this: **space out the repetition.** Run the scales as before, but now only once a week. If you can nail the scale doing it only once a week, increase the interval to once every two weeks. Over time as you increase these skills and acquire new ones, you may increase this interval of time at which you test this scale (or any





## Card Tricks

scale worked up to this level). This scale is now beginning to reach the level of **fluency** or **automaticity**.

**Caveat:** even (or especially) when a scale reaches this level, it's a good idea to keep adding challenges to push yourself, keep your brain awake, and acquire greater flexibility (i.e., the ability to play the scale in a variety of contexts – not just the old straight up and straight down way). Elements to change to do this include, articulation, meter, dynamics, register (range), note rhythms, and number of notes (octaves aren't the only length you should play a scale in).

### What's Next

OK. Got your one-octave majors scales down? The fun continues and deepens. *Repeat everything with other scale types.* Take your time and do it right. There are many scale types, including all the various minor scales, Church modes, pentatonic scales, and more.

In parallel with this scale/card work, also be working on the same thing with **arpeggios**. There are, of course, many kinds of arpeggios: major, minor, 7th, 9th, diminished, augmented, dominant 7th, and so on. You can also choose to do them in different lengths, from a three-note triad to extended chords of the 7th and 9th.

It's a good idea to do flashcards every day. After not-very-long, you may find yourself with an interesting and varied schedule of different material. Example:

- Every two weeks: one octave major scales and major arpeggios
- Every week: One octave chromatic scales, minor arpeggios, and major and minor Power Scales (first five scale degrees)
- Every other day: natural minor scales to the ninth and major triads; alternating with harmonic minor scales to the 9th and minor triads
- Every day (new material): major and minor 9th arpeggios, minor pentatonic scale
- Start with one scale type. Flashcard it. Space it out. Add arpeggio and new scale type. Rinse, repeat. Enjoy!

Jeffrey Agrell is horn professor at the University of Iowa. Web site: [www.uiowa.edu/~somhorn](http://www.uiowa.edu/~somhorn). Blogs: [horninsights.com](http://horninsights.com); [improvinights.com](http://improvinights.com). He is the author of *Improvisation Games for Classical Musicians (GIA)* and a forthcoming book on horn technique. Contact: [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu)



*new from*

# BIRDALONE

## *Georg Philipp Telemann*

(1681-1767)

### CONCERTOS WITH STRING ORCHESTRA

One concerto in D for horn and orchestra  
 Five concertos for two horns and orchestra  
 (two in F, two in D, and one in E flat)  
 One concerto for three horns, violin, and orchestra, in E flat  
 All available for horn(s) and piano (starting at \$15)  
 or in full score with parts (including horn) (starting at \$25)

### WIND QUINTETS

Nine quintets in three volumes for two horns,  
 two oboes, and bassoon  
 All available in full score with parts (starting at \$30)

Mobile: 1-619-889-0293  
 Fax: 1-619-281-0676

Mail: 2212 32nd Street  
 San Diego, CA 92104 USA

email: [info@birdalone.com](mailto:info@birdalone.com)    Web: [www.birdalone.com](http://www.birdalone.com)

Convenient online ordering available. Credit cards accepted, registered, secure site.



# IHS Awards and Performance Contests

by Nancy Joy and Heidi Vogel

**T**he information below pertains to all IHS Award and Contest Programs. Please read this information before completing any application material.

Applications for all IHS awards and contests are available at [hornsociety.org](http://hornsociety.org) (click Programs, Awards & Competitions) or by contacting the IHS Executive Secretary ([exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org)).

The preferred language for applications is English; however, applicants whose native language is not English may submit applications in their native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and awards must be in MP3 Audio.

Previous first prize winners are ineligible to participate in the same award or contest. All awards must be used in the year they are awarded. Awards including IHS memberships will include a membership extension for current members.

The International Horn Society reserves the right to cancel competitions or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

## Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloists of the future. All finalists are expected to pay for travel to the Symposium and register as a participant.

### • Awards:

First Prize: \$1000 and a three-year IHS membership.

Second Prize: \$750 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

• **Age Requirements:** Hornists under 25 years of age on August 02, 2015 may apply.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above) and must include a recording containing performances of the following required works.

• **Three Repertoire Requirements for the Recorded Performances:**

1. First Movement (with piano or orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417
- W. A. Mozart Concerto No. 4, K. 495
- Richard Strauss Concerto No. 1

2. An unaccompanied work from the 20th or 21st century.

3. One of the following works (with piano):

- Eugène Bozza *En Forêt*, op. 41
- Paul Dukas *Villanelle*
- Robert Schumann *Adagio and Allegro*, op. 70

• **Judging:** Applications will be judged on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Secretary before being submitted to the judges to

ensure anonymity. The judges will select up to five finalists to compete at the forthcoming IHS International Symposium.

Finalists will perform the same concerto and work with horn and piano that was submitted to the judges. A rehearsal with a staff accompanist will be arranged for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performance.

• **Deadlines:** Completed applications include both an application form and a recording of the three required selections, and must be received by the IHS Executive Secretary no later than May 1, 2015. Applicants will receive notification of the awards by June 1, 2015.

## Frizelle Orchestral Audition Contests

The Dorothy Frizelle Memorial Fund (biography appears on the IHS website) was established in her memory to support the study of orchestral horn playing at IHS workshops.

• **Award:** One winner may be selected in each category (High and Low). Winners will receive an orchestral coaching session from an Advisory Council orchestral artist at the Symposium and a one-year IHS membership.

• **Age Requirements:** Full-time students under 25 years of age on August 2, 2015 may apply.

• **Application Requirements:** Applicants can sign up online. If space is still available, applicants can sign up at the pre-competition master class. Applicants will be required to show proof that they are full-time students, registered for the symposium. Applications will be accepted in the order they are received.

A required pre-competition master class that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum will be held during the first few days of the symposium. After the master class, rosters for the high and low horn auditions will be established. Anyone not attending the full master class will not be eligible to compete.

### • Repertoire Requirements:

• **High Horn:** (1st horn parts unless otherwise specified)

1. Beethoven Symphony No. 7, 1st mvt., mm. 89-101
2. Brahms Symphony No. 2, 2nd mvt., mm. 17-31
3. Ravel *Pavane pour une enfante défunte*, opening solo
4. Strauss, R. *Ein Heldenleben*, mm. 1-17
5. Strauss, R. *Till Eulenspiegel*, 1st horn, mm. 6-20; and 3rd horn, 19 m. after No. 28 – 1 m. before No. 30
6. Tchaikovsky Symphony No. 5, 2nd mvt. Solo

### • Low Horn:

1. Beethoven Symphony No. 3, 2nd horn, 3rd mvt. Trio
2. Beethoven Symphony No. 9, 4th horn, 3rd mvt., mm. 82-99
3. Shostakovich Symphony No. 5, 1st horn, 1st mvt, No. 17-21
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8 (all)
5. Strauss, R. *Ein Heldenleben*, 2nd hn, 4 m. after 3 to 1 m. after 5
6. Wagner, R. *Prelude to Das Rheingold*, 8th horn, mm. 17 - downbeat of 59.





• **Judging:** All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program.

## Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed to encourage and support worthy horn students as they pursue education and performance opportunities by attending and participating in horn master classes or workshops throughout the world.

• **Award:** One award of up to \$1000 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

• **Age Requirements:** Applicants must be age 18-24 on January 1, 2015.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Tuckwell Award application form, including two brief essays.
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.

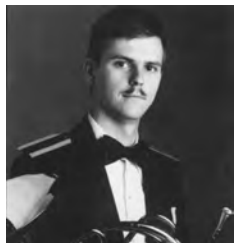
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **Judging:** Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than March 15, 2015. Applicants will receive notification of the awards by April 15, 2015.

Note that this award is payable directly to the symposium, master class artist, or to the winner upon submission of receipts for expenses.

## Jon Hawkins Memorial Award



Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this award as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.

*Jon Hawkins, 1965-1991*

The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

• **Award:** One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2015 IHS Symposium. In addition the award winner will:

- receive a private lesson from an Advisory Council member;
- give a solo performance at the Symposium;
- receive a copy of Werner Pelinka's Concerto for Jon;
- receive a one-year IHS membership.

• **Age Requirements:** Hornists under 24 years of age on August 2, 2015 may apply.

• **Application Requirements:** Applications must be submitted online(see above). A complete application must include:

1. A completed Hawkins Memorial Award Form, including three short essays.
2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

3. One letter of recommendation, submitted directly to the Executive Secretary by the recommending party.

• **Judging:** The winner will be selected on the basis of performance ability, a demonstrated need for financial aid to attend the upcoming workshop, and personal motivation.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 1, 2015. Applicants will receive notification of the awards by June 1, 2015.

## Paul Mansur Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist or teacher.

• **Award:** Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

• **Age Requirements:** One award for full-time students 18 years or younger on August 2, 2015. One award for full-time student 19-26 years on August 2, 2015.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Mansur Award Application Form, including an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

• **Judging:** Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 1, 2015. Applicants will receive notification of the awards by June 1, 2015. This award does not include any financial assistance to attend the symposium.

# Fathoming a Soundworld: The Horn and Electronics

by Matthew James

I still vividly remember my initial exposure to “new music,” or at least that’s what I thought it was. Since then I have been wandering ever deeper down that rabbit hole, and I feel it has been a journey worth the time and effort.

When I first fell into the electronic music scene, the music came through loud speakers, signal processing, and complex sound worlds that put a performer into what seemed, at the time, to be impossible acoustic situations – impossible in their vividness and depth. It was music in a way I had no idea music could exist. The interaction of this technology and the performer with the audience left me questioning everything I thought I knew about sound, its impact on the listener, and the capacities of the horn.

The ensemble Electra performed a concert at the University of Calgary’s “The Happening” new music festival during my undergraduate years. Their performance featured an array of works with electronics, without electronics, and finally a work with video. The concert was unlike anything I had experienced previously and made me reevaluate what I was doing with my horn and its presentation.

I have never dismissed, overlooked, or devalued the music that I knew before this experience, as I truly love and appreciate it as much as electronic music. However, something drew me to this newer aesthetic of sound. From that point on, much of the music I have put on recitals has been from the developing body of modern electronic works and commissions. This pursuit has led to many challenges, some of which are not totally alien to works of the standard repertoire, while others are unique to the modern electronic genre.

## Music Resources

The first obstacle that a performer faces when performing electronic works is where to find the music. Since the works fall outside the standard body of music, far fewer resources are available with useful and current information. Often we are limited to exposure at concerts and works performed or suggested by our colleagues and teachers. Although this is not necessarily bad, attempting to explore this music can be a daunting task which can lead to a sense of elitism because of the inaccessibility of the music. As someone who has spent time and energy in this community, the assumption of elitism could not be further from the truth.

I remember being required during my undergraduate studies to spend at least one day a week listening to new works with scores, and listening intently, not just passively. I used the library at the University of Calgary, which is also home to the Prairie Region of the Canadian Music Centre (CMC). After a few weeks, I started spending two days or more a week at the library, scores in hand. Why? Once I wandered into the CMC and sat down with those new music scores and CMC’s enormous live recording collection (now available online), that reaction to the initial experience at the Electra concert returned.

This time spent studying felt natural, as if my curiosity had placed me there with a score from R. Murray Schaffer in one hand and Mozart in the other.

Many hornists do not have the good fortune I had. The CMC is a unique resource and it has made a tremendous effort towards accessibility and dissemination of the collection. However, this is only a single resource, from one country. The serious lack of accessibility of electronic music needs to be addressed.

## Technology Resources

The technology required to perform these works, both hardware and software, is a large part of the process. It is crucial for a performer to own his own hardware “rig,” including:

- a computer with enough processing power to handle heavier system demands
- an audio interface
- a mixer that is available and capable both for rehearsal and live performance

For performances, a good choice is to hire someone with experience to assist as this will reduce stress. An experienced sound technician also contributes to a higher quality product by providing more equipment (microphones, mixers, etc.) for a greater number of amplified sound options, plus a person in the hall to monitor levels.

For software, consider:

- a sequencer
- a digital audio workstation (for example, Ableton Live)
- MAX/msp, called for by many works

A digital audio workstation will handle most of the heavy work. MAX/msp is available as a free download as a “runtime version” but is a worthwhile purchase for creating program patches.

It is possible to work around not having a full rig for rehearsals. I didn’t start investing in my own gear until a few years into performing this music. My usual setup for rehearsals included:

- a digital timer
- a method for audio playback
- headphones

This is adequate for many works. A reduced rig, however, can limit your artistic ability to reproduce the sound world you envision. Creating your own sound world (even in headphones) is a big part of interpreting a work.

Ancillary equipment required by some of this music includes:

- delay pedals
- effects pedals
- various analog devices





Someone who is well versed in MAX/msp can build digital versions of these devices. They can be run in live performance with a MIDI setup, such as a laptop running MAX and a three-button MIDI pedal to trigger and scroll through patches.

Electronic music, for solo instrument and any collection of electronics (patches, tape, etc), is chamber music. The time spent in rehearsal is important in order to produce a high quality chamber music partner. When dealing with live performance, I reiterate the value of hiring someone to work with you – this is the most reliable and consistent solution for a high quality performance.

## Notation

After acquiring music and equipment, the next obstacle is often confusion regarding notation. Composers usually include performance notes with the score, which helps explain what is intended. Over time, certain conventions of notation have become standardized, though always with exceptions. Rather than discuss standardized notation, I will go over some strategies I use to address more obscure notational problems.

Graphic notation has earned some notoriety in new music. It emerged in the 1950s and includes visual shapes, graphics, and patterns alone or in conjunction with conventional notation. This notation typically presents a challenge as the initial visual impact of the score raises more questions than answers. Electronic music uses much graphic notation, especially in works from the mid to late 20th century. The notation may vary from work to work. More often than not, the graphic representation is an approximation of the electronics, and the horn part appears in a more standardized format. Treat the score the same way you would a wind quintet: listen to the electronics with the score until the graphics take on meaning. Remember that electronic music is chamber music even though you are playing “solo.”

Timing is another challenge with electronic music. Often rather than tempo markings, a time scale or “timer” is given to play with; at other times, cues such as a word like “bird” or “banjo” are indicated. Other scores show a graphic realization of the electronic part paired with a time scale.

A work that is a series of events or patches run through a program like MAX/msp is usually not notated but shown and heard in a series of cues, or triggers, that relate to the activation or advancement of the signal processing program or analog device. The performance notes contain this information, or should.

When dealing with works that fall outside conventional rhythmic notation, it is important to find a method that is reliable and easy to understand to help follow the score. I find that a time scale alone does not allow me to track the electronic part as well as I would like. My remedy is to find moments of synchronicity between the horn and tape or obvious landmarks for me to follow while studying the electronics. You can never over-mark your part in these situations – one of the great challenges is simply keeping track of one’s part while performing. This challenge goes up as demands of complexity and extended techniques increase.

Sometimes notation is uniquely original and, at first glance, may make little sense. Strategies in this case include:

1. refer to performance notes

2. determine if the composer has used this notation in another work

3. spend time looking at the part and marking it

If the composer has used the notation elsewhere, find the score/notes for that work and reach out to those who have performed it, even if they don’t play horn. Don’t be afraid to contact the composer to find out what he or she wants. Composers are usually eager to discuss their music. This level of interaction between composer and performer is a rewarding part of contemporary music that cannot be achieved in works from the classical literature – embrace that interaction.

Once you have an idea of what the composer wants, spend time looking at the part, marking it, using colored pencils, post-its, a puppet show, or whatever you need to process it. Do not fear marking the part or, better yet, a copy.

## An Example

As I write this article, I am working on piece by Jordan Kusel. The notation is not standard, but, if I step back, it becomes clear that he has done a miraculous job of sharing a tremendous amount of information. As performers, we need to both read and interpret notation. This process, for me, captures an important part of electronic music – to question conventions and advance an art form. There is how the music first appears to me, then, after I have marked it, how does it then appear. I use colors a lot, as it helps me sort the music quickly and gives me a visual anchor in both practice and performance.

In an excerpt from Kusel’s work, note heads are as follows: diamonds are pitches, X’s are breath, inverted commas are exhales, and regular commas are inhales. The performer’s breaths are part of the overall work and each one needs to be carefully considered. The numbers on the top of the score represent the time signature of each measure. Directly under that is the “tempo staff” where the lines represent the tempo relationships in the piece. For example, the 60 bpm line moves to 120 bpm over the duration of the composition.

The next staff down is the vocal staff, which appears in two versions. In the three line version, each line relates to a register of the voice (high, middle, low), but is not absolute in pitch. The second version is a conventional staff (this is where a B quarter flat smear to C quarter flat is written). The staff below is our horn staff which, again, has two versions. First is the series of horizontal lines that represent the harmonic series and the approximate relationship to them from which pitches are to be selected. The second is a conventional staff (where the G quarter flat is notated). It is useful to know that, for this piece, the F side of the horn is tuned a quarter tone low.

Finally, the bottom staff is our fingering staff, which represents, through fingerings, what harmonic to use. One more major compositional element: attached to the tempo lines are a series of brackets or pathways. When these are notated, they represent what we are to play. For example, starting at the 60 bpm marking, we follow the line to the 120 bpm marking, playing all the material underneath it. We then follow its bracket back to the written G quarter flat on the third triplet eighth note of the 3/8 measure, and follow all subsequent paths and their individual tempo trails, omitting material under brackets that are over the tempo staff. An example of



this is seen following the 75 bpm line as it travels to 150 bpm. We omit the material starting after the first G quarter flat until the fourth quintuplet 16th note.

## Why?

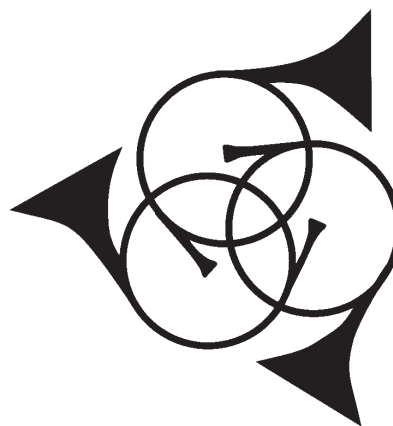
The final question is "Why?" Why perform this music? The answer lies in the outcome or impression of the work. Of course, this is not unique to just this genre of music. Interpreting any work means getting "beyond the notes" and developing one's own ideas based upon decisions made through analysis, context, performance, and research.

This final "Why?" results, I believe, in artistic growth. I think we grow through performing electronic music, and new music in general. This growth comes from the many challenges unique to this music and taps into our creative problem-solving capacity in new ways. This re-creative process shares similarities with various fields, such as sound design and language.

Many problems faced when performing electronic music are unique, and our conventional way of approaching music must adapt. We need to approach a piece for horn and electronics in the same way a stage director or sound designer would. We need interact with the electronic elements as if we were performing chamber music. In the end, the sum total of these efforts create an experience that is unique to our time and

invites listeners to experience music in ways that they never imagined.

Canadian horn player Mathew James currently resides in Chicago. He holds a BM from the University of Calgary and an MM from DePaul University. His teachers include Jim Smelser and Oto Carrillo of the Chicago Symphony and Laurie Matiation of the Calgary Philharmonic. He has received a grant from the professional musician program of the Canadian Council for the Arts.



## Horn Compact Discs from Crystal Records



**TEXAS HORNS: CD774.** 12 horns of the combined Dallas and Houston Symphonies. Gregory Hustis and William VerMeulen, principals. James Beckel, Portraits of the American West; Kerry Turner, Bronze Triptych; John Williams/Di Lorenzo, Hooked on Williams; Samuel Barber/Kaza, Adagio; Thad Jones/Meyer, A Child is Born; Phillip Braham/Meyer, Limehouse Blues; Tommy Wolf/Meyer, Spring Can Really Hang You; Sterling Procter, Amazing Grace. *"it is all spectacular...alive with warmth and presence"* Horn Call



**FRØYDIS REE WEKRE**, former solo horn, Norway Symphony —  
**CD377:** Schumann, Adagio & Allegro; Tomasi, Danse Profane & Chant Corse; Chabrier; Cherubini; Saint-Saens; Sinigaglia. *"spectacular horn playing... gorgeous tone"* Fanfare

**CD678:** Songs of the Wolf by Andrea Clearfield; Madsen, Dream of the Rhinoceros & Sonata; Berge, Hornlokk; Plagge, Sonata; Friedman.

**CD396:** Gravity is Light Today. Froydis Wekre, horn, with Roger Bobo, tuba & bass horn, & jazz ensemble. Kellaway: Morning Song, Westwood Song, Sonoro; Tackett: Yellow Bird.



**DOUGLAS HILL**, principal, Madison Symphony —

**CD373:** Rheinberger & Ries Horn Sonatas; Strauss Andante. *"Hill plays ... with the finesse of a fine lieder singer"* San Francisco Chronicle

**CD670:** Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave; Hamilton, Sonata Nottuna; Hill, Character Pieces, Laid Back, & Abstractions

**MEIR RIMON**, former principal, Israel Philharmonic —

**CD510:** Premieres of the Old & New. Bruch: Kol Nidrel; Matys: Concertstücke; Dicleue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Autumn Song; Lorenz; Glazunov.

**CD802:** Hovhaness: "Artik" Concerto for Horn & Orch; other orchestral works by Hovhaness. *"Hovhaness' music has a unique tang...gorgeous"* Stereo Review

**CD513:** Dances, Moods, & Romances. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin.

**KRISTIN THELANDER**, Natural Horn (valveless), prof., University of Iowa —

**CD677:** Beethoven, Sonata in F; plus Kuhlau, Oestreich, von Krufft, & Dauprat. *"Kristin Thelander is the best natural horn player I have ever heard"*, American Record Guide

**JOHN CERMINARO**, former principal, N.Y. & L.A. Philharmonics & Seattle Symphony. *"One of the great horn players of our time."* Fanfare

**CD515:** Mozart Four Horn Concertos, with the Seattle Symphony

**CD679:** Screamer. Schumann, Adagio & Allegro; Haydn, Divertimento; Kraft, A New-Slain Knight; plus Lazarof, & Steiger,

**CD676:** Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza, F. Strauss, Glazunov, Gilere, Faure, & Schmid.

**GREGORY HUSTIS**, principal 36 years, Dallas Symphony —

**CD770:** Lyrical Gems for the Horn, by Fauré, Scriabin, Reinecke, Gilere, Nelhybel, Bozza, Francaix, Marais, etc.. *"one of the finest recitals I have ever heard...high technical mastery, superb interpretation"* Fanfare

**CD512:** Treasures for Horn & Trumpet. w/Giangiulio, tpt. L. Mozart: Concerto, Horn & Orch.; Saint-Saens: Romances; Beethoven.

**CD773:** Greg Hustis, Horn, with Dallas Philharmonia. Premieres of Concertos by Ewazen, Beckel, and Sargon. *"Horn aficionados will want to hear the repertoire and Hustis' commanding playing."* Gramophone

**CD675:** Huntsman What Quarry. w/Nancy Keith, soprano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; W.F. Bach, Aria; also Simon Sargon, Nicolai, Vincenz, Ignaz, & Lachner. *"utterly gorgeous"* American Record Guide

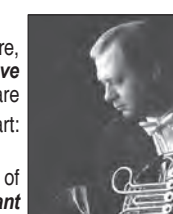
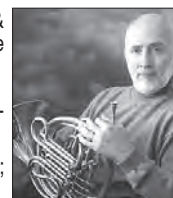
**JOSE ZARZO**, principal of Spain's Gran Canaria Philharmonic.

**CD771:** Horn in Trios. Brahms Trio (violin, horn, piano); Reinecke Trio (clarinet, horn, piano); Duvernoy Trio No. 1 (clarinet, horn, piano). *"Wonderful recording; a pleasure to hear."* Horn Call

**CD772:** Isola Romantica. Czerny, Grand Serenade Concertante (clarinet, horn, cello, piano); Jenner, Trio (clarinet, horn, piano); Duvernoy, Sonatas (horn, cello). *"Artistry is virtuosic...a delightful release."* Gramophone

**NFB HORN QUARTET** — David Kappy, Jay Wadenpfohl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world —

**CD241:** Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfohl, Tectonica for Eight Horns. *"this is a gorgeous disc"*, Fanfare



**CDs \$16.95. FREE U.S. shipping.** Other countries \$12 per order. **FREE CD or cassette with each purchase of three** (order 4, pay for 3)

**CRYSTAL® RECORDS**, 28818 NE Hancock, Camas, WA 98607 USA, phone 360-834-7022, email: [info@crystalrecords.com](mailto:info@crystalrecords.com)

Order by phone, mail, or online at [www.crystalrecords.com](http://www.crystalrecords.com) • Many more brass recordings • Hear sound samples at [www.crystalrecords.com](http://www.crystalrecords.com)



# **BRASS AND WOODWIND Quintet Music**

*Fresh arrangements by Gary Slechta  
for Church, Christmas, Ceremonies  
and more*

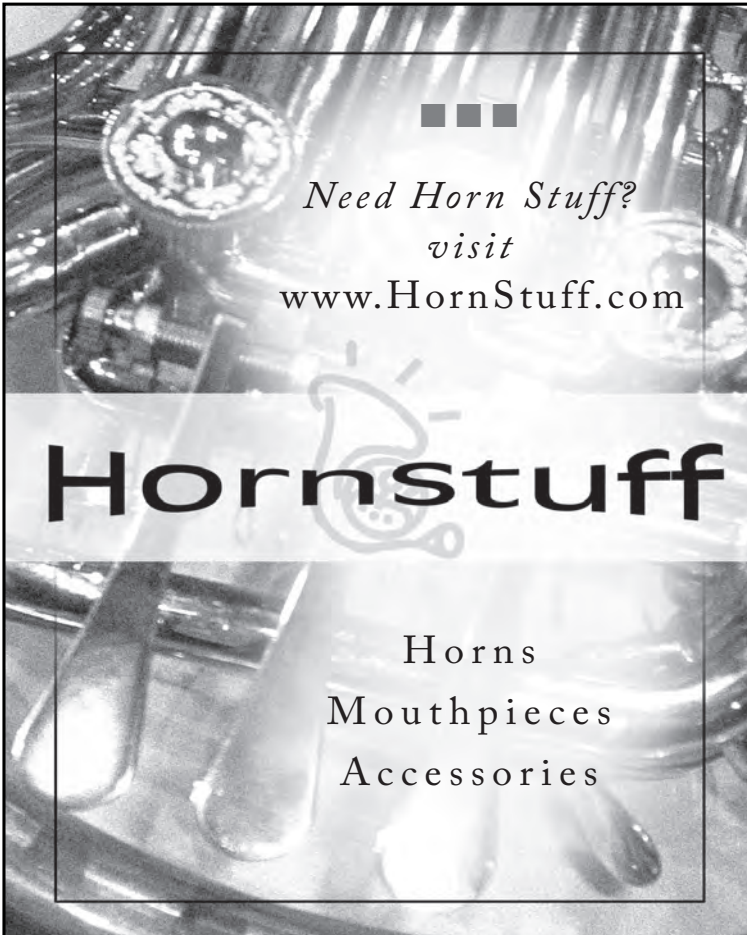
**NEW: WAYNE BERGERON CHRISTMAS CD**  
FEATURING 15 BRASS QUINTET ARRANGEMENTS BY GARY SLECHTA  
Hear clips, purchase arrangements and CD at  
[www.selectapress.com](http://www.selectapress.com)

Hear samples and order online at  
**[www.selectapress.com](http://www.selectapress.com)**

**SELECT-A-PRESS**

P.O. Box 200909, Austin, TX 78720-0909  
Phone: 512-250-1958  
Email: [sales@selectapress.com](mailto:sales@selectapress.com)

**BOSSA NOVAS - JAZZ WALTZES - SAMBAS  
TRADITIONAL - SWING - DIXIE - BIG BAND**



■ ■ ■

*Need Horn Stuff?*  
*visit*  
[www.HornStuff.com](http://www.HornStuff.com)

## **Hornstuff**

Horns  
Mouthpieces  
Accessories



## **KENDALL BETTS HORN CAMP**

**CAMP OGONTZ**

**LYMAN, NEW HAMPSHIRE**

**JUNE 5 - 28, 2015**

**TWENTY-FIRST ANNUAL UNIQUE SEMINAR and RETREAT**  
**For ALL HORNISTS AGE 14 and OLDER**  
**AMATEURS - PROFESSIONALS - STUDENTS**

**STUDY, PERFORM and HAVE FUN for ONE, TWO or THREE WEEKS**  
**In the BEAUTIFUL WHITE MOUNTAINS of NEW HAMPSHIRE**

**WORLD CLASS FACULTY**  
**MASTER CLASSES - PRIVATE LESSONS - ENSEMBLES**

**[www.horncamp.org](http://www.horncamp.org)**



# Orchestrating Success

Gregory Hustis, Series Editor

## Audition Preparation

The world has changed immensely over the past 100 years. We have witnessed the landings of twelve men on the moon, the development of computers, the birth of the internet, and even more significant, the invention of the Keurig coffee maker. When a horn player auditioned for an orchestra 100 years ago, he probably played excerpts from Tchaikovsky 5, Beethoven 3, Brahms 1, and maybe from Strauss and Wagner. When one plays an audition today, those same excerpts remain the backbone of the repertoire list. Take a look at any “top forty” audition list. It will look, with few exceptions, similar to lists of twenty-five, fifty, seventy-five, and one hundred years ago. The world continues to change dramatically – only horn auditions stay the same!

The point of this somewhat obvious observation is that playing the same few excerpts generation after generation can cause one to lose interest and perspective (familiarity breeds contempt!) with regard to preparing excerpts to an audition-ready level. Most players practice many of the same excerpts their entire playing lives.

How does one practice the same music over and over, year after year, without losing the drive to keep working and improving? The following system might be helpful in reenergizing one’s efforts to learn or relearn those “oh so very familiar passages” from the orchestral repertoire.

Consider the major components of playing the horn, those factors that must be addressed completely and expertly in order to achieve audition success:

- Rhythm/tempo
- Sound
- Intonation
- Dynamics
- Articulation
- Musicianship/style
- Accuracy/reliability
- Goose bump factor

You have seen it and heard it all before, but – have you really worked on these components efficiently and thoroughly?

### Rhythm

Take an often played, but not terribly difficult excerpt such as the Brahms 3 third movement solo (letter F, bars 96-110). Play through it thinking mainly about playing exact rhythm with a correct tempo (you know, not too fast and not too slow – one that will not offend anyone on the audition committee!). Is the dotted figure really a dotted figure? Yes, we want a fat, warm dotted eighth note and sixteenth note figure that fits in with the cellos, but not a triplet. How about the quintuplet near the end of the solo? Is it truly a quintuplet and not two slow notes plus a triplet? (You could put a little extra weight on the first note without distorting the entire figure.) Regardless of the tempo you choose, you might consider moving forward just slightly from bar 106 into bar 107. Perhaps not – no matter,

as long as you really think about every rhythmic and tempo related possibility.

Decide what you want to do and then practice it over and over until you are completely secure with all you are attempting to accomplish. Rhythm is the number one eliminator at a preliminary audition. Do not rush. Do not drag. Have complete control of your rhythm.

### Sound

Play through the excerpt and make sure you are producing a rich, dark, and Brahmsian (whatever that is!) tone. Is your sound centered? Does it “ring?” Does it remain the same basic sound no matter what the register or dynamic? Is it beautiful? Does it project? Practicing this component can take a lifetime.

### Intonation

Intonation never seems difficult when one is practicing alone. After all, who else is there to complain? Use your tuner and, above all, start listening. Most students simply do not pay close enough attention to pitch. Many are chronically sharp (often because their school ensembles and colleagues are sharp), and most do not play with enough other really excellent players to realize how critical good intonation is to winning and keeping a professional position.

This may be the most neglected component of all. Many players are eliminated for their poor intonation without having any idea that playing out of tune was the culprit.

### Dynamics

Playing with proper dynamics is a particularly neglected component of playing. After all, it seems so simple. Many auditions do not play soft enough, loud enough, or with enough contrast. They play basically from *mp* to *mf*. Why? Too many people have not taken the time to learn how to play extreme dynamics and still keep control of their instruments. It is not easy to play *fortissimo* or *pianissimo* while maintaining a good sound and solid intonation.

Let’s go back to the Brahms solo. There are no huge extremes here, but one must decide the basic level of how loud or soft to play. The fact that the composer has marked it *espressivo* might encourage one to play it a bit louder than marked. On the other hand, because no other instrument is playing the melody with the horn at that moment, perhaps it should be played in a more understated way.

How much should we emphasize the *crescendos* and *diminuendos*? Remember to make sure the dynamics remain separate from intonation and timbre. Should playing with a slightly darker or brighter sound change the dynamics? These are all issues worthy of your careful consideration. Practice excerpts over and over until you have decided on the dynamics you believe are most appropriate.





## Articulation

Just as some players play everything in the *mp* to *mf* range, some players play all notes about the same length – never really short and never really sustained. In the Brahms 3 solo, which is essentially smooth and sustained, it is important to use an articulation that causes no bumpiness with tongued notes or in the notes, tongued or slurred, that are written within a *cre-scendo*.

An excerpt such as the opening of *Til Eulenspiegel's Merry Pranks* provides a completely different kind of articulation, but no matter what excerpt is being played, any articulation must be considered carefully. Make sure that whatever articulation you are using is consistent throughout the same passage. In other words, if the composer has written six eighth notes in a row at the same dynamic and at the same tempo within the same phrase, there is usually no reason for any of these notes to be a different length from the others.

It is also worth remembering that listeners of the horn hear the instrument from a completely different acoustical perspective than that of the player. For instance, what might sound too short to the performer might instead sound simply crisp and clear out in the hall.

## Musicianship/Style

Here we are starting to get into more subjective territory. Knowing a correct style is something that can best be learned by listening to recordings and live performances of great orchestras. If you are young and inexperienced, becoming adept at this component might necessitate a truly fine experienced musician listening to you. Mozart should not sound like Mahler, who should not sound like Stravinsky, who should not sound like Brahms, who should not sound like...you understand! Be sure to shape phrases in a manner that communicates your musical intent. You can stay within the composer's markings and still play something several different ways, so realize that every little nuance is important. Musical phrases are like sentences in that the slightest differences in inflection can change the entire meaning of what you are trying to communicate. You do not want to sound like the computer voice that tells you what gate your flight is leaving from at the airport!

Also, please remember that where you breathe is incredibly important; it's not simply a matter of taking in air! Our Brahms 3 solo presents some interesting choices regarding where to breathe, especially when deciding where the last breath should be. Integrate where you breathe with both technical and musical consideration, and then be consistent. When practicing, decide where the breathing points should be and then stick with them every time...unless you truly want to change them.

## Accuracy/Reliability

When practicing our Brahms 3 solo, consider the following: if you cannot play this excerpt (or any excerpt) at home or in the practice room beautifully over and over exactly as you wish, you have no chance of having it go well at an audition. Playing well with the added pressure involved performing for a committee and a conductor takes practice – a lot of practice.

Play your excerpts over and over – and in a thoughtful manner. Think about each component mentioned earlier with

great care. It is easy to play through excerpts over and over simply going through the motions. Don't waste your time and money attending an audition unless you have truly prepared as carefully as you possibly can.

Understanding intellectually that missing notes is unacceptable is not good enough. You cannot miss notes.

## Goose Bump Factor

Perhaps this is the most difficult, yet important component of all. Even if you are able to play the Brahms 3 solo, or any orchestral excerpt, with accurate rhythm, at the right tempo, with a beautiful sound, with the correct articulation, with convincing dynamics, in a proper style, and without missing notes, you nevertheless must also play in a way that engages your listeners emotionally and artistically.

You must follow the rules as you still find a way to make your playing sound fresh, compelling, and unique to your own individual style. Play from the heart. People who win jobs sound like themselves, not like poor imitations of other players.

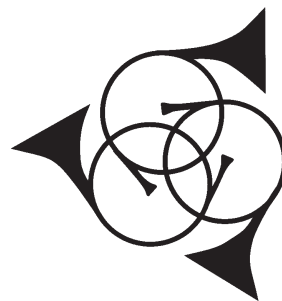
A warning: do not play in such a way that is so individualistic that it cannot blend easily with potential colleagues. There is a difference between playing with personality and being "off the wall." For a good job, there will be many well schooled auditioners, all capable of playing the right notes with good rhythm, a good sound, in tune, etc. The winner will almost always display a large degree of musical and artistic creativity.

## Putting it Together

After working on each component separately, start combining them. Add sound to rhythm, and then add intonation, and then articulation, etc. By working in this manner, you could conceivably spend all day on one short excerpt! Yes, that sounds like overkill, but it is preferable to what so many players do, which is playing the same excerpt over and over without really improving anything. (We have too many conductors who use that technique!) Every time you play something poorly over and over, you are simply reinforcing bad habits and ensuring future bad performances.

You may well end up, in fact, playing the same audition excerpts for the next fifty years. Change your practice habits for the better, however, and you may also just win a job.

*Gregory Hustis teaches horn at Southern Methodist University, conducts the wind ensemble at the University of Texas at Dallas, is the artistic director of Music in the Mountains in Durango, Colorado, and for over 35 years was principal horn of the Dallas Symphony Orchestra.*



Orchestras | Bands | Choirs | Opera | Jazz | Chamber Music | World Music | Improvisation  
Dance | Education | Composition | Theory | History | Ethnomusicology | Entrepreneurship



Inspirational | Creative | Passionate | Collaborative | Fearless | Sensitive | Playful | Adventurous  
Dedicated | Open | Focused | Breathtaking | Transformational | Sublime

Lawrence Conservatory of Music | [www.lawrence.edu](http://www.lawrence.edu)



**LAWRENCE  
UNIVERSITY**  
APPLETON, WISCONSIN



# A 1982 Horn Right Hand Position Survey

## Tips, Notes, and More

by John Ericson

One critical and unique variable of horn playing is right hand position. In 1982 one of my predecessors at Arizona State University, Professor Ralph Lockwood, assisted by graduate students Douglas Akey and Karen Teplik, put together a survey. How many copies were sent out is lost to history but it must have been quite a number, in particular targeting members of the horn sections of major orchestras, college professors, and well-known foreign players. The letter that was sent with the survey was dated April 15, 1982 and read,

Dear Colleague:

Enclosed is a brief questionnaire regarding the right hand position in the Horn Bell. We hope to use the results as the basis for a study of the effects of various hand positions, and publish the results in *The Horn Call* magazine.

We hope you will take the time to thoughtfully fill out and return this questionnaire and that you will feel free to add any information you feel pertinent. A copy of the results will be sent to you upon completion of the project, so please include your address.

With best wishes.

Sincerely,

Ralph Lockwood,

Associate Professor of Music, ASU

Douglas Akey,

Graduate Candidate, MM in Horn, ASU

Karen Teplik,

Graduate Candidate MM in Horn, ASU

During this era several surveys were published in *The Horn Call*, in particular related to horn design. The present survey was designed to break some new ground, but unfortunately Lockwood was not able to devote the time to compile the survey results for publication or complete his intended, larger project on the effects of various hand positions.

The tabulation found with the surveys, when they came into my hands, was minimal but Lockwood certainly received a good response to the survey and the results are a fascinating time capsule. The responses are full of tips and notes related to hand position and much more.

The letter states that the information will be used for an article for *The Horn Call*, and this article at last summarizes those results. The letter at least implies that the results are confidential and I will not reveal the identities of any of the respondents. However, one of the respondents, the principal horn of a major orchestra, made an observation that should be considered as we begin, as it is important for readers to filter these results somewhat. He wrote, "The basic fallacy of most studies is that it assumes that the majority of opinion has some validity. Many times this seems not the case to me."

In that light, I have done my best to sort the results in relation to the career achievement of the respondents in the

largest group of responses – those coming from players in the United States, a total of 76 players. These I divided into three groups:

- was a member [at some point in time] of an ICSOM [major] orchestra (40)
- had a professional career of some sort (23)
- amateur, illegible, or not easily found on Google today (13)

The rest of the over 100 total responses are divided by country into the following roughly equal groups:

- Canada/Mexico (16)
- Europe/Asia/Australia (15)

There were 25 questions and approximately half of them include answers to be written in by the respondent. Also, not every respondent answered every question, and at times more than one answer was selected or given. On to the survey!

### The Questions and Results

Hand Position Questionnaire

1. Define, as you would for a student, the function of the right hand in the bell.

2. Are you predominantly a "stand-up" or "sit down" player? Low horn or high horn player?

3. Which of the following hand positions do you advocate? (Circle corresponding letter.)

a. c. e. g. i.

b. d. f. h.

Why do you advocate this position? \_\_\_\_\_

#### 1. Define, as you would for a student, the function of the right hand in the bell.

This question was clear and the common threads in answers are clear as well. I find it interesting that only a small percentage of players overall mentioned acoustical stability as a function of the right hand in the bell, as that point came up in later comments fairly frequently. For space I will not quote all the comments in this article, but the following are typical and interesting.

USA/ICSOM Professional:

- a. lower pitch  $\frac{1}{4}$  step; b. somewhat soften the sound; c. stabilize high notes
- To get a more beautiful, round, smooth non brassy or too brilliant tone; to adjust intonation if absolutely needed!! (a last resort)
- To extend the length of the horn where the bell begins – to insure solid focal points for upper partials. To vary the tone and pitch as desired. To support the horn in a variety of relaxed positions.

Europe/Asia/Australia:

- a. for adjusting tone color; b. for adjusting intonation; c. historical function – hand horn; d. special effects: stopped and half-stopped



- control the tone colour; control intonation; stabilize (acoustically) high register.
- Originally used to control pitch – to fill in the gaps of the harmonic series. Now it is used more to shade the tone color and to a lesser degree to control the shades of tuning.

## 2. Are you predominantly a “stand-up” or “sit-down” player? Low or high horn player?

This question in a sense is straightforward but leads to the question, what is a “stand-up” player? I believe for many responses it has to do with if they are primarily *practicing* standing or seated, as some responses clarified.

On the topic of high or low horn playing, about 60% of respondents overall described themselves as high horn players. One comment on that topic being “I play every range as I think a ‘complete’ horn player must play well in all ranges.”

In terms of standing or sitting many said they do both. Since 1982, in terms of the choice of standing or sitting, trends have moved to standing for solo playing.

Finally, some comments bring in the topic of playing on or off the leg. This was a question that it would have been good to have addressed more directly in the survey, and I believe the trend line, if we were to have that question and do a comparison to today, would be that a higher percentage of players perform off the leg now than in 1982.

A few representative comments on the topic of standing or sitting:

- Sit-down. 40 years in orchestras does not train one to play standing. On occasion I have played standing (uncomfortable!).
- Half and half. A lot of practicing standing. All solo performance standing. Many players in our horn section play off the knee allowing the same hand position for sitting, standing, or bell’s up.
- I have been a professional player for 22 years; two years ago I changed to a position of the bell off the knee.
- I stand for solo playing, sit for orchestral playing. In practicing, my standing or sitting corresponds to what I’m working on.

## 3. Which of the following hand positions do you advocate? (Circle corresponding letter.) Why do you advocate this position?

This question is the central one to the project. Referring to the image on the original questionnaire, four of the hand position choices (c, d, e, and f) were favored and the usage was related to if players performed on (e, f) or off (c, d) the leg, which in turn relates to if the player is a sitting or standing player. The previous question did not nail down if “on” or “off” the leg was preferred for general performance. That being said, there are some outliers, but most circled multiple answers, including the more popular ones.

Certainly the differences can be heard out in a hall. The following are representative comments from the group of ICSOM orchestra performers.

### D is #1. Some comments:

- Originally I did it because Schuller says in his book it’s the best position from which to modify pitch with the hand, but now it’s just habit because I never use the right hand to alter pitch (aside from the original ¼ step)

- It serves all functions described above as well as playing stopped quickly or playing bell up
- 18th-century hand horn methods (tradition)
- I advocate the position that comes most naturally to a player, but one that is correct and not clumsy, sloppy, or a hindrance to any musical aspects of playing. I personally use D for standing and E for sitting because these are the most natural and comfortable for me.

### E is #2. Sample comments:

- nice sound and I can hear myself best
- best sound vis-à-vis body
- I feel it allows the largest and most open tone
- It is the best sound, at least for me
- It gets the tone up and out with the horn on leg
- Mostly E to aim my sound toward the ear. Avoids playing into clothing.

### C is #3. Sample comments:

- Supports horn best (on knuckles of thumb and first finger) easily moved to stopped – no change from sitting to standing
- It is convenient for playing standing up and/or stopped horn
- Mostly C and D depending on whether I’m playing off the knee or not.
- My position is between C and D
- It works for sitting and standing – and is easiest for me to move to stopped horn
- Gives good open sound – carries – bells up well keeping same color generally

### F is #4. Sample comments:

- To facilitate 1) the production of a tone that is open, centered, and of great breadth; 2) projection of tone; 3) playing down to A 440 as a pitch center and 4) large dynamic contrast without losing quality of sound or becoming overly edgy
- Clarity of sound
- The tone and control seem better on an 8D with this position
- Comfortable, relaxed, and in position to be able to adjust for intonation, etc. easily
- Clearest sound, hardest to close palm and muffle sound

Similar results and comments are found from the other groups of players except for Europe/Asia/Australia. For that group the top three choices were in order d, e, c – no player selected f. One particularly interesting comment:

- I usually use E out of laziness except when I want more “edge” to the sound. When I want a more covered sound I use C. Hand horn I use C with the horn braced against my hip so that there is no jarring at the mouthpiece at any fast changes of hand for the different notes.

[Ericson] Personally, I started out as e, and later switched to a hand position between C and D. I believe from the comments that some of the respondents would have also liked a choice that was between C and D as well.





## 4. Do you hold your fingers:

- a. spread apart
- b. slightly separated
- c. together (no light showing between)

This was one of those eye-opening questions for me, as I was not aware there was a school of thought that seriously performed with the fingers separated at all. The vast majority perform with fingers together. Perhaps a half dozen commented that, though together, the fingers were relaxed and one noted that they performed between options b and c.

## 5. Do you keep your hand straight or cupped?

For this one the answer is somewhat related to the answers for earlier questions, so this data by itself is of less use to us. Also, it is based on a self perception, at what point is a hand straight or cupped? It is a bit of a judgment call. Many responses noted that their hand position was slightly cupped; another choice or two would have clarified this further. Overall, about 70% said they played with their hand cupped.

## 6. Do you:

- a. curl your fingertips?
- b. keep your fingernails flush against the bell?

This question is more black and white, and had a few comments offered as well but, in general, they related to the idea that the fingers can be curled at times to alter the tone quality and the pitch. This was eye opening as well, as I did not know there was a school of thought that said this was okay – some of the “curl” responses being from players with significant careers. A few responses marked both and one other notable comment in this regard was that they played with the fingers flush “except when playing hand horn.” In general, about 80% keep their fingernails flush against the bell.

## 7. Do you ever consciously alter the amount of cupping in your right hand? If so, when and for what reason.

This question received answers that either were a straight “no” or “yes” with an explanation. The “no” responses were often rather emphatic about making no use of this technique. Turning to the “yes” comments, about 70% of respondents, some are most interesting and are quoted below. In the bigger picture, to me personally, this was eye opening as I would have answered the question “no.” Apparently, I am in a minority – but many of the “no” responses were from fairly big-name players, so I am in good company. My feeling is that if your tuning is consistent and you are playing with good players you should almost never need to adjust your pitch with the right hand. It is a topic further explored in question eight. Some ICSOM pro comments:

- To increase impedance for high register
- Possibly to more readily match another instrument, usually, woodwind either in quality, or intonation, or COLOR of sound.
- No (except perhaps to match another player who is using a more closed hand position).
- For extreme tuning only
- No, other than stopped, occasional soft effects and occasional pulling out of hand for better response on a few notes above low C. Never for pitch.

## 8. To what extent do you use the right hand for correcting intonation

- a. always
- b. sometimes
- c. never

This is a good follow-up to the previous question and mirrors the same general results. As written, the question was found too limited by many who responded in shades of meaning that boil down to something like “rarely.” What does “always” mean? Some respondents, based on a few short comments that were added, took it to mean that there were notes that had to be adjusted with the hand constantly and consistently. Personally, that would be the point when I start shopping for a new horn. Comments were limited on this question but one player related, “I play a Conn, which has no intonation problems; however, with German instruments, one must correct a bit.”

## 9. Do you alter your hand position for evenness in tonal quality when using the B<sup>7</sup> horn fingerings?

This one again was an interesting question that I had not considered. Apparently I was not alone in this assessment as there was not a straight “yes” or “no” response from many. “Yes” and “occasionally” received about 40% of the results with 60% being a straight “no.”

## 10. How would you describe your ideal sound (tone color and quality)?

This subjective question received a huge range of answers. For this one I made no attempt to quantify the answers given, although if you are looking at the raw data there clearly is a relationship on an individual basis between this answer and choices made in many of the other answers on the survey. Sample results follow:

### USA/ICSOM Professional

- Clear center or core. Dark outer aura.
- A dark sound that is clear and ringing and centered 2. A bright sound that is full, big, and round
- Smooth, singing, velvety, but well-focused – the sound that projects
- Clear and unmuffled, without being outright brassy and as even as possible

- Dark in lower dynamics – bright in upper dynamics with clarity

### USA Pro – teachers and non-ICSOM performers:

- Mason Jones / Jim London / Kruspe / 8D
- Something like Clevenger in the orchestra and Seifert in chamber music. Solos tend to differ depending on the piece ranging from Baumann when doing Rosetti (which is difficult to do with my equipment) to Tuckwell on Strauss
- Extremely bright and extremely dark with ample resonance for good projection
- Round, full, no trace of “too much hand in the bell” even as much as possible in all registers
- Warm, pure (somewhat dark) – also open!

### USA – amateur, illegible, or not easily found on Google:

- Clean, crisp, occasionally dark for solo passages
- Full and round (not too dark and not too bright); seemingly relaxed and flowing, mysterious, veiled, elegant, enchanting – that’s a tough one!



- Dark, but clear and ringing
- Mellow to rich with out sacrificing lightness and facility
- Prefer dark sound usually, not brassy

## Canada/Mexico

- It should sing. Not stuffy, tubby, uncentered, or obstructed.
- It should resonate and have slight variations of tone. – It isn't a baritone.
- A very open sound, tending to brassiness in loud passages. Never muffled or choked or apologetic. Always proud and noble, even in soft music
- Clear, rich, or full tone
- Dark and resonant – great variations should be possible in dynamics and tone colour. I like a little brass in the sound at top dynamic levels. Most of all I like a lot of clarity always
- Bright with a bravura – romantic – with vibrato
- A dark sound but not tubby. A sound that has "weight" to it but isn't muffled

## Europe/Asia/Australia/South America

- I like a clear sound, although I prefer dark (American) to bright (German) – a good sound should resonate and be unmuffled – not dampened too much by the hand or the body
- Full round tone, nevertheless light transparent sound during technical passages
- Round/ warm and not too large
- Quite bright with very brassy sound when very loud
- A warm but light sound – mixture of Viennese and English schools

## 11. In what way do you feel your hand position contributes to your ideal tonal concept?

Another highly subjective question with quite a variety of answers, I made no effort to quantify, except to say that many were opposed to a tone quality that is perceived to be muffled by the hand. These ICSOM hornist comments are representative:

- Very little. Pretty much sounds the same when my hand isn't in the bell
- It doesn't
- Hand should not be too cupped – makes sound too diffuse and woofy – will not project. Hand is mistakenly used as a crutch to achieve a dark, rich sound. The hand should round out the sound slightly, the rest involves concept of tone production.
- Second most important influence – next to embouchure usage
- Not a lot. Darkens it a bit. Provides resistance to achieve centered upper range
- I doubt that my hand position is very involved – I think my concept is the key to how I play, and I think that is probably true of most professionals.

## 12. Do you ever use hand vibrato? If so, please explain how, why, and when you use it.

While we could look at all the detailed statistics and comments on this one, I will leave the short answer as a resounding "no" on hand vibrato. A number of players

answered with a quite emphatic NO! A few mentioned French literature or maybe jazz for possible serious usages, but this comment from a major orchestra pro I think sums up the general topic pretty well: "Very rarely. Joking around, pops."

## 13. Do you use the right hand to control dynamic contrasts?

Answers to this question have been hinted at in previous answers. Personally I never make use of this effect so I was surprised by the number of somewhat positive (rarely/ sometimes/ etc.) responses – all positive comments combined were about 60% of the responses. Also, I initially thought that underlying the question was the idea that the hand might be used for soft effects. I was surprised to see it also mentioned as a manipulation for loud dynamics. Players who make use of either technique will need to be ready to adjust for the intonation shift as well. An ICSOM comment: "Once in a blue moon – close more for sudden, soft note after loud – increases resistance – can sustain better."

## 14. Do you ever play with the right hand out of the bell completely? If so, why and when.

Exploring another angle, I was surprised to note that some players actually do play with the hand out of the bell when performing "bells up," as will be seen in the comments. This was not my training – bells up, so far as I knew, was and is always performed with the hand still in some position resembling the normal hand position for intonation. However, some recognized players apparently play bells up without the hand in the bell. Of course, some other pros took this as an answer to joke around with a little orchestral humor. A few ICSOM comments:

- Yes, when I have to scratch my right leg
- Only when pointing at a pretty girl in the balcony
- Sometimes for loud and low notes
- (Recommend marching horn players pull slides and hold horn on edge of bell. I also use this position for 8-9-10 year old students).
- Only when I am extremely flat to anyone
- Only rarely in bells up sections in music when it calls for extreme *ff* and brightness. Also there needs to be time to adjust the tuning slide.
- In orchestral works calling for bells up and as loud as possible
- If tuning to another player who is very sharp

## 15. Many students unconsciously allow for their hand to "creep" shut. How do you deal with this?

With this question we turn to a more pedagogical angle on the topic of what I like to call "hand position drift." Some of the players had very definite thoughts on the topic, and there were a number of answers where I hope they are just joking. Most serious answers boil down to reminding students to be aware of the sound not being optimal. A typical, thoughtful answer: "My teacher told me a thousand of times to not let my hand creep shut. So, when I do it now, unconsciously, I still have the reflex to put it back in the 'right' position." Other answers were given, not as serious (I hope), such as "Smack them on the side of the head; publicly humiliate them, and threaten to do harm to their families."





**16. What modification(s) of your basic hand position do you use, and for what purpose? For example: woodwind quintet; orchestral; solo; brass quintet; band; etc.**

This was another interesting question for me as I make no alterations of my hand position for any different group or type of piece. About 60% said they did not change their hand position. My personal bias in fact would make me question if some of the answers given were positive just because that would seem to be the right answer? In any case, the thrust of the comments was that, if changes were made, they are more closed for woodwind quintet and more open for brass. However, players I recognize as very fine performers often answered more along the lines of "No!" and "Never!" Summing it up, one performer who named professional orchestras and brass and woodwind quintets they had performed in stated "I always use the same hand position and horn and mouthpiece." Although I should also note that a player who also performed hand horn frequently noted that there was no change on valved horn but "when playing on a hand horn, I tune sharp and use a more 'closed' hand position." Finally, I treated, for purposes of the statistics, an orchestral hand position as being the default.

**17. Do you alter your hand position when you play standing, or when seated for "bells up"?**

This one is really two separate questions, probing a bit more into topics already covered. As such, the responses are not surprising and trend strongly toward "no" with the exception of some altering position between sitting and standing. For this question I will skip the detailed statistics and comments except for one well-known professional who commented, "It is essential to keep normal hand position when playing 'bells up' unless you want to sound sharp and loud at the same time!"

**18. Do you support the horn with your right hand at times other than those described in question 16 [17]? If so, when?**

This question a number of respondents felt had a typo that they corrected by marking out the 16 and marking in a 17. The question I think does refer back to question 17 rather than 16, but it actually works for 16 as well, as, for example, some mentioned holding the horn free for brass quintet or other situations. The confusion of whether the question refers back to 16 or 17 taints the responses a bit but, as with question 17, the strong trend of answers was toward "no." For our purposes I will leave it at that.

**19. Is your horn normally dampened by your torso?**

This question elicited very clear responses. The majority opinion is "no" – around 70% – and I think a number of the "yes" and "slightly" answers are slightly grudging, related to body shape, as implied in this "no" comment: "I weigh 330 lbs. and, like [name omitted], yes, I have to play out quite a bit – but I have long arms."

**20. What kind of equipment do you most commonly play? Horn \_\_\_\_\_ Mouthpiece \_\_\_\_\_**

**21. What size bell throat does your horn have? \_\_\_\_\_**  
small \_\_\_\_\_ medium \_\_\_\_\_ large

As these are related questions we will look at them together. The size of bell throat is subjective to a point and, turning to

a comment from a principal horn of a major orchestra, who wrote "I don't know" in response to question 21 – surely he knew the size of his bell, judging from the type of horn on which he reported performing.

There is probably a relationship that can be triangulated between the size of bell, mouthpiece, and choices regarding hand position and holding position. I am not sure, however, there is enough hard data in this survey to meaningfully make those connections. So below is a simple look at the data of question 20, in relationship to the most popular horn models used in 1982, to show the trends. I believe the results of a similar survey today would be noticeably different. The following list shows all the horns owned/used by four or more of the 100+ players who responded to the survey. Also note: many pros especially listed more than one horn. The Conn 8D was number one by far with 40 instruments reported, the nearest competitor being Alexander with 15 double horns reported. Horns are listed below by frequency of ownership.

Conn 8D  
Alexander double  
Holton  
Geyer  
Conn 28D  
Alexander descant  
Kruspe  
Paxman descant  
Lawson  
Lewis

**22. Do you use a fixed or a detachable bell?**

**23. What effect, if any do you believe a detachable bell causes?**

As with questions 20 and 21, these are also related. I will withhold the detailed data again but suffice to say, looking at it today when screw bells are so common (and nearly universally used at the professional level), the horn students of today would be surprised to learn there was some very strong bias against screw bells in 1982. This overall topic, however, I think lies a bit outside of the study, other than to say there is no relationship between screw bells and choice of hand position.

**24. Do you have any special hand techniques to increase security in playing?**

While many players had no suggestions, among those who did, the replies are incredibly varied, ranging from the very insightful, to the hard core, to the humorous, to ideas that border on being "head games." Serious answers from pros:

- Keep hand straight and put deeply into bell for security in high register

- I practice no less than 4 hours a day and concentrate on the repertoire (especially exposed solos) I'm performing with the orchestra. I force myself to play each exposed solo (no matter what it is) 10 times absolutely perfectly in a row. One bad note, slur, or whatever I start back at #1 and try again. Sometimes playing along with a recording or taped orchestra cuts down on the boredom, but my accuracy is nearly 100% all the time. Playing with recordings helps fight nervousness, I find. Practice is the only way to increase security.

- To move fist and little fingers closer together toward and over the middle finger seems to improve high entrances.



- Not exactly – but sometimes use “muffle technique” to please some conductors in *pp*. Also occasionally in chamber music.

- Definitely hold the horn off the knee! This can improve posture (especially for tall people), allows for ease in playing while standing, and can alleviate some embouchure pressure problems.

- If a conductor is especially demanding on a note to be played extremely softly I use a 2/3 stopped position with altered fingering.

- Only to leave it alone. Manipulation of the hand alone will not increase security – only practice to obtain a free, round sound with good definition can lead to security. The hand should only be used as a modifying agent to further refine the playing.

- I consider study of natural horn and hand horn very important. After playing hand horn, valve horn seems so secure....

- Hold on for dear life with the left hand and mash the horn against the lips

- None except using both hands to pray before concert

- Yes

- HA HA – I wish!

- Wish I did!!

## 25. Any suggestions or comments about this proposed study:

There were some suggestions and comments. Those I will leave as well for anyone who takes a future look at this data. It would be interesting to see a study that was done with a tweaked version of these questions, set up in a way that would allow a more complete analysis of the data.

My personal thanks go again to Professor Lockwood and to his students who put together the original survey, with yet another thank you to Professor Lockwood for passing all the raw data on to me. I hope that this look has provided at the least some useful tips – for me it certainly provided a great deal of food for thought.

*John Ericson is horn professor at Arizona State University, co-founder of the online magazine Horn Matters, and has served as artist faculty at the Interlochen Center for the Arts and the Brevard Music Center.*

## Performance Ready

### Kelly Langenberg

Denis Wick Classic 5N  
Wooden Straight Mute

To download a free track from Kelly,  
visit [bit.ly/kellylangenberg](http://bit.ly/kellylangenberg)

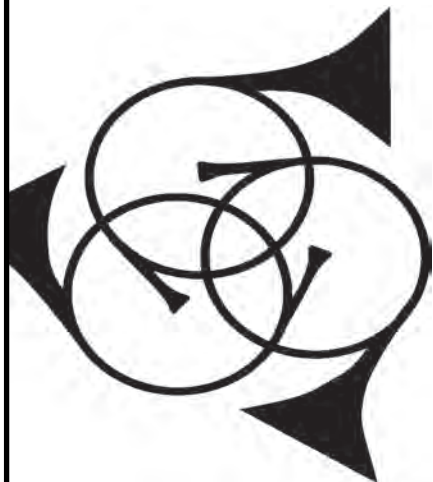
#performanceready



©2015 Denis Wick | [deniswickUSA.com](http://deniswickUSA.com) | Imported to the U.S. by DANSR  
818 W. Evergreen Ave., Chicago, IL 60642, 888.707.4455, [www.dansr.com](http://www.dansr.com)



# IHS Online Music Sales



**Works by:**  
Paul Basler  
Sy Brandon  
Douglas Hill  
Oscar Sala  
Brett Miller  
Fernando Morais  
Ryan O'Connell  
Corrado Saglietti  
Oscar Sala  
Mark Schultz  
Kerry Turner  
...and many more!

Look for the Marketplace at **[www.hornsociety.org](http://www.hornsociety.org)**

Subscribe to other

## Brass Journals:

### International Trumpet Guild Journal

[www.trumpetguild.org](http://www.trumpetguild.org)

### International Trombone Association Journal

[membership@trombone.net](mailto:membership@trombone.net)

### International Tuba/Euphonium Association Journal

[www.iteaonline.org](http://www.iteaonline.org)

### Historic Brass Society Journal

[www.historicbrass.org](http://www.historicbrass.org)



# Stork Custom Mouthpieces

## C Series for French Horn

[www.storkcustom.com](http://www.storkcustom.com)  
email: [info@storkcustom.com](mailto:info@storkcustom.com)  
or call toll free at 1 888 AT STORK



# Brass Trio Repertoire: Beyond Poulenc

by James Boldin

As a member of a faculty brass trio at a university, I am often asked by colleagues for repertoire suggestions, with the most common question being “what other good pieces are there for brass trio besides Francis Poulenc’s Sonata?” Depending on the amount of time available for our conversation, I answer this question in a couple of different ways. If time is short, my response is simply “a lot!” But if we have more time I usually rattle off a list of five to ten works that I have become familiar with over the past several years. Afterwards, I inevitably think of a few more great pieces that I forgot to mention. Though a more limited and less recognized medium than the brass quintet, the brass trio has come into its own over the last several decades, with numerous works written by accomplished composers. Whether you are new to performing in a brass trio or are a seasoned veteran, it is my hope that this article will be of use to you and your students as you look for repertoire to supplement standards such as the Poulenc Sonata.

This list of original brass trio compositions has been assembled from a variety of sources, including personal experience as well as multiple bibliographies and related literature. Of particular interest are those works written within the last twenty years, and those written by women composers. For ease of use, the list is divided into four broad sections.

1. Annotated “Top 10” list of basic repertoire, including publisher, date of publication, approximate duration, number of movements, range requirements, dedication/commission information, and commercial recordings, if any.

2. Expanded list of 43 works our trio recommends in addition to the Top 10, including publisher, date of publication, approximate duration (where available), number of movements, and dedication/commission information, if applicable.

3. Comprehensive list of over 450 works, including publisher and date of publication, where available.

4. Bibliography of sources.

5. Brief list of currently or recently active brass trios, with website information, where available.

Range indications refer to the written pitches for the specified instruments (not concert pitch), using the octave designation system found at the beginning of this journal. Unless otherwise noted, the standard instrumentation for all entries is trumpet in C or B<sup>b</sup>, horn in F, and tenor trombone.

## Basic Repertoire: 10 “Must Play” Works

### Bernofsky, Lauren (b. 1967) – Trio for Brass

Lauren Bernofsky has served on the faculty of the Peabody Institute, and currently serves as Music Director of the Musical Arts Youth Organization in Bloomington IN. She has over one hundred works in her catalog, including a number of compositions for brass instruments. This substantial work was commissioned by Mary Thornton and the Del Mar Trio of Corpus Christi TX. Though fairly traditional in harmony and form, its

melodic content, rhythmic drive, and interesting textures make this trio very rewarding for both audiences and performers. The emphasis on the upper tessitura for the horn is especially noteworthy.

Date of Publication: 2002

Publisher: Go Fish Music/Balquhider Music

Approximate Duration: 13 min. (3 movements)

Range: B<sup>b</sup> Trumpet (b<sup>b</sup> – c<sup>'''</sup>)

Horn (g<sup>#</sup> – c<sup>'''</sup>)

Trombone (F – b<sup>b</sup>)

Dedication/Commission: Commissioned by the Del Mar Trio.

Recordings: University of Maryland Brass Trio (Albany Records, TROY 1222)

### Ewazen, Eric (b. 1954) – A Philharmonic Fanfare

Eric Ewazen is one of the most well known names in contemporary brass music, and this all too brief work is a wonderful addition to the trio repertoire. It was commissioned by the New York Philharmonic in 1997 and premiered by members of the orchestra. Its minimal range requirements make it accessible to intermediate players, although the contrapuntal sections require a strong individual rhythmic sense. The *Allegro risoluto* tempo is effective at a range of metronome markings, quarter note=104-116.

Date of Publication: 2003

Publisher: Southern Music

Approximate Duration: 3 min. (1 movement)

Range: B<sup>b</sup> Trumpet (c' – a<sup>'''</sup>)

Horn (g – e<sup>''</sup>)

Trombone/Euphonium (C – e)

Recordings: University of Maryland Brass Trio (Albany Records, TROY 1222)

### Frackenpohl, Arthur (b. 1924) – Brass Trio

Another icon in the world of brass music, Frackenpohl served on the faculty of the Crane School of Music at the State University of New York at Potsdam from 1949-1985. Composed for the Philadelphia Brass Trio, this tuneful work is notable for the full textures the composer is able to create with only three instruments.

Date of Publication: 1968

Publisher: Ensemble Publications

Approximate Duration: 11 min. (4 movements)

Range: B<sup>b</sup> Trumpet (b – b<sup>''</sup>)

Horn (A – g<sup>''</sup>)

Trombone (E<sup>b</sup> – f<sup>''</sup>)

Commission/Dedication: Written for the Philadelphia Brass Trio.

Recordings: None known

### Koetsier, Jan (1911-2006) – Figaro-Metamorphosen, Op. 131

Dutch-born composer, conductor, and professor Jan Koetsier is well regarded throughout Europe, and especially in Munich, where he served as professor of conducting at the Hochschule für Musik in Detmold, Germany, for many years. As a composer, he devoted much of his efforts to brass and wind instruments, and seemed especially interested in developing the repertoire for unusual or under-utilized combinations of instruments. This trio is a set of virtuosic variations





based on Mozart's *The Marriage of Figaro*. It is humorous, difficult (though not unreasonably so), and very fun to play. The range and endurance requirements are substantial – especially for the trombone – but certainly playable.

Date of Publication: 1993  
 Publisher: Editions Marc Reift  
 Approximate Duration: 10 min. (1 movement)  
 Range: B<sup>b</sup> Trumpet (g – d<sup>'''</sup>)  
         Horn (F – a<sup>''</sup>)  
         Trombone (F – e<sup>b'''</sup>)  
 Recordings: None known

## Michel, Jean-François (b. 1957) – Suite

Michel is a professor at the Haute Ecole de Musique in Fribourg, and is a prolific composer and arranger for brass. The first movement opens with extended solo fanfares for the horn and trombone, followed by a faster section full of syncopation and mixed meters. The lyrical second movement makes for a nice contrast with the faster, more energetic outer movements. This piece puts some new twists on a traditional form, with plenty of great writing for all three instruments.

Date of Publication: 1994  
 Publisher: Editions Marc Reift  
 Approximate Duration: 8 min. (3 movements)  
 Range: B<sup>b</sup> Trumpet (b<sup>2</sup> – b<sup>''</sup>)  
         Horn (e – a<sup>''</sup>)  
         Trombone (E<sup>b</sup> – g<sup>'</sup>)  
 Recordings: None known

## Naulais, Jérôme (b. 1951) – Flash

A graduate of the Paris Conservatory, Jérôme Naulais is a distinguished trombonist, teacher, and composer, with a large number of original and arranged works for brass in his catalog. His writing in this work is accessible, challenging, and very enjoyable to play. We discovered this trio during a random internet search, and it has since become one of our favorites.

Date of Publication: 2012  
 Publisher: Editions Marc Reift  
 Approximate Duration: 5 min. (1 movement)  
 Range: B<sup>b</sup> Trumpet (c<sup>#</sup> – d<sup>'''</sup>)  
         Horn (g<sup>#</sup> – a<sup>''</sup>)  
         Trombone (B<sup>b</sup><sub>1</sub> – a<sup>'</sup>)  
 Recordings: None known

## Nelhybel, Václav (1919-1996) – Trio for Brass

Horn players are probably most familiar with the name Nelhybel from his band compositions, and his Scherzo Concertante for Horn and Piano. He also has numerous other works for brass in his catalog, including a Concerto for Horn and this delightful trio. As with many of the best works for this medium, his trio creates lush textures with only three voices. Modal harmonies and incisive rhythms are also hallmarks of the composer's style. This is an excellent work for a talented student group.

Date of Publication: 1965  
 Publisher: General Music Publishing  
 Approximate Duration: 12 min. (3 movements)  
 Range: C Trumpet (g – g<sup>'''</sup>)  
         Horn (f – f<sup>''</sup>)  
         Trombone (B<sup>b</sup><sub>1</sub> – g<sup>'</sup>)  
 Commission/Dedication: Dedicated to Helmut Hunger  
 Recordings: Tokyo Metropolitan Brass Trio (Meister Music, MM1226) University of Maryland Brass Trio (Albany Records, TROY 1222)

## Plog, Anthony (b. 1947) – Trio for Brass

Anthony Plog is an internationally known composer and trumpet performer (though he retired from performing in 2001), with many fine works for brass instruments. Those familiar with his brass quintet compositions will hear similar elements in this trio, which was commissioned by the Southern Illinois University at Carbondale faculty brass trio. At roughly twenty minutes in length, including extensive cadenzas for each player, this is a big piece. The writing is full of contrasts – melodic, rhythmic, and dynamic. Long, arching melodies are used interchangeably with more angular, disjunct writing. Each instrument gets plenty of solo lines, along with some nice ensemble passages as well. One of the most challenging elements of Plog's music is the use of semi-familiar patterns, which at first glance appear to be traditional (chromatic, diatonic, etc.), but are modified in some way.

Date of Publication: 1996  
 Publisher: Editions BIM  
 Approximate Duration: 18 min. (4 movements)  
 Range: B<sup>b</sup> Trumpet or Flugelhorn (b<sup>2</sup> – a<sup>''</sup>)  
         Horn (g<sup>#</sup> – a<sup>''</sup>)  
         Trombone (d<sup>b</sup> – a<sup>'</sup>)  
 Commission/Dedication: Commissioned by the Southern Illinois University at Carbondale Faculty Brass Trio.  
 Recordings: University of Maryland Brass Trio (Albany Records, TROY 1222)

## Sampson, David (b. 1951) – Duncan Trio

American composer David Sampson wrote his Duncan Trio on a commission from colleague Dorothy Duncan, as a 50th birthday present to her brother, James Duncan. The result is a beautiful, funny, and captivating work, full of contrasting melodies and textures. The ethereal second movement, Solemn Hymn, is especially effective. The composer has stated that in this trio he "tried to create a lot of character in the music so that it could be understood by young and old...and that stories could be created that had nothing to do with the actual creation of the piece to capture the attention of the audience."<sup>2</sup>

Date of Publication: 2002  
 Publisher: Editions BIM  
 Approximate Duration: 10 min. (3 movements)  
 Range: C Trumpet (g – a<sup>'</sup>) B<sup>b</sup> Flugelhorn (a<sup>b</sup> – a<sup>''</sup>)  
         Horn (d – b<sup>b''</sup>)  
         Trombone (B<sup>b</sup><sub>1</sub> – a<sup>'</sup>)  
 Commission/Dedication: Commissioned by Dorothy Duncan in celebration of the 50th birthday of her brother, James Duncan.  
 Recordings: University of Maryland Brass Trio (Albany Records, TROY 1222)

## Schnyder, Daniel (b. 1961) – Trio for Trumpet, Horn, and Trombone/Bass Trombone or Tuba

Swiss composer and saxophonist Daniel Schnyder is in high demand, and has been commissioned by the Orpheus Chamber Orchestra, Milwaukee Symphony Orchestra, Tonhalle Orchestra Zurich, and many other groups. Several well-known soloists, including David Jolley and Adam Unsworth, have recorded his works. Composed in 1996, his trio is very rewarding, but also quite challenging, to perform. Schnyder makes use of the full range and technical capabilities of each instrument. The piece can be performed with tenor or bass trombone, and flugelhorn is also called for in some movements. All three parts require extended techniques, with the most being



required of the trombonist. Though full of technical challenges, his energetic, eclectic style is appealing to both performers and audiences.

Date of Publication: 1996  
 Publisher: Editions Marc Reift  
 Approximate Duration: 13 min. (5 movements)  
 Range: C Trumpet (g – e<sup>♯</sup>) also highest possible sounds  
       B<sup>♭</sup> Flugelhorn (g – g<sup>♯</sup>)  
       Horn (F – c<sup>♯</sup>)  
       Tenor Trombone (B<sup>♭</sup> – a<sup>♯</sup>) also lowest possible sounds  
       Bass Trombone (D<sup>♭</sup><sub>1</sub> – a<sup>♯</sup>) also lowest possible sounds  
 Commission/Dedication: First Prize, 1996 International Trumpet Guild Composition Contest.  
 Recordings: *Just Follow Instructions* (Adam Unsworth, horn; Wayne duMaine, trumpet; David Taylor, bass trombone) Block M Records, BMR 018) Graham Ashton Brass Ensemble (Signum Classics, SIGCD504)

## Recommended Repertoire in Addition to the Above

**Agrell, Jeffrey – Blue Lullaby**  
 Date of Publication: 1994  
 Publisher: Editions Marc Reift  
 Approximate Duration: 6 minutes (1 movement)

**Avery, Dawn – O’Keefe Trio**  
 Date of Publication: 1983  
 Publisher: Self-published, Manuscript  
 Approximate Duration: 5 minutes (3 movements)

**Bach, Jan – Triple Play**  
 Date of Publication: 2005  
 Publisher: Cimarron Music Press  
 Approximate Duration: 10 minutes (3 movements)  
 Commission/Dedication: Commissioned by the University of Georgia Center for Teaching and Learning for the Zephyr Brass Trio.

**Ball, Nathan Wilson – Five Pieces for Brass Trio**  
 Date of Publication: 2014  
 Publisher: Idyll Press  
 Approximate Duration: 19 minutes (5 movements)  
 Commission/Dedication: Commissioned by the Wenham Street Brass.

**Bates, Jeremiah – American Traditional: When Johnny Comes Marching Home (1 movement)**  
 Date of Publication: 1997  
 Publisher: Philharmusica New York

**Beyer, Frederick H. – Conversations for Brass Trio (3 movements)**  
 Date of Publication: 1971  
 Publisher: Autofax Editions

**Blaha, Joseph L. – French Suite (4 movements)**  
 Date of Publication: 2011  
 Publisher: Self-published  
 Commission/Dedication: Commissioned by and dedicated to the Contrapunctus Brass Trio.

**Brandon, Sy – Appalachian Folk Suite for Brass Trio**  
 Date of Publication: 1988  
 Publisher: Co-op Press  
 Approximate Duration: 7 minutes (1 movement)

**Childs, Barney – Brass Trio**  
 Date of Publication: 1973  
 Publisher: Seesaw Music/Subito Music  
 Approximate Duration: 11 minutes (4 movements)  
 Commission/Dedication: Dedicated to Mr. and Mrs. Steve Chenette and Mr. and Mrs. Norman Bernstein.

### Duckworth, William – Transparent Interludes (3 movements)

Date of Publication: 1972  
 Publisher: M.M. Cole

### Dzubay, David – Antiphonal Fanfare #2

Date of Publication: 2006  
 Publisher: Pro Nova Music (BMI)  
 Approximate Duration: 45 seconds (1 movement)  
 Commission/Dedication: Dedicated to Wayne DuMaine, Ann Ellsworth, and Mike Seltzer.

### Frackenpohl, Arthur – Suite for Brass Trio and Percussion

Date of Publication: 1997  
 Publisher: Editions Marc Reift  
 Approximate Duration: 9 minutes (3 movements)  
 Commission/Dedication: Commissioned by the Baylor University School of Music.

### Gillie, Gina – Trio for Brass

Date of Publication: 2014  
 Publisher: Self-published  
 Approximate Duration: 10 minutes (3 movements)  
 Commission/Dedication: Commissioned by Elliott Higgins for the New Mexico Brass Trio.

### Hidas, Frigyes – Triga

Date of Publication: 1993  
 Publisher: Editions Marc Reift  
 Approximate Duration: 5 minutes (1 movement)  
 Commission/Dedication: Dedicated to Professor Martin Göss.

### Hill, Douglas – Abe Lincoln’s Song Book (w/optional narration)

Date of Publication: 2008  
 Publisher: Really Good Music  
 Approximate Duration: 20 minutes (12 movements)  
 Commission/Dedication: In celebration of Abraham Lincoln’s 200th birthday, 2/12/2009.

### Hovhaness, Alan – Fantasy No. 1, 2, and 3 (from Five Fantasies for Brass Choir, Op. 70)

Date of Publication: 1969  
 Publisher: C.F. Peters  
 Approximate Duration: 10 minutes (3 movements)  
 Commission/Dedication: Commissioned by the Ohio Music Education Association.

### Jones, Roger – Diversions for Brass Trio

Date of Publication: 2011  
 Publisher: International Horn Society Online Music Sales  
 Commission/Dedication: Dedicated to the Chamber Arts Brass.

### Knight, Morris – Cassation

Date of Publication: 1962  
 Publisher: Tenuto Publications/Theodore Presser  
 Approximate Duration: 12 minutes (7 movements)  
 Commission/Dedication: Dedicated to J. Harris Mitchell

### Larsen, Libby – Engelberg Trio for Brass and Organ

Date of Publication: 2006  
 Publisher: Self-published  
 Approximate Duration: 3 minutes (1 movement)  
 Commission/Dedication: Commissioned by Ray and Elsie Martin for the Zephyr Brass Trio to commemorate the 85th birthday of Raymond J. Martin, Sr. on November 5, 2006.

### Louël, Jean – Trio

Date of Publication: 1956  
 Publisher: CeBeDeM Brussels  
 Approximate Duration: 14 minutes (4 movements)

### Mañas, Adriana Isabel Figueroa – Three Chorals for Brass Trio

Date of Publication: 2000  
 Publisher: Self-published  
 Approximate Duration: 10 minutes (3 movements)  
 Commission/Dedication: Dedicated to trombonist James Bicigo





## Brass Trio Repertoire

and the Borealis Brass, University of Alaska Fairbanks.

### **Mañas, Adriana Isabel Figueroa – Triad**

Date of Publication: 2000

Publisher: Self-published

Approximate Duration: 10 minutes (3 movements)

Commission/Dedication: Dedicated to the Borealis Brass Trio.

### **Marek, Robert – Trio for Brass Instruments**

Date of Publication: 1959

Publisher: Robert King

Approximate Duration: 9 minutes (3 movements)

Commission/Dedication: Dedicated to Marion Jacobs.

### **Muczynski, Robert – Voyage: Seven Pieces for Brass Trio, Op. 27**

Date of Publication: 1970

Publisher: G. Schirmer

Approximate Duration: 9 minutes (7 movements)

### **Pinkham, Daniel – Brass Trio**

Date of Publication: 1970

Publisher: C.F. Peters

Approximate Duration: 5 minutes (2 movements)

Commission/Dedication: Dedicated to the memory of Walter Hinrichsen

### **Plog, Anthony – Triple Concerto for Trumpet, Horn, Trombone and Orchestra or Piano Reduction**

Date of Publication: 1995

Publisher: Editions Bim

Approximate Duration: 24 minutes (3 movements)

Commission/Dedication: Commissioned by Dr. Emilie Mende

### **Poulenc, Francis – Sonata for Horn, Trumpet and Trombone**

Date of Publication: 1924

Publisher: Chester Music

Approximate Duration: 8 minutes (3 movements)

Commission/Dedication: Dedicated to Mademoiselle Raymonde Linossier.

### **Presser, William – Prelude, Fugue and Postlude**

Date of Publication: 1966

Publisher: Louisville House Autography Editions

Approximate Duration: 8 minutes (3 movements)

### **Ruelle, Fernand – Trio, Op. 147 (3 movements)**

Date of Publication: 1965

Publisher: Éditions J. Maurer, Brussels

### **Running, Arne – Aria and Allegro**

Date of Publication: 1980

Publisher: Shawnee Press

Approximate Duration: 7 minutes (2 movements)

Commission/Dedication: Dedicated to John Thyhsen, Joseph DeAngelis, and Edward Cascarella.

### **Sanders, Robert – Trio**

Date of Publication: 1961

Publisher: Robert King/Alphonse Leduc

Approximate Duration: 9 minutes (3 movements)

### **Schmidt, William – The Brass Abacus**

Date of Publication: 1980

Publisher: Avant Music/Western International Music

Approximate Duration: 10 minutes (5 continuous movements)

### **Schmidt, William – Chamber Music for Three Brass and Piano (2 movements)**

Date of Publication: 1969

Publisher: Avant Music/Western International Music

### **Snyder, Randall – Dance Suite (5 movements)**

Date of Publication: 1971

Publisher: Brightstar Music Publications/Western International Music

Commission/Dedication: Dedicated to Gerry Podraza.

### **Stephenson, James M. – La Grande Vitesse: A Triple Brass Concerto for Solo Trumpet, French Horn and Trombone with Orchestra or Piano Reduction**

Date of Publication: 2009

Publisher: Stephenson Music

Approximate Duration: 17 minutes (3 movements)

Commission/Dedication: Commissioned by the Grand Rapids Symphony, David Lockington, Music Director.

### **Thompson, Bruce A. – Three Anachronisms (3 movements)**

Date of Publication: 1991

Publisher: Thompson Edition

### **Troupin, Edward – Divertimento**

Date of Publication: 1987

Publisher: Brixton Publications

Approximate Duration: 9 minutes (3 movements)

### **Verhelst, Steven – A Song for Japan**

Date of Publication: 2011

Publisher: Self-published

Approximate Duration: 4 minutes (1 movement)

Commission/Dedication: Composed for the 2011 East-Japan Earthquake and Tsunami relief effort.

### **Winteregg, Steven – Capital Dances**

Date of Publication: 1994

Publisher: Pasticcio Music

Approximate Duration: 7 minutes (4 movements)

Commission/Dedication: Dedicated to the University of Dayton Brass Trio.

### **Wolfram, Mark E. – Brass Trio**

Date of Publication: 2001

Publisher: Sound Studio Publications

Approximate Duration: 6 minutes (3 movements)

Commission/Dedication: 1st Prize Winner: Brass Trio, 1989 International Horn Society Composition Contest.

### **Wolking, Henry – Americana**

Date of Publication: 1996

Publisher: Manduca Music Publications

Approximate Duration: 10 minutes (4 minutes)

Commission/Dedication: Commissioned by and dedicated to the Borealis

### **Wolking, Henry – Brass Trio. Hat Dance Variations**

Date of Publication: 1998

Publisher: Manduca Music Publications

Approximate Duration: 3 minutes (1 movement)

### **Wolking, Henry – Sonics**

Date of Publication: 1993

Publisher: Queen City Brass Publications/PP Music

Approximate Duration: 5 minutes (3 movements)

## Comprehensive List of Brass Trios

The following chart includes listings for over 450 original brass trios, with publisher and date information provided (when available). Although significant effort was made to insure that this list is as comprehensive as possible, it is not all-inclusive. New works continually enter the repertoire, making the task of cataloging these compositions an ongoing process. This list includes works with publication dates from 1910 through 2014. Teachers and students are encouraged to use this chart as a starting point for their own investigation of the literature.



| Composer                       | Title   | Publisher   | Date |
|--------------------------------|---|---|------|
| Agrell, Jeffrey                | Blue Lullaby  | Editions Marc Reift                                 | 1994 |
| Alexander, Joe. L.             | Ja Ja Aá  | Self-published                                      | 2014 |
| Alexander, Josef               | Trio  | Unpublished   |      |
| Ällers, Hans-Günther           | Funf Inventionen                                      | Editions MF   | 1993 |
| Andersen, Ejvin                | Intrada   | Wilhelm Hansen                                      | 1983 |
| Andriessen, Jurriaan           | Concerto for Trumpet, Horn, Trombone, and Orchestra   | Donemus   |      |
| Appert, Donald                 | Lament  |   |      |
| van Appledorn, Mary Jeane      | Trio Italiano (Trumpet, Horn, Bass Trombone)          | Southern Music Company                              |      |
| Aranyi-Aschner, G.             | Trio  |   |      |
| Arends, Michael                | Drei Stücke für Hannes                                |   |      |
| Armbruster, René               | Scarlattiana  | Sweizerische Music Archiv, Zurich                   | 1965 |
| Aschaffenburg, Walter          | Divertimento, Op. 3                                   | Riemann   | 1951 |
| Atkins Irene Kahn              | The Girl of Shonai                                    | Highland  |      |
| Avery, Dawn                    | O'Keefe Trio  | Self-published, Manuscript                          | 1983 |
| Avril                          | Petite Suite  | Robert King   |      |
| Ayerst, Jonathan               | Trio  |   |      |
| Bach, Jan                      | Triple Play   | Cimarron Music Press                                | 2005 |
| Backhaus, Patricia             | Short Fugue   | Self-published                                      | 1982 |
|                                | Star of Milwaukee Fanfare                             | Self-published                                      | 1986 |
| Bajura, Keith V. A.            | March, Elegy, and Contrapunctus                       | Phoebus Apollo Music                                | 1989 |
| Baldwin, David                 | This Old Man  | Philharmonica New York                              |      |
| Ball, Nathan Wilson            | Five Pieces for Brass Trio                            | Idyll Press   | 2014 |
| Bänsch, Kurt                   | Andante Religioso                                     | Hentschel & Graf                                    |      |
| Barboteu, Georges              | Trio pour un Colloque                                 | Editions Choudens                                   |      |
| Bardin, Maurice                | Sonate en Trio  | Editions Gerard Billaudot                           |      |
| Bark, Jan                      | Siamfoni  | Swedish Music Information Centre/Thore Ehrlingmusik | 1964 |
| Barker                         | Fanfare, Gigue and March                              | Kendor Music  |      |
| Bartholomew                    | Elizabethan Suite                                     | Consort Trios                                       |      |
| Bassano, Giovanni              | Fantasia a tre voci                                   |   |      |
| Bassett, Leslie                | Brass Trio  | Robert King   | 1957 |
| Bates, Jeremiah                | American Traditional: When Johnny Comes Marching Home | Philharmonica New York                              | 1997 |
| Bates, B.                      | Laudes After Baude Cordier                            | Philharmonica New York                              |      |
| Beckwith, John                 | 5 Pieces  | Canadian Music Centre                               |      |
| Belden                         | Toccata and Fugue                                     |   |      |
| Bennett, Malcolm               | Three Miniatures                                      |   |      |
|                                | Three More for Three More                             |   |      |
| Bentzon, Niels Viggo           | Trio, Op. 82  | Wilhelm Hansen Musik/ G. Schirmer                   | 1964 |
| Bernofsky, Lauren              | Trio for Brass  | Go Fish Music/ Balquhider Music                     | 2002 |
| Bessonnet (Bessonnet), Georges | Ten Trios   | Editions Billaudot                                  |      |
|                                | Twelve Trios, tres faciles et faciles                 | Editions Billaudot                                  | 1979 |
| Beyer, Frederick H.            | Conversations for Brass Trio                          | Autofax Editions                                    | 1971 |
| Bezanson, P.                   | Diversion for Brass Trio                              | New Valley Music Press                              |      |
| Bialosky, Marshall             | Two Movements for Brass Trio                          | Robert King   | 1957 |
| Bialovsky                      | Trio  |   |      |
| Bien, Leander                  | Prelude and Dance for Brass Trio and Piano            | Mentor Music  | 1996 |
| Binder, John A.                | Suite for Trumpet, French Horn, and Tenor Trombone    | Unpublished   | 1982 |
| Bissell, Keith Warren          | Trio Suite  | Canadian Music Centre                               | 1973 |
| Blaha, Joseph L.               | French Suite  | Self-published                                      | 2011 |
| Blair, Dean                    | Suite for 3 Brass                                     |   |      |
| Blank, Allan                   | Brass Trio  | Nichols Music Company                               |      |

|                          |   |  |          |
|--------------------------|---|--|----------|
| Böhme, Oskar             | Preludes and Fugues, Op. 28 (Trumpet, Althorn in E <sup>b</sup> and Baritone) | Various  | ca. 1910 |
| Boerlin                  | Suite of Miniatures   | Shawnee Press  |          |
| Bogdan, Valentin         | Incidental Brass Music  | Self-published   | 2014     |
| Bond, Victoria           | Trio for Brass  | Seesaw Music   |          |
| Booren, Jo van den       | Brass Trio, Op. 81  | Donemus  | 1991     |
| Bottje, Will Gay         | Three Flared Bells  | American Composers Alliance                                      | 1963     |
| Bozic, Darijan           | 3D  | Društvo slovenskih Skladateljev (Society of Slovenian Composers) | 1972     |
| Brandon, Sy              | Appalachian Folk Suite for Brass Trio   | Co-op Press  | 1988     |
|                          | Trio for Brass  | Co-op Press  | 1977     |
| Brehm, Alvin             | Brass Trio  | General Music Publishing   | 1977     |
|                          | Divertimento  |  | 1962     |
| Burdick, Richard         | Brass Trio, Op. 115   | Self-published   |          |
|                          | Short Brass Trio, Op. 123   | Self-published   |          |
| Burghauser, Jarmil       | Aleji Casu (By the Alley of Time)   | Unpublished  | 1982     |
| Cabus, Peter             | Sonata a tre  | Editions J. Maurier  | 1956     |
| Cadee, Jean-Louis        | Trio de Cuivres   |  |          |
| Callaway, Ann            | Sonata a tre  | American Composers Edition                                       | 1986     |
| Campbell, T. G.          | Nativity Suite for Trumpet, Horn (or trumpet) and Trombone                    | Kendor Music   |          |
| Caviani, L.              | Toccata (Brass Trio with Piano)   | Nichols Music Company  |          |
| Celis, Frits             | Capriccio Op. 37  |  |          |
| Chase                    | 8 Trios   |  |          |
| Chávez, Carlos           | Soli IV   | Boosey & Hawkes  | 1976     |
| Cheatham, Wallace        | Variations on an Austrian Hymn for Brass Trio and Organ                       | Unpublished  | 1991     |
| Childs, Barney           | Brass Trio  | Seesaw Music/Subito Music  | 1973     |
| Christensen, J.          | 3 Echos   | Kendor Music   |          |
| Clarke, Rosemary         | Trio for Brass  | Self-published   | 1978     |
| Coe, Michael             | Miniatures  | Oxford University Press  | 1984     |
| Comolli, Gia             | Brass Trio  |  | 1984     |
| Constantinescu, Dan      | Quartet for Trumpet, Horn, Trombone and Harpsichord                           |  | 1979     |
| Corroyez, Georges        | 26 Pieces Concertantes  | Edition Gerard Billaudot   |          |
|                          | Variations Brilliantes on a Mozart Theme                                      | Edition Gerard Billaudot   |          |
| Cowell, J.               | Trio  | COR Publishing   |          |
| Cox, Harry               | Theme et Variations   | Editions J. Maurier  | 1967     |
| Culver, Eric             | Four Paths  |  |          |
| Dadiani, Juri            | Sieben georgische Volkslieder   |  |          |
| Davies, Ken              | Three Roads Diverged  | Self-published   | 2014     |
| Deason, David            | Wind Tunnels  | Seesaw Music   | 1976     |
| Dedrick, Art             | Three to Go Trumpet, Horn (Trumpet), Trombone                                 | Kendor Music   | 1966     |
| Depelsenaire, Jean Marie | Concertino  | Philharmonica New York   |          |
|                          | Dialogue avec la nuit   |  |          |
| Diemer, Emma Lou         | Quartet for Trumpet, Horn, Trombone and Piano                                 | Hildegard Publishing   | 2002     |
| Diercks                  | Figures on China  |  |          |
| Dinerstein, Norman Myron | Terzetto  | Boosey & Hawkes  | 1961     |
| Donahue, Robert L.       | Little Suite  | G. Scott/Western International Music                             | 1970     |
| Downs, Lamont            | Divertimento  | Nicholas Music   |          |
| Druckman, Jacob          | Inceners for Solo Trumpet, Horn, Trombone and Orchestra                       | Unpublished  | 1973     |
| Duckworth, William       | Transparent Interludes  | M.M. Cole  | 1972     |
| Ducommun, Samuel         | Petit Concert   | Editions Bim   |          |
| Dunn                     | Christmas Suite   |  |          |
| Dyk, Dieter              | Drei Tänze  |  |          |
| Dzubay, David            | Antiphonal Fanfare #2   | Pro Nova Music (BMI)   | 2006     |
| Effinger, Cecil Stanley  | Trio Concertante for Brass Trio and Chamber Orchestra                         | Unpublished  | 1964     |





# Brass Trio Repertoire

|                            |  |                                       |           |
|----------------------------|--|---------------------------------------|-----------|
| Erickson, Margaret S.      | Suite a Trois  | Majestic Music Publications           | 1989      |
| Ewazen, Eric               | A Philharmonic Fanfare   | Southern Music                        | 2003      |
| Everson                    | Dedication Medley  |                                       |           |
| Faillenot, Maurice         | Divertissement dans le style ancien                            | Edition Gerard Billaudot              |           |
| Farago, Marcel             | Brass Trio   | Schaffner Limited Editions            | 1993      |
| Fink, Robert R.            | Modal Suite  | Edition Musicus                       | 1960      |
| Faillenot, Maurice         | Divertissement dans le style ancien                            | Edition Gerard Billaudot              |           |
| Farago, Marcel             | Brass Trio   | Schaffner Limited Editions            | 1993      |
| Fink, Robert R.            | Modal Suite  | Edition Musicus                       | 1960      |
| Flothius, Marius Hendrikus | Sonata   | Donemus/C.F. Peters                   | 1954      |
| Forrester, Sheila          | Ricercar   | Wehr's Music Shop                     | 2002      |
| Frackenpohl, Arthur        | Brass Trio   | Ensemble Publications                 | 1968      |
|                            | Sedalia for Trumpet, Horn (or Trumpet) and Trombone            | Kendor                                |           |
|                            | Suite for Brass Trio and Percussion                            | Editions Marc Reift                   | 1997      |
| Francis, Mark              | Three Fools  | Self-published                        | 2013      |
| Frank, Andrew              | Spiritus   | Seesaw Music                          |           |
| Frank, Marcel              | Rondo  | Wynn Music                            | 1960      |
| Fritchie, Wayne P.         | Trio   | Seesaw Music                          |           |
| Fritz, Sherilyn            | Titan Moons  | Self-published                        | 1981      |
| Funk, William J.           | Brass Trio   | Self-published                        | 2010      |
| Gabaye                     | Recreation (Brass Trio with Piano)                             | Alphonse Leduc                        |           |
| Gardner                    | Foursome for Three   | Studio Music Company                  |           |
| Gay, Paul                  | Three Mouvements   | Robert King                           | 1974      |
| Gelbrun, Artur             | Trio   |                                       | 1977      |
| Gelhaar, Rolf Rainer       | Strangeness, Charic and Color (Brass Trio and Piano)           |                                       | 1978      |
| Gillie, Gina               | Trio for Brass   | Self-published                        | 2014      |
| Ginsburg (Ginzburg), Dov.  | Triptico   | Israeli Brass & Wind Publications     |           |
| Godebrye, J.               | Madrigal "Ich bin verwaist"                                    |                                       |           |
| Goeb, Roger John           | Trio   |                                       | 1979      |
| Goldspiel, Alan            | Vagaries and Sundries  | Self-published                        | 2014      |
| Gutiérrez Heras, Joaquín   | Two Pieces for 3 Brasses                                       | Unpublished                           | 1967      |
| Hagerup Bull, Edvard       | Concert pour Trompette, Cor et Trombone                        | Edition Musicales Transatlantic       | 1966      |
| Hall, Percy                | Civil War Songs  |                                       |           |
|                            | From Winter to Spring  |                                       |           |
|                            | This Old Man Variations  |                                       |           |
| Hansen, Einar Bech         | Trio   | Unpublished                           |           |
| Harlan, Charles L.         | Trio   | Composers Autograph                   |           |
| Harmon, John               | Caprice  | Nichols Music Company                 |           |
| Harris, Olga               | Four Meditations With Tuning                                   | Self-published                        | 2014      |
| Harris, W.                 | Variations on a Cornish Tune                                   | Robert King                           |           |
| Hartley Walter S.          | Two Pastiches (Trumpet, Horn and Bass Trombone)                | Philharmonica New York                | 1971      |
| Hasanova, Rahilia          | Flying Over Canyons  | Self-published                        | 2014      |
| Haubiel, Charles           | Atheneum Suite   | Composers Press/Opus Music Publishers | 1953      |
| Hawkins, John              | Remembrances for Trumpet, Horn, Trombone, Piano and Harp       | Jaymar Music/Oxford University Press  | 1971      |
| Hays, Sorrel               | Fanfare Study  | Peer/Southern Music                   | 1980      |
| Hazelgrove, Bernard        | Laundimer Traffic Lights                                       |                                       |           |
| Heilmann, Harald           | Kanonische Suite for Trumpet, Horn (or Trombone) and Trombone  | Editions MF                           | 1991      |
| Henry, Otto W.             | Variations for Brass Trio                                      | Self-published                        | 1961      |
| Hidas, Frigyes             | Triga  | Editions Marc Reift                   | 1993      |
| Hilfiger, John Jay         | Three Hymn Preludes  | Wehr's Music House                    |           |
| Hill, Douglas              | Abe Lincoln's Song Book For Brass Trio with optional narration | Really Good Music                     | 2008      |
|                            | Dreams and Variations  | Really Good Music                     | 1972/2011 |
| Hogg, Merle E.             | Three Short Pieces   | Autograph Editions                    | 1968      |
|                            | Variations   | Standard Music                        | 1972      |

|                                |   |   |           |
|--------------------------------|---|---|-----------|
| Hovhaness, Alan                | Fantasy No. 1, 2, and 3 from Five Fantasies for Brass Choir, Op. 70 | C.F. Peters   | 1969      |
| Hutchinson, Samuel             | Long Distance   | Self-published  | 2010      |
| Hutchinson, Warner             | Mini-Suite  | Seesaw Music  |           |
| Hughes, Mark                   | Divertimento  | Tritone Press/Presser   | 1964      |
| Irwin, James                   | Trio for Brass No. 1  | Self-published  | 1960      |
|                                | Trio for Brass No. 2  | Self-published  | 1968      |
| Jezek, Jakob                   | Nomos II (Brass Trio and Piano)                                     | Društvo slovenskih Skladateljcev (Society of Slovenian Composers) |           |
|                                | Nomos V   | Društvo slovenskih Skladateljcev (Society of Slovenian Composers) |           |
| Jones, Roger                   | Diversions for Brass Trio   | International Horn Society Online Music Sales                     | 2011      |
| Jong, Conrad de                | Suite of Wisconsin Folk Music                                       | Shawnee Press   | 1964      |
| Jolas, Betsy                   | Petite Sonnerie De Juin   |   |           |
| Kanazawa, Yasunori             | The Three Billy Goats Gruff   | Self-published  | 2012      |
| Kaplan, A.                     | Scherzo und Trio  | Medici Music Press  |           |
| Karjalainen, Ahti Eino         | Trio  | Unpublished   |           |
| Kee                            | 12 Originale Trios  |   |           |
| Keys, Nelson                   | Trio for Brass Instruments  | CMP Library Editions  | 1967      |
| Klaschka, Martin               | Funny Swing   |   |           |
| Klebe, Giselher Wolfgang       | Espressione Liriche (Brass Trio and Orchestra)                      | Universal Editions  | 1959      |
| Klein, Richard Rudolf          | Fantasia  | Moseler Verlag  | 1973      |
| Knight, Morris                 | Cassation   | Tenuto Publications/Theodore Presser                              | 1962      |
| Kobaley                        | Alpenländische Weihnacht  |   |           |
| Koetsier, Jan                  | Figaro-Metamorphosen, Op. 131                                       | Editions Marc Reift   | 1993      |
| Kohs, Ellis Bonoff             | Brass Trio  | American Composers Alliance/Composers Facsimile Edition           | 1958/1962 |
| Kogan, L.                      | Fanfare and Chamber Music   | Heinrichshofen Verlag   |           |
| Kont, Paul                     | Blechmusik I, #1-Trio   | Verlag Ludwig Doblinger   | 1978      |
| Kox, Hans                      | Sinfonia Concertante/Concertante Music                              | Donemus   | 1956      |
| Kroeger, Karl                  | Sonata Breve  | Tritone Press/Theodore Presser                                    | 1962      |
| Krueger, T. H.                 | Trio  | MS Publications   | 1970      |
| Langer, Ken                    | Brass Trio No. 1  | Wehr's Music Shop   | 2001      |
|                                | Brass Trio No. 2  | Wehr's Music Shop   | 2001      |
|                                | Fanfare   | Encore Music Publishers   |           |
| Lansen, Serge                  | Jeunes Musiciens  |   |           |
| Larsen, Libby                  | Engelberg Trio for Brass and Organ                                  | Self-published  | 2006      |
| Leduc, Jacques                 | Aubade, Op. 45  | CeBeDeM Brussels/Henri Elkan                                      | 1974/1977 |
| Lehmann, Daniel                | Five Pieces for Three Instruments                                   | Unpublished   | 1955      |
| Leclercq, Edgard               | Suite Classique ou suite concertante                                | Brogneaux   | 1959      |
| Linke, Norbert                 | Konkretionen  | Hans Gerig Musikverlag  | 1967      |
| Louël, Jean                    | Trio  | CeBeDeM Brussels  | 1956      |
| Lucas                          | Trois pièces en forme de suite                                      |   |           |
| Luening, Otto Clarence         | Trio  | C.F. Peters   | 1974      |
| Lupo, Thomas/ed. Baldwin       | Fantasia  | Philharmonica New York  |           |
| Lyon, David                    | Little Suite  | Ascherberg, Hopwood & Crew  | 1966      |
| Maillot, Jean                  | Trio for Brass  | Edition Musicales Transatlantic                                   | 1970      |
| Mălăncioiu, Gabriel            | Eternal Beginning   | Self-published  | 2011      |
| Mañas, Adriana Isabel Figueroa | Three Chorals for Brass Trio  | Self-published  | 2000      |
|                                | Triad   | Self-published  | 2000      |
| Maniet, René                   | Trio No. 1  | Editions J. Maurier   | 1956      |
|                                | Trio No. 2  | Editions J. Maurier   |           |
|                                | A Trois   | Editions J. Maurier   | 1956      |
| Manneke, Daan (Daniel)         | Diaphony for Geoffrey (Brass Trio and Piano)                        | Donemus   | 1979      |
| Marek, Robert                  | Trio for Brass Instruments  | Robert King   | 1959      |



|                        |  |                                     |      |
|------------------------|--|-------------------------------------|------|
| Masso, George          | Trio   | Providence Music Press              | 1968 |
| Matej, Jozka (Josef)   | Concerto for Trumpet, Horn, Trombone and Chamber Orchestra                   | Paton                               | 1976 |
| Maunder, Peter         | Trio for Brass   |                                     |      |
| McBride, Robert Guyon  | Folksong Fantasy   | American Composers Alliance         |      |
|                        | Lament for the Parking Problem   | American Composers Alliance         | 1968 |
|                        | Red River Valley   | American Composers Alliance         |      |
| McGovern, Mark         | Tripartite   | A Moll Dur Publishing               | 1974 |
| McLean, Edwin          | Scenes from Storyville   | Mark Tezak Editions                 | 1986 |
| Mellnäs, Arne          | Siamfoni   | C.F. Peters                         | 1964 |
| Meulemans, Arthur      | Concerto for Organ, Trumpet, Horn and Trombone                               | J. R. van Rossum                    | 1963 |
|                        | Trio No. 1   | Brogeanux                           | 1958 |
|                        | Trio No. 2   | CeBeDeM Brussels                    | 1961 |
| Michel, Jean-François  | Suite  | Editions Marc Reift                 | 1994 |
| Michel, Paul-Baudouin  | Intonations Poétiques: 3 Pieces  | CeBeDeM Brussels                    | 1977 |
| Milne, Jim             | The First Dave Million Ladies Kite Flying Contest                            | Sun Cups Music                      | 1973 |
| Mobley, Mel            | Coloring with Water  | Self-published                      | 2011 |
|                        | Flotsam  | Self-published                      | 2014 |
| Van de Moortel, L.     | Divertimento No. 2   | Editions J. Maurier                 | 1956 |
| Mortimer, John Glenesk | Trio   | Editions Mark Reift                 | 1996 |
| Muczynski, Robert      | Voyage: Seven Pieces for Brass Trio, Op. 27                                  | G. Schirmer                         | 1970 |
| Musolino               | Short Piece  | Accentuate Music                    |      |
| Mutter, Gerbert        | Kleines Trio   | Philipp Grosch Musikverlag          |      |
| Nagel, Robert          | Brass Trio   | American Composers Alliance         |      |
|                        | Brass Trio No. 2   | Mentor Music                        | 1966 |
| Nanes, Richard         | Concerto Grosso for Trumpet, Horn, Trombone and Chamber Orchestra            | Delfon Record and Publishing        | 1983 |
| Naulais, Jérôme        | Flash  | Editions Marc Reift                 | 2012 |
|                        | Promenade  |                                     |      |
| Nelhýbel, Václav       | Brass Piano Quartet (Brass Trio with Piano)                                  | General Music Publishing            | 1964 |
|                        | Pocono Trios (Trombone or Euphonium)   | Pocono Mountain Music               | 1995 |
|                        | Trio for Brass   | General Music Publishing            | 1965 |
| Nicolas, Mickey        | Grande Suite Zodiacale for Trumpet, Horn, Trombone and Piano                 | M. Combre                           | 1990 |
| Nilovic, Janko         | Piece Piquantes  |                                     |      |
| Orval, Julius          | Piece in Re  | Editions J. Maurier                 | 1956 |
| Ostrander, Allen       | Suite for 3 Brass  | Edition Musicus                     |      |
| Ott, Joseph            | Encore Set for Brass Trio  | Claude Benny Press                  | 1967 |
|                        | Variable Fixed Form (Brass Trio, Piano, Tape)                                | Claude Benny Press                  | 1968 |
| Parker, J.             | Rag Bag  | Studio Music Company                |      |
| Parris, Robert         | Four Pieces for Brass Trio   | American Composers Alliance         | 1965 |
| Parsons, Michael       | Four Pieces  | Foreward Music                      | 1988 |
| Pelemans, Willem       | Koperblazerssonate   | Editions J. Maurier                 | 1956 |
| Pelosi, Louis          | Triptych   | Unpublished                         | 1989 |
|                        | Triple Concerto for Trumpet, Horn, Trombone and Orchestra or Piano Reduction | Editions Bim                        | 1995 |
| Popovici, Elise        | Four Sketches  |                                     | 1969 |
| Poulenc, Francis       | Sonata for Horn, Trumpet and Trombone  | Chester Music                       | 1924 |
| Presser, William       | Prelude, Fugue and Postlude  | Louisville House Autograph Editions | 1966 |
| Prejzner, Tadousz      | Trio   | Wydawn Muzyczne Ajen                | 1976 |
| Pugh, James            | Triad  |                                     | 1995 |
| Pütz, Marco            | Brass-Trio   |                                     |      |

|                               |   |   |      |
|-------------------------------|---|---|------|
| Quinet, Marcel                | Ballatella  | CeBeDeM Brussels  | 1966 |
|                               | Sonate a Trois  | Robert King   | 1961 |
| Rae, Allan                    | Images #3   |   | 1979 |
| Raphling, Sam                 | Three Pieces for Brass Trio   | General Music Publishing                                  | 1970 |
| Rechtman, M.                  | 3 Lieder von Naomi Shemer (Trumpet, Horn or Trombone and Trombone)  | Barenreiter Verlag  |      |
| Reid, A.                      | November Nocturne for Trumpet, Horn (Trumpet), Trombone and optional vibraphone/marimba                           | Kendor Music  | 1966 |
| Reynolds, Verne               | Trio  | Margun Music  |      |
| Resch                         | Zu Bantua in Manden   |   |      |
| Rice, Thomas N.               | Music for Brass Trio, Op. 53E   | Seesaw Music  |      |
|                               | Suite   | Seesaw Music  |      |
| Richards, Scott               | Latin Fever   |   |      |
| Roberts, Wilfred              | A Day in the Country  | COR Publishing  | 1970 |
|                               | Miniature for 3 Winds   | COR Publishing  |      |
| Robb                          | 4 Contrary Movements  | Schmitt Music Centers                                     |      |
| Ross, Walter Beghtol          | Brass Trio No. 1  |   | 1985 |
|                               | Brass Trio No. 2  |   | 1986 |
|                               | Brass Trio No. 3  |   | 1986 |
| Rosseau, Norbert Oscar Claude | Visite de la Reine Juliana, Op. 76  | CeBeDeM Brussels  | 1960 |
| Roussakis, Nicolas            | Composition for Brass Trio  | Franco Columbo/Belwin                                     | 1967 |
| Ruelle, Fernand               | Trio, Op. 147   | Editions J. Maurier                                       | 1956 |
| Running, Árne                 | Aria and Allegro  | Shawnee Press   | 1980 |
| Salamon, Michael              | Prelude and Fugue   | Self-published  | 2013 |
| Sampson, David                | Duncan Trio   | Editions Bim  | 2002 |
| Sanders, Robert               | Trio  | Robert King/Alphonse Leduc                                | 1961 |
| Schmalz, Peter                | Brass Trio  | Phoebus Publications                                      | 1989 |
| Schmidt, William              | The Brass Abacus  | Avant Music/Western International Music                   | 1980 |
|                               | Chamber Music for Three Brass and Piano   | Avant Music/Western International Music                   | 1969 |
| Schnyder, Daniel              | Trio for Trumpet, Horn, and Trombone/Bass Trombone or Tuba  | Editions Marc Reift                                       | 1996 |
| Scharrès, Charles             | Divertimento  | Brogneaux   | 1958 |
| Schrijver, K. de              | Trio - Classico for Trumpet Horn (or Trumpet) and Trombone  | Tierolff Muziekcentrale/Robert King                       |      |
| Schwartz, E.                  | Rip (Brass Trio with Tape)  | Carl Fischer  |      |
| Scott, Eric                   | Lamentation   | Unpublished   | 1972 |
| Seeger, P.                    | 7 Spielstücke für 3 Blasinstrumente   | Piedmont Music  |      |
| Sermilä, Jarmo Kalevi         | Trocortro   | Jasemusikki   | 1992 |
| Shaw, Lowell                  | A Pocket Full of Wry  | Ensemble Publications                                     |      |
| Sherman, Norman Morris        | National Anthem of the Moon   |   | 1957 |
| Shinn, R.                     | Ceremonial Fanfare (Trumpet, Horn, Bass Trombone)   | Seesaw Music  |      |
| Silverman, F.E.               | From Sorrow (Trumpet, Horn, Bass Trombone)  | Seesaw Music  |      |
| Sirulnikoff, Jack             | Little Suite  | Canadian Music Centre                                     |      |
| Skolnik, Walter               | Divertimento  | Tenuto/Theodore Presser                                   | 1985 |
| Smit, Leo                     | Tzadik  | Unpublished   | 1983 |
| Smith                         | Theme and Variations  | Thames Publishing   |      |
| Snyder, Randall               | Dance Suite   | Brightstar Music Publications/Western International Music | 1971 |
| Stephenson, James M.          | La Grande Vitesse: A Triple Concerto for Solo Trumpet, French Horn and Trombone with Orchestra or Piano Reduction | Stephenson Music  | 2009 |
| Stratton, Don                 | August '70 Jan Trio   | PP Music  | 1990 |
|                               | Fanfare and Chorale   | Don P. Stratton Music                                     | 1979 |





## Brass Trio Repertoire

|                          |  |  |               |
|--------------------------|--|--|---------------|
| Sturzenegger, Kurt       | Trio   | Editions Mark Reift                    |               |
| Swan, J.D.               | Choral and Variants                            | Trombacor Music                        |               |
|                          | Marching Mutes                                 | Trombacor Music                        |               |
| Swarts, G.A.             | An American Trio                               | Pasquina Publishing Company            |               |
| Tacuchian, Richard       | Estrutres Obstinadas                           |  | 1974          |
| Thomas, T.D.             | Advent Music III                               | Medici Music Press                     |               |
| Thompson, Bruce A.       | Three Anachronisms                             | Thompson Edition                       | 1991          |
| Tiutiunnik, Katia        | Trio   | Australian Music Centre                | 2002          |
| Torres-Santos, Raymond   | Trio   | Unpublished                            | 1979          |
| Troupin, Edward          | Divertimento                                   | Brixton Publications                   | 1987          |
| Tull, Fisher             | Trio (Trumpet, Horn, Trombone or Tuba)         | Schmitt/Noel Enterprises               |               |
| Turanto, Vernon          | Study I  | Composers Autograph                    |               |
| Turner, Kerry            | Bandera (Brass Trio with Piano or Marimba)     | Phoenix Music                          | 1987          |
| Uber, David A.           | Tricorne                                       | Touch of Brass Music                   | 1984          |
|                          | Trio   | Southern Music Company                 | 1977          |
| Vell re, Lucie           | Deux Essais                                    | Editions J. Maurier                    | 1956          |
| Verhelst, Steven         | A Song for Japan                               | Self-published                         | 2011          |
| Volleman, A.             | Three Croquis                                  | Editions J. Maurier                    | 1956          |
| Walker, James            | Four Little Dances (Brass Trio and Percussion) | Studio Music Company                   |               |
| Walker, Richard          | Falconry March                                 | Kendor Music                           |               |
| Watkins, William         | Little Trio for Brass                          | C.F. Peters/Henmar Press               | 1986          |
| Wehr, Jamie              | Trio for Brass                                 | Wehr's Music Shop                      | 2001          |
| Weiner, Stanley          | Trio No. 2                                     | Edition Gerard Billaudot               |               |
| Weissmann, Alfred E.     | Kfar Ata                                       | Charles Colin                          | 1973          |
| Werner, Jean Jacques     | Canzoni per Sonar                              | Edition Musicales Transatlantic        | 1966          |
| Wilder, Alec             | Trio for Brass                                 | Unpublished                            | 1970          |
| Williams, Edgar Warren   | Trio   | Unpublished                            | 1973          |
| Wilson, Charles Mills    | Concerto 5 x 4 x 3                             | Canadian Music Centre                  | 1970/<br>2003 |
| Winick, Steven           | Confrontation                                  | Autograph Editions/Musical Evergreen   | 1970          |
| Winteregg, Steven        | Capital Dances                                 | Pasticcio Music                        | 1994          |
| Wolff, S.J.              | Introduzione e Ricercata                       | Encore Music                           |               |
| Wolfram, Mark E.         | Brass Trio                                     | Sound Studio Publications              | 2001          |
| Wolking, Henry           | Americana                                      | Manduca Music Publications             | 1996          |
|                          | Hat Dance Variations                           | Manduca Music Publications             | 1998          |
|                          | Sonics   | Queen City Brass Publications/PP Music | 1993          |
| Wyner, Yehudi            | Trapunto Junction (Brass Trio and Percussion)  |  | 1971          |
| Yannatos, James          | Quod Libet (Brass Trio and Percussion)         |  | 1987          |
| Ben-Yohanan, Ashlar      | Divertimento                                   |  | 1988          |
| Yun, Isang               | Quartet for Trumpet, Horn, Trombone and Piano  | G. Bote & Bock                         | 1993          |
| Zbinden, Julien-Fran ois | Trio de Cuivres, Op. 13                        | Henn/Hans Gerig Musikverlag            |               |

### Currently or Recently Active Brass Trios: A Partial Listing

Auckland Chamber Ensemble (ACE) Brass, [acebrasstrio.com](http://acebrasstrio.com)  
 Black Bayou Brass, [ulm.edu/music/ensembles.html](http://ulm.edu/music/ensembles.html)  
 Borealis Brass, [uafmusicdept.com/faculty-ensembles](http://uafmusicdept.com/faculty-ensembles)  
 Contrapunctus Brass Trio, [brasstrio.com](http://brasstrio.com)  
 Kalamazoo Brass Collective, [facebook.com/pages/Kalamazoo-Brass-Collective/282636381749393](http://facebook.com/pages/Kalamazoo-Brass-Collective/282636381749393)  
 Louisville Orchestra Brass Trio, [louisvilleorchestra.org/education-community/students/education-ensembles/brass-trio](http://louisvilleorchestra.org/education-community/students/education-ensembles/brass-trio)  
 New Mexico Brass Trio  
 New York Brass Arts Trio, [dispeker.com/artist.php?id=nybrassarts](http://dispeker.com/artist.php?id=nybrassarts)

New York Chamber Brass, [newyorkchamberbrass.com](http://newyorkchamberbrass.com)  
 Old Dominion University Faculty Brass Trio  
 Ouachita Baptist University Faculty Brass Trio  
 Pro Musica Brass Trio  
 Reedy River Brass Trio, [craigkingtrumpet.com/reedy-river-brass](http://craigkingtrumpet.com/reedy-river-brass)  
 Southern Illinois University at Carbondale Faculty Brass Trio  
 Trillium Brass Trio, [trilliumbrass.com](http://trilliumbrass.com)  
 University of Maryland Brass Trio  
 V3NTO Brass Trio, [v3nto.com](http://v3nto.com)  
 Welsh Brass Trio  
 Wenham Street Brass, [wenhamstreetbrass.com](http://wenhamstreetbrass.com)  
 Yale Brass Trio

### Sources

2005 *Brass Players' Guide*. North Easton, MA: Robert King Music Sales, Inc., 2005.

Anderson, Paul G., and Lisa Ormston Bontrager, comp. *Brass Music Guide: Ensemble Music in Print*. Northfield, IL: Instrumentalist Co., 1987.

Baer, Douglas M. "The Brass Trio: A Comprehensive Analysis of Works Published from 1924 to 1970." PhD diss., Florida State University, 1970. [search.proquest.com/docview/302492510?accountid=26268](http://search.proquest.com/docview/302492510?accountid=26268).

Dalley, Nielsen S. *The Dalley Horn Catalogue*, 2006 Edition. Gainesville, FL: DBA

*Cornucopia*, Inc., 2006.

Decker, Richard G., comp. *A Bibliography of Music for Three Heterogeneous Brass Instruments Alone and in Chamber Ensembles*. Oneonta, NY: Swift-Dorr Publications, 1976.

Foulk, Lin. "Trio." *Works with Horn by Female Composers*. [linfoulk.org/trio/index.html](http://linfoulk.org/trio/index.html).

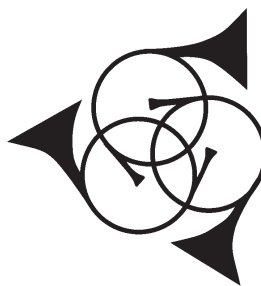
Spaeth/Schmid Blechbl sernoten. *Katalog f r Blechbl serensemble*. [spaeth-schmid.de/fileadmin/katalogblechblaeserensemble.pdf](http://spaeth-schmid.de/fileadmin/katalogblechblaeserensemble.pdf).

James Boldin teaches at the University of Louisiana at Monroe, where he performs with the resident faculty ensemble Black Bayou Brass. The trio has performed at the 2014 International Women's Brass Conference, the National Association of College Wind and Percussion Instructors national conference, and in Thailand at Mahidol University, Silpakorn University, and the Royal Thai Navy Music School. For more information see [jamesboldin.com](http://jamesboldin.com).

### Notes

<sup>1</sup>Francis Poulenc, Sonata for Trumpet, Horn and Trombone (London: Chester Music Limited, 1924, 1990).

<sup>2</sup>David Sampson, email message to author, February 18, 2009.







England's Finest





# Solid Wood

## PUBLISHING

### SHEET MUSIC FOR HORN ENSEMBLE

|  |         |
|--|---------|
| THE SHEPHERD'S CALL for Horn Trio<br><i>by Mark Adam Watkins</i>             | \$10.00 |
| REASON TO RHYME for Horn Quartet<br><i>by Daniel Wood</i>                    | \$35.00 |
| QUARTET #1 for Horn Quartet<br><i>by Nathan Pawelek</i>                      | \$35.00 |
| SHENANDOAH for Horn Quartet<br><i>arr. Don Abernathy</i>                     | \$8.00  |
| TIME FOR FIVE, OP. 141B for Horn Quintet<br><i>by Christopher D. Wiggins</i> | \$18.00 |
| FOR UNTO US for Horn Octet<br><i>Handel, arr. Christopher Jones</i>          | \$15.00 |
| TOCCATA FOR TWELVE for 12 Horns<br><i>by Christopher D. Wiggins</i>          | \$15.00 |

### CD RECORDINGS

#### CITRUS \$15.00



Quadre performs original music by David Garner, Christopher Wiggins, Mark Adam Watkins, Daniel Wood & Nathan Pawelek.

*"There are moments of inspiration, sorrow, silliness, love, virtuosic display, but above all: just plain fun."*  
John Dressler, Horn Call May 2006

### SHEET MUSIC PURVEYORS FOR



OVER 120 TITLES, FOR COMPLETE CATALOGUE, VISIT [SOLIDWOODMUSIC.COM](http://SOLIDWOODMUSIC.COM)

570 BUSH STREET, MOUNTAIN VIEW, CA 94041, USA 650-969-4242  
[WWW.SOLIDWOODMUSIC.COM](http://WWW.SOLIDWOODMUSIC.COM)

## Original Arrangements for 6 Horns

- **Beethoven:** Fidelio Overture
- **Beethoven:** Sym.No.3, No.5, No.6, No.7, No.9
- **Berlioz:** Rakoczy March, Dance of Sylphes
- **Bizet:** Carmen Suite, The Girl from Arles
- **Borodin:** Central Asia, Polovtsian Dances
- **Brahms:** Sym.No.1, No.2
- **Chabrier:** Espana
- **Corelli:** Christmas Concerto
- **Dvorak:** Sym.No.9, Carnival Overture, America
- **Holst:** First Suite, Second Suite
- **Holst:** The Planets Suite
- **Mahler:** Sym.No.3, Adagietto
- **Mascagni:** Intermezzo from Cavalleria Rusticana
- **Mussorgsky:** Pictures at an Exhibition Suite
- **Ravel:** Bolero, Pavane
- **Respighi:** Fountains of Rome Suite
- **Respighi:** Pines of Rome Suite
- **Respighi:** Roman Festivals Suite
- **R-Korsakov:** Capriccio Espagnol, Bumble-Bee
- **Rossini:** William Tell Overture
- **Saint-Saens:** The Carnival of the Animals
- **Sibelius:** Finlandia
- **Strauss:** Tritsch-Tratsch Polka, The Blue Danube
- **Tchaikovsky:** Sym.No.4, No.5, No.6
- **Tchaikovsky:** The Nutcracker Suite
- **Tchaikovsky:** The Sleeping Beauty Suite
- **Tchaikovsky:** Swan Lake Suite
- **Tchaikovsky:** Slavonic March
- **Telemann:** Horn Suite
- **Wagner:** Meistersinger Prelude
- **Wagner:** Lohengrin Prelude to Act III
- **Wagner:** Elsa's Procession to the Cathedral
- **Wagner:** Rienzi Overture
- **Wagner:** Tannhauser Overture, Grand March
- **Wagner:** Flying Dutchman Overture
- **Weber:** Freischutz Overture

available from Corniworld Publications

[www.corniworld.com](http://www.corniworld.com)

Hear audio clips from Kumamoto Horn Ensemble web page.

# **PHILIP MYERS**

**SOLO HORN, NEW YORK PHILHARMONIC**

**UNIVERSITY OF MUSIC  
LAUSANNE (HEMU)**

**NEW HORN CLASS IN FRIBOURG, SWITZERLAND**

**BACHELOR AND MASTER DEGREE PROGRAMS**



PHOTOGRAPH BY ERNESTINE RUBEN

**INFORMATION: +41 26 305 99 66**

**WWW.HEMU.CH**



# IHS LA 2015

August 2 - 8, 2015

Los Angeles, California - The Colburn School



[www.ihs-la2015.com](http://www.ihs-la2015.com)

[www.facebook.com/ihs-la2015](http://www.facebook.com/ihs-la2015)  
#ihs-la2015 @ihs-la2015



Hosts  
Andrew Bain  
Annie Bosler  
[ihs-la2015@gmail.com](mailto:ihs-la2015@gmail.com)



**[www.albanyrecords.com](http://www.albanyrecords.com)**

*Available on Albany Records:  
[www.albanyrecords.com](http://www.albanyrecords.com)  
 as well as [www.amazon.com](http://www.amazon.com)*

"The American Horn Quartet played with joy and confident expertise... these four soloists ably demonstrated their individual virtuosity while collaborating perfectly as an ensemble with extraordinary skill."

- Brisbane Times, Australia

"Great sound in all registers, impeccable ensemble and astonishing technique- a breathtaking way of kicking into overdrive."

- American Record Guide

## INTERNATIONAL HORN COMPETITION OF AMERICA, INC.

Steven Gross, Executive Director  
 Alan & Jackie Mattingly, 2015 Hosts

2015 INTERNATIONAL SOLO HORN COMPETITION

**August 28-30, 2015**



**UNIVERSITY OF  
Nebraska**  
 Lincoln  
 GLENN KORFF  
 SCHOOL OF MUSIC

### Professional Division

First Prize: \$2,000 minimum  
 Second Prize: \$1,000 minimum

### University Division

First Prize: \$500 minimum  
 Second Prize: \$250 minimum  
 Special Prize: \$500\*

\*Gretchen Snedeker Prize for the best performance of Lament by Martin.

International Horn Competition of America, Inc.  
 Glenn Korff School of Music  
 University of Nebraska Lincoln  
 Lincoln, NE 68588

For information on registration, repertoire, and other details, please visit  
[www.ihcamerica.org](http://www.ihcamerica.org)



# A Life with the American Horn Quartet

by Kerry Turner

This year, 2015, is the final season of the American Horn Quartet. I have wanted to write something, a sort of retrospective or tribute for quite a while. As a composer, I put my thoughts and feelings into music. But how does one capture in words the sentiments that I feel? Moreover, how could I alone express the thoughts and memories of the other four fabulous musicians who have made the AHQ what it has become today? It is difficult to know where to begin. So perhaps I should just start at the beginning.

## The History

*"If history were taught in the form of stories, it would never be forgotten." – Rudyard Kipling*

In the 1980's there was an exodus of American brass players, and especially horn players, to Western Europe. There was a multitude of orchestras and opera houses all over this grand continent of culture, and there simply was not enough supply to fill the demand. Foreign born and trained musicians were welcomed with open arms. When I arrived in Germany in 1982, I was quickly made aware of where most of the American horn players were located. The Philharmonia Hungarica began to emerge as a particularly important "port of entry" for Americans. When the AHQ first met, there were no fewer than four in the horn section. Two of these gentlemen were Geoffrey Winter and Jonathan Levin. Both Geof and Jon were old friends of David Johnson, at that time employed in the Basel Radio Orchestra; a few years later, David would return for two seasons with the Philharmonia Hungarica. David attempted several times to bring together American players around Germany to both read horn quartets and to hang out, speak English, and generally touch base with fellow countrymen. But, for various reasons, the different combinations of players never totally clicked.

In 1985, David entered the Geneva International Music Competition, which he won, and had the opportunity to hear me play. He had already asked Geof Winter and Jon Levin to commit to a more serious-minded ensemble, and they were looking for a fourth person. I was invited to join them that year, and we began to read and rehearse in great detail the then existing standard repertoire for horn quartet. I remember driving home after one of these weekends with the distinct impression that we were doing something extraordinary. These players were not only fantastic players, they were accomplished artists, and they



*Publicity photo with Kristina Mascher, 2010*

approached our somewhat limited repertoire with fresh insight and intensity.

It soon became apparent that the quartet should probably do something significant to launch our career. Winning a prize at an international competition is probably one of the best ways to achieve this. So, in 1989, we entered the Philip Jones 4th International Brass Chamber Music Competition in Barcs, Hungary, where, after performing my Quartet No. 1, we were awarded the top prize. It was at this event that I had the honor to speak to Philip Jones himself about the future of the AHQ. He was extremely supportive and encouraging. Philip expounded to me how unique our quartet was, and that we should pursue our course at all costs. Shortly thereafter, our fourth horn specialist, Jon Levin, for several reasons, decided to throw in the towel and move back to North America.

Geof, David, and I were adamant about continuing with our vision and began searching for a replacement for Jon. We invited several American players to join us for reading sessions and a concert. Choosing musicians to join you and commit to a serious mission, which is what the AHQ had in mind, is a serious task. In the end, it was Charles Putnam who fit the bill. Now the pressure was on. Jon Levin was a tough act to follow and we wanted to enter more competitions.

In 1992, the category at the Tokyo International Music Competition was chamber music. Entering this major event was a huge risk. We had to fly ourselves there and live by our own means until the winners had been selected. The AHQ performed my Quartet No. 2 "Americana" in the final round. To our immense joy and relief, we won the first prize. There was one more competition for which we qualified (we were already getting close to the collective age limit), and that was the NOTAMUS International in Brussels. The most significant challenge with this competition was that we would be competing against all types of chamber groups; i.e., string quartets, flute quartets, woodwind quintets, etc. Additionally we would be the "dark horse" candidate at a very European, string oriented event. We won the first prize in Brussels, which was the final feather in our cap before we began seriously booking concerts and tours, first around Europe, and then in the US, Asia, and Australia.

Every successful soloist or chamber ensemble can point to one monumental concert when the doors blew open and their career really took off. For us, it was clearly the 25th anniversary IHS Symposium in Tallahassee, Florida in 1993. We had been invited by host Bill Capps to present a full recital and perform on the final gala concert. We had just completed our second CD, which featured my Quartet No. 3, the Hindemith Sonata, our famous *West Side Story Suite*, and the ever-daunting Concerto for Four Horns by Walter Perkins. We thought it would be fun to play the entire program on that recital – we were young and naive. We also decided to give what I believe was



*Rehearsals for the Philip Jones Brass Competition in Barcs, Hungary, with Jonathan Levin, 1989*



the premier performance of my *Casbah of Tetouan* on the gala concert. It is scored for five horns and our guest on fourth horn was David Ohanian. Those readers who were present at that concert will remember the crowd's reaction. It was nothing short of spectacular! And thus the concert invitations began to roll in.

I have included a timeline at the end of this article that outlines a list of places the AHQ performed from 1985 to the present. Needless to say, the 1990's was a very busy successful decade for the quartet. During this period we were able to realize one of our primary goals: to perform on regular chamber concert series and to be included in the line up with string quartets, piano quintets, brass quintets and other various "legitimate" ensembles. We also performed the famous Schumann *Konzertstück* over 100 times.

After the Berlin Wall came down, the AHQ was one of the first ensembles to tour the eastern part of Germany (DDR) in 1990. It was a very interesting tour and a highlight was performing the music of Bach in the Festsaal in the castle in Köthen, where Bach was employed as court composer and Kappelmeister.

In 2009, the AHQ was approaching its 20th anniversary, that is, 20 years with the same personnel. An extensive three-week tour of Europe had been planned to commemorate this success. Shortly prior to our departure, David Johnson burst



Paris with David Johnson, 2000

an eardrum on a flight returning to Switzerland from Prague. It was a devastating blow. The organization, planning, and rehearsals for such an event are monstrous – we had to find a way to do the tour anyway. For dramatic continuity it would be fun to say "enter Kristina Mascher." But the truth is, Kristina

had been our guest already several times on *The Casbah*, the others from the AHQ had performed at our wedding in South Africa, and I had already been performing frequently with her as The Virtuoso Horn Duo. Kristina took up the reins, learned the repertoire both for that tour and another engagement in Germany just prior to the tour, the program for which was totally different. The collaboration proved to be effortless and a great success. So much so, that upon receiving news from David that he was officially retiring



Following a performance of *Casbah of Tetouan* with Kristina Mascher, 2003

from the AHQ, Geof, Charlie, and I welcomed Kristina with open arms. I think one of the reasons this particular passing of the baton worked so well was in the way both of these great players approach musicality. In most of my compositions and arrangements, I took advantage of David Johnson's magnificently huge sound and sweeping musical phrasing, and these are Kristina's strong attributes as well. She took to the part like a duck to water. David had done the lion's share of the bookings throughout his 25 years with the group. Therefore, in his absence, Kristina and I transformed our office into the brain center for the quartet. Luckily, our reputation had been firmly

set, and notwithstanding the extreme time commitment, bookings proved to go rather smoothly.

In the end, two developments occurred that inevitably brought about the final season of the American Horn Quartet, one unexpected and one quite predictable. The unexpected was the change of attitude by our orchestra administrators and horn section colleagues. It became increasingly difficult to get free from our orchestra obligations to do quartet concerts and tours. To be fair, they had been incredibly tolerant for over 20 years. But enough is enough I suppose, and we began to run into serious difficulties planning anything outside the orchestra. The other, less surprising development was the unstoppable ticking of time. Three of us were approaching our mid 50's, and along with this noble and wise age come various health problems. So it was, with sad and heavy heart, that we decided to play our final season in 2015, 30 years after I started with the group. It has been a long, and at times difficult run, with spectacular highs and lows. I have played a million notes with these guys (and clammed a thousand!) In the end, each of us can walk away from this adventure and say, "You can't say I didn't try."

## Experiences

"The person who has lived the most is not the one with the most years but the one with the richest experiences." – Jean-Jacques Rousseau

One of the very first gigs the AHQ performed was a birthday party for a colleague in the Philharmonia Hungarica. He especially requested songs from "*das grüne Büchlein*," the little green books. The event took place in a barn type building and the guests had all become tanked by the time the quartet went up on stage and began to play "*Der Jägerchor aus Freischütz*." Most of the people there had been smoking non-stop as well, and the party turned into a rather wild affair. All the while, the four Americans were up on stage playing "*Der Jäger aus Kurpfalz*" and "*Bayerischer Ländler*."

On our first AHQ CD, we were lacking about eight minutes to make a complete CD. I had already composed *The Casbah of Tetouan* for brass quintet and suggested that it might work well for five horns. One of the candidates to replace Jon Levin was the solo hornist in the Bodensee Symphony Orchestra, Andrew Hale. The four of us traveled to Konstanz on Bodensee and read through the scribbled out manuscript parts with Jon just to ascertain whether or not it would work. By the way, the piece was originally called *Neat Stuff in Mesopotamia*, and Geof Winter still performs the work using that original manuscript part. The gentlemen trusted my idea enough to give it a go a week or so later at the recording sessions. I was quite literally arranging, adjusting, and editing the parts as we recorded. We reached the high point of the



AHQ in front of Chambord Palace in the Loire Valley, France, 2012



Rehearsal on the stage Isuzu Hall, Osaka, Japan, 1992





piece (letter L). We took the first take, and from the recording booth we heard the sound engineer, Gregg Squires, exclaim, "Holy mackerel! This sounds sensational!"

Once on a tour in Japan, we did a runout to the tiny island of Omami to play a concert and give a masterclass. I recall walking out onto the stage and seeing only about three students sitting in an enormous hall. With the aid of a translator, I began to present the masterclass. It was an eerie feeling and I decided to cut it short. When I turned around to talk to the other guys, lo and behold, seated in a long row just behind them on stage were about sixty very young students, all sitting very quietly and holding their horns. They had entered the stage so quietly that they went unnoticed. None of them had ever played the horn much. We decided to divide them into four groups, assigning one quartet member to each group and try to teach them to produce one note in a C major and B<sup>b</sup> major chord. After 20 minutes, we all came together and blew down these two chords "till the cows came home."

In 2001, the AHQ flew from Japan to the island of Guam. There we played at various schools and performed an outdoor concert overlooking the Pacific with a small band called the Guam Symphony. It was at Christmas time and, as we were playing carols, Santa Claus came riding in on the back of a water buffalo! That was pretty cool!

Surely one of the highlights of the AHQ's career was the recording sessions of the *Take 9* album we did with the members of the New York Philharmonic horn section. The atmosphere during the reading and subsequent recording sessions (we really didn't rehearse very much!) was one of utmost mutual respect and delight at making such a joyful noise. During the three days of recording, we were all extremely concentrated, and awe-inspired by the incredible virtuosity of the players involved. It was a match made in heaven.

As I mentioned earlier, Kristina and I decided to get married during a quartet tour to South Africa in 2006. The ceremony was to take place at a game reserve about two hours north of Cape Town. It was held in a tiny chapel, the door of which had been ripped off by a baboon the night before. On the way to this remote chapel, one of the marriage witnesses had to climb off of the processional jeep and open the gate to let us through the lions' enclosure. The other three AHQ members had prepared a trio arrangement of the theme from the *Goldberg Variations*. There, on the African Velt, the perfect music of Johann Sebastian Bach drifted over the hills.

Upon returning home after a three-week tour around Europe in 2009, Kristina exuberantly described her experience of performing with the quartet: "It's like driving a Porsche, going from 0 to 100 mph in 5 seconds. You put it in gear, floor it, and the thing just takes off and nothing will stop it." The next day, upon returning to work (an orchestra rehearsal), discovering that nobody really cared very much about our AHQ activities, sitting quietly in our chairs, and told when and how to play every little note, she rather wistfully observed, "It's like being Superman, and then coming back to the office as the Clark Kent."

## Retrospective

*"Don't cry because it's over. Smile because it happened."* – Dr. Seuss

One of the more frequently asked questions throughout the years has been about our self management. This has become a sore spot with me, especially in the last five years or so. My schedule became so loaded that I barely had time to prepare musically and psychologically for the many concerts I had been hired to play. Around eight years ago, I made a concerted effort to find a "big name" agency who would represent both the AHQ and me as a composer. Most of the agencies to whom I wrote never replied. One of the largest in Europe, however, did respond. They were very complimentary and said "If we ever need a horn quartet, we'll contact you." That, in a nutshell, is the problem. You see, nobody really needs a horn quartet. Especially not the type of horn quartet we embody. What we required was someone who shared our vision.

I remember Philip Jones telling me how difficult it was back in the 1970's to get concert organizers to sit up, take notice, and book a large brass ensemble. Back then brass ensembles were just a variation on brass bands and associated with outdoor parks concerts. It was due to the efforts of his wife, who both shared his vision and was also a successful management agent that made the difference. Notwithstanding a few short flirtations with some small-time music agencies, we were forced to learn the ropes ourselves. I must say, the *IHS* and *The Horn Call*, along with *Brass Bulletin* (no longer in existence), have been a fantastic aid in promotion and advertisement. Nevertheless, we have spent untold hours of our lives at desks and computers, making contacts, working out dates, negotiating fees, booking hotels, planes, trains, and automobiles, and generally troubleshooting every tiny problem that arises, typically two days before the event. I regret the fact that the classical music scene (I don't like the word "industry") has been more or less hijacked by management agencies. These middlemen think like a business – it all comes down to making a profit for them. That usually means sticking to the mainstream. So a small and privileged few get all the engagements and funds, and a very large and talented majority are left to fight for the crumbs. Sound familiar?

What is truly astounding is how we managed to do as well as we did, first of all, before the computer age, and secondly with the antiquated media knowledge and low-tech methods we still have to this day. During the first 20 years of our history, we sent out demo cassettes along with badly photocopied flyers, black and white publicity photos, and letters typed on a typewriter (remember those?). I think it is a tribute to the high quality art we were offering that, despite our lack of promotional and media know-how, we still managed to enjoy such an illustrious career. Having said that, we did have a few triumphs that warrant mentioning. The AHQ website, originally launched in 1996, was one of the first of its kind in the classical music scene. We were even featured on the cover of *Chamber Music America* as an example to other ensembles.

Another very important aspect of our successful career has to do with our orchestra and teaching jobs. On one or two occasions, we thought seriously about going full-time, independent from orchestra contracts – the potential was certainly there. In



retrospect, I see that sticking with our orchestra jobs was probably a blessing – but not for the reasons one might suspect. Having a steady income freed us from putting too much financial obligation on the quartet. That made rehearsals, negotiating fees, and sticking to an “alternative” vision much easier. Of course, there is a trade-off, as I mentioned earlier. When the strains of making a living from your passion, or on your instrument, are removed, it becomes much more of a joy.

When I was a young thing, spending most of my time in a run-down practice room at the Manhattan School of Music, there was a clear delineation between soloists and orchestral horn players. It was rare that the two crossed over into each other’s area of expertise. There were also horn players who specialized in chamber music. Although there were (and still are) great players who are capable of expertise in all three of these areas, they require, in my opinion, a different approach, both to the musical styles and to the way one plays the horn – even which instrument one chooses to play. I have found it disconcerting the way these lines have become blurred over the past 20 years. The tradition of the grand soloist, or extra refined chamber musician seems to have taken a back seat to what I call the “orchestra horse.” Please don’t misunderstand me – these players are magnificent. It has merely become the nature of the classical music world at large, where well established organizations such as symphony orchestras offer steady salaries and benefits. An individual who desires to follow the soloist or chamber music track is on his own. He is forced to be a businessman, travel agent, and promoter as well as a great artist. Consequently, horn players today will probably choose to strive for that big orchestra gig. The big name orchestra has become the calling card for the player, and this in turn, makes it easier for him or her to book solo and chamber music engagements. I find this unfortunate.

## Passing the Torch

Another question to come up this past year is whether we would be interested in either replacing the retiring members of the AHQ, or even franchising the name out, and letting someone else carry the torch into a new era. I think that I speak for the rest of the quartet when I say that this will probably not happen. The American Horn Quartet has always been a very human organization. It is not only the great horn playing and chamber music skills of each member that has been the secret to its success. It is the chemistry, the quirkiness, and eccentricities as well as the history of an uncompromising commitment that have gone into the mix, and thus produced the unique sound and abilities of the AHQ. There exists among us a long and well-earned implicit trust that each player will totally deliver “on the night.” I think this trust develops with longevity.

We do, however, firmly encourage passionate horn players the world over to pick up this torch and make it your own. There are several young horn quartets around the world who are making a clear effort to launch a career as a legitimate chamber music ensemble. They are talented, smart, media-savvy, and energetic. I like to think they have the AHQ as their inspiration. Go for it!

Many will be saddened by change.  
But may their eyes remain towards the flame.  
Its embers still burn in the previous host  
As it takes residence in the successor.

Thou who passed the flame,  
Embrace the new path before you.  
Thou who receives the flame  
Take heart the lessons you learned.

May the chosen believe in the successor  
And the successor surpass the chosen’s expectations.  
(from “Passing the Torch,” by Ryan Hilt)

## Interesting Facts

Countries where the AHQ has performed (26): Germany, Luxembourg, Switzerland, The Netherlands, Belgium, the Czech Republic, Slovakia, Hungary, Austria, Poland, Denmark, Sweden, Norway, Finland, United Kingdom, Italy, Spain, Portugal, the United States of America, Canada, Korea, Japan, China, Thailand, Hong Kong, and Australia.

Earliest members of the AHQ: Sean Scott, Glen Bjorling, Jonathan Levin, Sabina Pade, and David Johnson.

Famous Concert Halls where the AHQ has performed: the Barbican in London, Tonhalle Zürich, Cité de la Musique in Paris, Santori Hall in Tokyo, Ludoslowski Hall in Warsaw, Liszt Academy Budapest, and Rudolfinum Prague.

CDs produced: *Premier, 4X4, Unlikely Fusion, Well-tempered Horn, Ricochet, Im Herbst, Concerto Grosso, Myths and Legends, Take 9, and En-Cor!*

Guests who have played *The Casbah of Tetouan* with the AHQ: Andrew Hale, Mark Olson, Volker Gräwel, David Ohanian, Martin Hackelman, Karl Pituch, Markus Maskuniitty, Frøydis Wekre, Martin van der Merwe, Bill Scharnberg, Lionel Renoux, Gille Mahaud, Kyle Turner (Tuba on horn 5), Jeff Nelson, Denise Tryon, and Michelle Stebleton – apologies to those who might have inadvertently been left off of this list.

Horn players who have performed as a replacement for one of the members: Karl Pituch (otherwise known as the 5th AHQ’er because of his contribution to the quartet on all parts, on several tours and concerts throughout the group’s career), Andrew Hale, Nagy Miklos, Larry Johnson, and Frank Lloyd.

Horns played by the various members: Paxman Triple, Kühn Triple, Rauch Double, Paxman Double, Lukas Double, Alexander 103, Conn 8D, and Finke Triple.

## Repertoire

This is a list of the works which the AHQ has performed at least once since 1985. Most of these were performed several times and half of them were played many times.

|                |                                   |
|----------------|-----------------------------------|
| Anonymous      | Concerto “Assurdo”                |
| J. Ludwig Bach | Das ist Meine Freude (with choir) |
| J. S. Bach     | Jauchzet dem Herrn (with choir)   |
| J.S. Bach      | Air on the G-String               |
| J.S. Bach      | “Little” Fugue in g-minor         |
| J.S. Bach      | C-minor Fugue                     |
| J.S. Bach      | Prelude XII                       |
| J.S. Bach      | Fantasia 14                       |





# The American Horn Quartet

|                     |                                   |                        |                                       |
|---------------------|-----------------------------------|------------------------|---------------------------------------|
| J.S. Bach           | A-minor Fugue                     | G. Rossini             | Le Rendez-vous de chasse              |
| J.S. Bach           | Badinerie                         | S. Scheidt             | Canzon Cornetto                       |
| J.S. Bach           | "Legrenzi" Fugue                  | R. Schumann            | Konzertstück                          |
| J.S. Bach           | Prelude 1                         | H. Searle              | Prelude, Nocturne and Chase           |
| J.S. Bach           | Sinfonia 11                       | L. Shaw                | Fripperies 1-4                        |
| J.S. Bach           | Fugue 16                          | L. Shaw                | Fripperies 5-8                        |
| J. S. Bach          | Toccat and Fugue in d-minor (5)   | L. Shaw                | Frippery 14, 17, 19                   |
| J. S. Bach          | Fugue XX                          | F. Schubert            | Nachtgesang im Wald (with choir)      |
| J. S. Bach          | Two Choral Fugues from Motets     | J. P. Sousa            | Stars and Stripes Forever !           |
| G. Barbotou         | Sologne                           | M. Castelnuovo-Tedesco | Choral with Variations                |
| L. Bernstein        | West Side Story                   | G. P. Telemann         | Concerto for Horn Quartet             |
| G. Bizet            | Carmen Suite                      | M. Tippet              | Sonata for Four Horns                 |
| J. Brahms           | Three Choral Pieces               | A. Tscherepnin         | Six Pieces                            |
| A. Bruckner         | Andante                           | P. Tschaikovsky        | Pizzicato Ostinato (from Symph. 4)    |
| A. Bruckner         | Locus Iste                        | K. Turner              | Wedding Music                         |
| L. Dauprat          | Quatour Nr. 1                     | K. Turner              | Procesio                              |
| C. Debussy          | Mazurka                           | K. Turner              | Waltzing Matilda                      |
| C. Debussy          | Le Petit Nègre                    | K. Turner              | Fiesta Fanfare                        |
| C. Debussy          | Reverie                           | K. Turner              | Fanfare for Barcs                     |
| C. Debussy          | La Fille aux Cheveux de Lin       | K. Turner              | Quartet No. 1                         |
| C. Debussy          | Tarantelle Styrienne              | K. Turner              | Quartet No. 2 "Americana"             |
| L. Délibes          | Duet from Lakme                   | K. Turner              | Quartet No. 3                         |
| R. Dickow           | Entrance Fanfare                  | K. Turner              | Quartet No. 4                         |
| E. Ewazen           | Myths and Legends                 | K. Turner              | Fandango                              |
| S. Friedman         | Alpine Lakes                      | K. Turner              | Barbara Allen                         |
| J. F. Galla         | Grand Quartet                     | K. Turner              | Three Pieces for Horn Quartet         |
| G. Gershwin         | I Got Rhythm                      | K. Turner              | Introduction and Main Event           |
| G. Gershwin/Perkins | Porgy and Bess Suite              | K. Turner              | The Casbah of Tetouan                 |
| C. Gounod           | Gounod at the Teddy Bears Picnic  | K. Turner              | Rule Britannia !                      |
| N. Hallam           | Fantasy                           | K. Turner              | The Yellow Rose of Texas Fanfare      |
| F. Hidas            | Kamarazene                        | K. Turner              | Unlikely Fusion Prologue and Epilogue |
| G. F. Händel        | Blessing and Honor (from Messiah) | Various                | English Madrigals Suites 1 and 2      |
| G. F. Händel        | Concerto Grosso in F-Major (w/or) | C. M. v. Weber         | Chor der Jäger aus Freischütz         |
| G. F. Händel        | Concerto a Due Cori (w/or)        | C. Wiggins             | Quartet No. 1                         |
| F. J. Haydn         | Symphony Nr. 31 "Hornsignal"      | C. Wiggins             | Quartet No. 2                         |
| P. Hindemith        | Sonata for Four Horns             | C. Wiggins             | Concerto for Four Horns               |
| B. Heiden           | Quartet for Four Horns            | J. Williams            | Hogwarts Forever from Harry Potter    |
| K.F. Homilius       | Quartet in E <sup>b</sup>         | D. Wilson              | Antico                                |
| J. Horner           | Titanic Fantasy (quartet version) | J. F. Zbinden          | Trois Pièces                          |
| H. Hübler           | Concerto for 4 Horns              |                        |                                       |
| T. Jobim            | Garota de Ipanema                 |                        |                                       |
| A. Khachaturian     | Sabre Dance                       |                        |                                       |
| L. Kogan            | Freilach II                       |                        |                                       |
| T. Schmidt-Kowalski | Fantasie Op. 70                   |                        |                                       |
| J. Langley          | Quartet for Four Horns            |                        |                                       |
| J. Langley          | Sonata Elegiaca                   |                        |                                       |
| Lennon-McCartney    | Eleanor Rigby                     |                        |                                       |
| Mancini / Turner    | Moon River                        |                        |                                       |
| A. Mitushin         | Concertino                        |                        |                                       |
| W. A. Mozart        | Marriage of Figaro Overture       |                        |                                       |
| W.A. Mozart         | Overture to The Magic Flute       |                        |                                       |
| K. Machala          | Intuitions                        |                        |                                       |
| S. Myers            | Cavatina                          |                        |                                       |
| W. Perkins          | Concerto for Four Horns           |                        |                                       |
| W. Perkins          | Hungarian Medley                  |                        |                                       |
| J. L. Petit         | Fragmeents XII                    |                        |                                       |
| M. Ravel            | Pavane pour une infante d'efunte  |                        |                                       |
| A. Richter          | Sechs Stücke                      |                        |                                       |
| N. Rimsky-Korsakov  | Notturmo                          |                        |                                       |

## Timeline

At one time, the AHQ had a complete list of all the concerts and masterclasses we had presented over the years. When we reconstructed our website that list vanished. So after consulting our individual calendars (saved over all of these years!) I have managed to put together this time line. I apologize if a host or organizer has been left out. This is by no means complete, but it gives one a pretty good idea of what the AHQ has accomplished. Country Key: D=Germany, L=Luxembourg, F=France, CH=Switzerland, J=Japan, N=Norway, AU=Austria, AUS=Australia, NL=Netherlands, FI=Finland, CZ= Czech Republic; PL=Poland, IT=Italy, SP=Spain, P=Portugal

1985: David Johnson and Kerry Turner meet at the Geneva International Music Competition.

1986: Kerry Turner and Geoffrey Winter become members of the quartet replacing Sjon Scott and Glen Borling; David, Geof, Jon, and Kerry meet for the



first time and read repertoire; first AHQ gig – birthday party for a colleague of David, Freiburg D, Mönchenbuchsee CH, Bern CH

1987: no information available

1988: Stuttgart D; feature in a Süd Funk TV documentary

1989: Bourglinster Castle L, Karlsruhe D, Munich D; Philip Jones Brass Competition, Barcs H – First Prize, Charles Putnam joins the AHQ

1990: Limburg D, Bonn D, Maur D, Graz AU, St. Ulrich IT, Bolzano IT, Ortisei IT, Winterthur, CH, recorded American Horn Quartet Luxembourg

1991: Vicenza IT, Verona IT, Mantova IT, Competition NOTAMUS in Brussels and Liège – First Prize, Brussels BE; several dates are unclear.

1992: 7th International Chamber Music Competition in Tokyo – First Prize; Prize tour Tokyo and Osaka; Steffisburg CH, Bonn (Casbah with Volker Grewel), Ashland OR, University of Oregon-Eugene, Portland State University OR

1993: recorded 4x4 Bern CH, Villa Louvigny L, Bern CH, Konzertstück with the Bern Symphony CH, IHS25 in Tallahassee (Casbah with David Ohanian), Rotta D, Köthen D, Dessau D, Brünnerhof der Residenz-München D, Czech Hornworkshop-Nove Straseci-Prague CZ, Hochheim in Rheingau Music Festival D, Pleni Hudby-Brno CZ, Cercle Munster L, Louvigny L; USA tour: Konzertstück with the Rogue Valley Philharmonic OR: Ashland, Grants Pass, Medford, Portland State University OR, Ellensburg WA. Konzertstück and Introduction and Main Event with the Tacoma Concert Band WA, Konzerstück with Seattle Youth Symphony WA

1994: Konzerstück Forsvarets Stabsmusikkorps-Oslo N, recorded Unlikely Fusion in Luxembourg, Swiss Horn Workshop-Winterthur CH, Barbican in London-British Horn Society, HKAPA in Hong Kong, IHS26 Kansas City, Dusseldorf D, Dudelage L, Bitburg D

1995: teaching at the Musikhochschule in Freiburg D, Residency in Rotterdam at Conservatory NL (Casbah with Martin van der Merwe); USA Tour: Florida State University, including Schumann's Konzertstück, University of Georgia, University of Memphis including Schumann's Konzertstück, Cincinnati Conservatory of Music, SE IHS Horn Workshop at West Virginia University, Juilliard School, NY, Lincoln Center NY, Manhattan School of Music, St. Paul's Chapel NY, NW Horn Workshop-Pacific Lutheran University WA, Schumann's Konzertstück and Introduction and Main Event with the Washington Wind Symphony, Portland State University OR, Guest Artists at the First Hungarian Horn Festival 9Recital in the Church in Csobanka, Liszt Academy, (Casbah with Marty Hackelman), recorded Im Herbst Blumenstein CH, Guest Artist of the French Symposium in Bordeaux (Konzertstück with Orchestre Nationale Aquitaine Bordeaux) F, IHS27 Yamagata J; Solothurn CH, Salzburg (Juvevum Brass Festival) AU; Czech tour Prague, Jezenik, Ostrava, Brno, Machocha, Bratislava; Bad Godesberg D

1996: USA tour: Texas A & M TX, Kerrville TX, University of North Texas TX, Albert Lea MN, Sioux City IA, Grand Island NE, Jamestown ND, Carrington ND, Moorhead MN, Lindsborg KS Brass Festival; recorded Well-Tempered Horn Basel CH, Fredener Musikstage D, Bergen-Enkheim near Frankfurt D, Neuss D

1997: USA tour: residences at Bethany College KS, Memphis State TN, University of Illinois IL; Konzertstück tour with the Südwestdeutsche Philharmonie Konstanz D Konstanz, Frauenfeld CH, Tuttlingen D, Schaffhausen CH, Lahr D; Texas Band Masters Association Convention in San Antonio TX; Japan Tour (no details), Konzertstück with Hong Kong Philharmonic

1998: Konzertstück with Radio-Television Luxembourg Symphony Orchestra in Esch s. Alzette and Luxembourg L; USA tour: Madison AL (Karl Pituch substituting for Geof Winter, Turner's Introduction and Main Event and Konzertstück with the Alabama Symphony in Huntsville (Karl Pittuch substituting for Geof Winter), Konzertstück with the Seattle Philharmonic WA, Artists in Residence at Portland State University OR, Konzertstück with the Illinois Philharmonic Orchestra IL, Konzertstück with the Middleton Symphony OH, teaching at Australian National Academy, Melbourne AUS, Alpine Symphony with Melbourne Symphony; Epsival Festival-Sait-Yrieix La Perche F, Collegiale d'Eymoutiers F, Limoges F, Moers D

1999: Konzertstück with Washington Chamber Orchestra at the Kennedy Center DC; USA tour: Minnesota: St. Paul Chamber Orchestra, Ted Mann Concert Hall, Ordway Music Theater, Wooddale Church, United Church of Christ; Washington IA, Blair NE, Stevens Point WI, Minocqua WI, Hibbing MN, Devils Lake ND, Bottineau ND, Willmar MN; Concert du Foyer Europeen L; Netherlands tour (Konzertstück): Eindhoven, Breda, s'Hertogenbosch, Tilburg; Telc CZ, Konzertstück in Brno with the Brno Philharmonic Orchestra CZ, Janacek Academy CZ, Zürich CH, 3rd Swiss International Horn Workshop in Winterthur CH, Czech Horn Festival – Nove Straseci CZ, Prague CZ, recorded Fandango and Quartet No. 4 for Ricochet CD L, Residency at the HKAPA in Hong Kong, Konzertstück with Stockholm Philharmonic Orchestra

2000: Tuetlingen D, Konzertstück with Beethoven Orchestra of Bonn D, Dusseldorf D, Lieksa Brass Week FL including Konzertstück with Estonian National Orchestra (Casbah with Markus Maskunty), Marinet F, Cité de la Musique in Paris F (Casbah with Lionel Renoux), Epsival Festival F; St. Yrieix-

la-Perche F, Limoges F, Honderich D, Konzertstück in Murten CH, with RSO Moscow, St. Michel Cathedral L (Casbah with Mark Olson)

2001: Konzertstück with Beethoven Orchestra in Viersen D, Brass Symposium – Heidelberg D, Turner's Introduction and Main Event with U. S. Army Band D; China tour to China – Shanghai and Beijing; USA tour: University of Central Arkansas (Midwest Horn Workshop), Lawrence University WI, University of Wisconsin-Stevens Point WI, University of Wisconsin-River Falls WI; Tuttlingen D, Horn Festival in Lugano IT, Milano IT, Locarno IT, Villars-les-Dombes, Denmark 2 concerts (no details); Liestal, CH, Konzertstück in Winterthur CH; Japan tour: Izumo, Tatsuno, Osaka, Hiroshima, Takatsuki, Okoyama, Tokyo, Fukuoka, Yonago, Guam; Jeunesses Musicales L

2002: Konzertstück Mulhouse F, Dijon F, Texas tour (Karl Pituch replacing Geoffrey Winter), University of North Texas, Baylor University, Kerrville, Texas A & I; Hiller Horntagge D, Luxembourg (Eglise Mensdorf), recorded Take 9 with members of the New York Philharmonic NY, Winterthur, CH

2003: USA tour: Northwestern University IL, Northwest IHS Horn Workshop – Central Washington State University WA, Rockford IL, sponsored by the Mendelssohn Club, University of Wisconsin-Madison, Manhattan School of Music NY, IHS35 Indiana University-Bloomington IN, Nordic Horn Seminar-Askov DK, recorded Concerto Grosso Warsaw PL, Bratislava PL (first Casbah with Kristina Mascher), Konzertstück with State Orchestra of Brno CZ

2004: Florida Tour: FMEA – Tampa, Florida Southern, First United Methodist Church – Orlando; Tuttlingen D, Konzertstück Milano IT, Lugano CH, 4th International Horn Workshop – Winterthur CH, Zürich CH, Unkel D, IHS36 in Valencia SP (Casbah with Kristina Mascher), Melbourne International Festival of Brass (Tuckwell/Concerto Assurdo); USA tour: 2nd Western Horn Symposium, Las Vegas NV, Southern Methodist University TX, University of Missouri MO, SUNY-Purchase NY, West Point NY, Juilliard School NY

2005: AIR Horns in AZ (Casbah with Kristina Mascher), Überlingen D, Konzertstück with Beethoven Orchester Bonn D (Nagy Miklos replacing Kerry Turner), Konzertstück with BOB in Koblenz D, Winterthur CH; USA tour: Minnesota and surrounding area, Rollins College FL, Kennesaw State University GA, Czech Workshop in Nove Straseci CZ, Heisterbacherott near Bonn D, Aachen D

2006: (incomplete) South Africa (Casbah with Kristina Mascher), Kerry Turner and Kristina Mascher wedding in South Africa, USA tour: Minnesota, Wisconsin, Chicago; Czech Horn Camp – Nove Straseci, CZ, Luxembourg. Philharmonie

2007: recorded Myths & Legends – Maastricht NL, University of Wisconsin-Oshkosh WI, Valparaiso University IN, Urbana-Champaign IL, Lake Geneva WI, Buffalo NY, Eastman School of Music NY, Lugano Horn Workshop CH, Summer Horn Camp – Daytona Beach FL

2008: IHS40 in Denver (Turner's Introduction and Main Event), 2nd HornCamp – Daytona Beach FL, Jeju International Wind Ensemble Festival KO (Casbah with Kristina Mascher), recorded Karankawa in Warsaw PL

2009: USA Tour (last tour with David Johnson), Mount Vernon TX, Texas A&M Commerce TX, University of Texas, NE Horn Workshop Ithaca College NY, Ft. Jackson SC, University of Memphis TN; Schloss Drachenburg D (Kristina Mascher's first AHQ concert); European Tour: Neukirchen, Saarbrücken D, Philharmonie, Luxembourg, Augustsburg – Chemnitz D, Conservatoire de Musique – Saint-Nazaire F, American Cathedral, Paris F, Tonbridge UK, Versailles F (Casbah with Gilles Mahaud), Bernkastel-Kues D, Czech Horn Workshop – Bertramka CZ

2010: (missing information) IHS42 in Brisbane AUS (including Konzertstück performance with Queensland Symphony)

2011: Kennesaw State University GA, Valparaiso University IN, Tennessee Tech University TN, Norddeutsche Horntagge in Wolfenbüttel D

2012: Journée de Cor in Mulhouse F, Clichy F, Sainte Hermine F, Cholet F, Heisterbacherott near Bonn D, Wiesbaden D, Eschborn D

2013: Trinitatiskirche, Enderich, Bonn D, Zoufftgen, F (Frank Lloyd replacing Geoffrey Winter); USA Tour: Oklahoma State University OK, St. Rita Catholic Church-Dallas TX, Mt. Vernon TX, Texas Christian University-Fort Worth TX, Texas A&M-Commerce TX; Villa Prieger Bonn D, Freden International Chamber Music Festival D, Sauerländer Horntage D

2014: Portugal Tour (Performances with Quarteto Portugues de Trompas) P, Überlingen D, Wiesbaden D, En-Cor CD recording, Saulheim D, Sydney Brass Festival AUS, Brisbane AUS, Hornsby, AUS (Tina Brain, host), Mahidol University TL (including Konzertstück performance, IHS46 in London, Imperial College of Music, Sauerländer Horntage D, USA Tour (Karl Pituch replacing Kristina Mascher): University of Dayton OH, University of Cincinnati OH, Ball State IN, Peabody Conservatory MD (Casbah with Denise Tryon), University of Missouri-Kansas City MO (Casbah with Martin Hackleman), Indiana University IN (Casbah with Jeff Nelson), Southern Methodist University TX

2015: Saulheim D, Trinitatis Kirche in Enderich bei Bonn D, Seattle WA, Albany OR, International Horn Symposium in Los Angeles CA



# The Mysteries of Hindemith's Althorn Sonata

by Jennifer Hemken

Paul Hindemith (1895-1963) looms as one of the towering composers of the twentieth century. Born in Germany and trained as both a virtuoso violinist and violist, Hindemith became so interested in composition that he won a position as Professor of Composition at the Berlin Conservatory of Music (1927-1937). In 1938, he emigrated to Switzerland to escape the Nazi regime (his wife was Jewish). He then left Switzerland in 1940 for the United States, where he taught at Yale University for thirteen years. In 1946, Hindemith gained American citizenship, but returned to Switzerland in 1953 to live and teach in Zurich. His compositional output is vast and his most often performed works include 26 late instrumental sonatas (1935-1955), with a curious Sonata for Althorn (1943) in the middle.

During August and early September of 1943, at the height of World War II, Hindemith took a vacation from Yale University to relax in the Berkshire Mountains.<sup>1</sup> There he completed the score to his *Symphonic Metamorphosis* on 29 August 1943, followed closely by his Sonata for Althorn and Piano. Publishing companies in the United States declined to print the Althorn Sonata, perhaps mirroring the small market for a sonata composed for an obscure 19th-century band instrument. B. Schott finally published the work in 1956, with Hindemith giving his blessing for the use of substitute instruments. The published title reads *Sonate für Althorn in Es und Klavier (auch Waldhorn oder Alt-Saxophon)*.<sup>2</sup>

Most horn players are aware of the Althorn Sonata, and many have heard it in performance or on recordings. Few, however, have performed it, especially on alto horn. Since its composition, the Althorn Sonata has most often been performed on saxophone. In fact, saxophonists have adopted the work as their Hindemith sonata, since Hindemith listed alto saxophone as one of his sanctioned substitute instruments. He may have done so because the saxophone and alto horn shared a similar history: their family trees both began in the second half of the 19th century, both had a fundamental pitch in the key of E<sup>b</sup>, and both had an association with the band medium.

An emotional depth often strikes listeners when first hearing the Althorn Sonata – the work contains something special about that is difficult to pinpoint. Hindemith inserted a poem between the third and fourth movements, asking that it be recited during performance. The poem exudes a poignancy or nostalgia, which is then portrayed in the final movement. Also, within a distinct Baroque sonata da chiesa form (slow-fast-



*Paul Hindemith with an alto horn*

slow-fast), the horn player surprisingly performs three slow movements: a lyrical first movement, a “dark” third movement, and a song-like fourth movement (against a scurrying piano part). The frolicking second movement, interrupted by a static and uncomfortable rhythm, also ends quietly; only the finale ends boldly.

A unique and significant composition, the Althorn Sonata boasts further enigmas and anomalies. Details about the premiere remain unknown. The piece calls for an outdated instrument, with a history linked more to the band than the orchestra medium. In the second movement, the composer features a message (in Morse code) from a Renaissance painter, performed eleven times by the pianist and five by the hornist.

Hindemith planted the key to this entire sonata, I believe, in the double meaning of the German word, “Alt,”

which translates as both “old” and “alto.” He concealed the clue to the enigmas of the work in plain sight: Sonata for Althorn. Perhaps Hindemith’s towering intellect, coupled with his interest in word play, numerology, art history, and the history of philosophy, plus his sense of humor, culminated to create a unique puzzle disguised as a sonata. Although his intentions may have been simply playful, he composed a remarkable masterpiece.

The purpose of this article is to unveil the mysteries of Hindemith’s Althorn Sonata. It is possible that the composer left further enigmas and anomalies beyond those exposed here. It is my intent to reveal the extent of Hindemith’s intellectual prowess and elevate the Sonata to its deserved place in the horn repertoire. In addition, I hope this discussion encourages scholars to reexamine other works by Hindemith, looking for signs of word play, humor, numerology, and more hidden connections between the history of music, art, and philosophy.

## Lack of a Premiere

No known record concerning the premiere of the Althorn Sonata survives, either in Hindemith’s letters or in historical documents. Speaking of the 1939 Hindemith Horn Sonata and the 1943 Hindemith Althorn Sonata, Heinz-Jürgen Winkler of the Hindemith Institute-Frankfurt, responded in April 2013 to an email inquiry about the premieres of both sonatas: “We do not know when or by whom these pieces had their premieres. According to Dr. Luitgard Schröder, editor of the volume *Sonatas for Wind Instruments of Hindemith’s Complete Works*, there are no documents (newspaper articles, letters, etc.) reporting on premieres of these sonatas.”<sup>3</sup>



In a letter from November 1952 to Willy Strecker (Hindemith's friend and owner of the B. Schott publishing house), Hindemith wrote the following about the premiere of his Sonata for Four Horns, "Please don't grant any first performance rights. Anyone can perform it any way he likes, first or not."<sup>4</sup>

Consistent with his request concerning the horn sonatas, Hindemith wrote other sonatas without specific performers or premieres in mind. He generally viewed his sonatas as technical and musical exercises in preparation for his larger-scale works, plus a way to provide excellent music for future performers of the instruments. Since Hindemith likely did not intend to include the alto horn in his larger works, the Althorn Sonata marks a notable exception to this compositional process.

## The Alto Horn

The Hindemith Althorn Sonata does not generally receive recognition as part of the standard horn repertoire because, by the middle of the 20th century, musicians considered the E<sup>b</sup> alto horn a rather obscure band instrument.

The alto horn came into existence during the 1840s. It claimed the "alto" position in a family of brass instruments, which also included soprano, tenor, and bass instruments pitched in E<sup>b</sup> and B<sup>b</sup>.<sup>5</sup> Musicians often called members of this brass family "saxhorns," because Adolphe Sax, inventor of the E<sup>b</sup> and B<sup>b</sup> family of saxophones, also in the 1840s, was recognized for both improving and marketing them.

The German version of the alto horn, "Althorn," an instrument that has been used by amateur and military bands since the middle of the 19th century, is generally pitched in E<sup>b</sup>, has a conical bore, is usually played with a bowl-shaped mouthpiece, and is manufactured in an oval or circular shape.<sup>6</sup> In its various configurations, the "German Althorn" performs the same role as the English tenor horn and the American alto horn (sometimes called the "peck horn").<sup>7</sup>

Anthony Baines, in *Brass Instruments: Their History and Development*, offers an aside that mentions a rare orchestral inclusion of the alto horn: "E<sup>b</sup>, at first also called tenor, the instrument for which Berlioz so charmingly conceived a solo part in *The Trojans* (in the 'Royal Hunt' and subsequently transferred to horn)."<sup>8</sup> Norman Del Mar states the following with regard to the alto instrument in the saxhorn family:

The next saxhorn in descending order is the alto in E<sup>b</sup>, used in both Berlioz's and d'Indy's ensembles, although unlike d'Indy (who does call it "saxhorn alto"), Berlioz actually names it a "saxhorn tenor en Mi-flat." This is otherwise unknown in orchestral literature, but corresponds closely with the althorn, an instrument known in military or brass band circles where it often replaces the French horn as an "upright grand." It transposes a major sixth down.<sup>9</sup>

## The Althorn and Alternate Instruments

Among horn players, a debate revolves around which instrument one should use to play the Althorn Sonata. In *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Douglas Hill states, "The Sonata for Althorn in E<sup>b</sup> (1943) by Paul Hindemith exemplifies yet another remarkable

composition by that generous composer." Then he mentions a "rumor" about how Hindemith told John Barrows that he preferred the piece to be played on the horn, instead of the E<sup>b</sup> alto horn or the E<sup>b</sup> alto saxophone.<sup>10</sup> Scott Whitener and Heinz-Jürgen Winkler defend the althorn. In *A Complete Guide to Brass*, Whitener writes, "German alto horns, usually constructed in the traditional oval shape with rotary valves, possess a somewhat sturdier and fuller tone, that being the instrument for which Hindemith composed his 1943 Sonata for Althorn."<sup>11</sup> From a photograph of Hindemith playing an alto horn, we can assume that he had this sort of instrument in mind while composing the Sonata."<sup>12</sup>

One might ask, "Did Hindemith care which instrument should be used to play the Althorn Sonata?" In "Paul Hindemith's Late Sonatas: A Documentation from the Letters," Daniel Goldenhuys shares the following insight:

Hindemith's intense interest in wind instruments urged him to master the technical difficulties and playing skills of many of these instruments....In contradiction to this sensitivity towards the potential of each instrument, Hindemith often suggested that the solo instrument could be replaced by a number of other, diverse instruments. This might indicate that the private performance and enjoyment (by the players) of these sonatas was of more importance to Hindemith than the purist rendering of the original conception in a public performance.<sup>13</sup>

To remind the reader, the title page of the B. Schott publication of the Hindemith Althorn Sonata states: *Sonate für Althorn in Es und Klavier (Waldhorn oder Alt-Saxophon)*. Then, it offers an English translation: *Sonata for Alto Horn (Mellophone) in E<sup>b</sup> and Piano (French Horn or Alto Saxophone)*. "Waldhorn," one of the instruments sanctioned by Hindemith to play the Althorn Sonata, translates as "forest horn" – the natural horn.

Since Hindemith, or his publisher, translated "Waldhorn" to "French Horn," one can assume that the composer did not expect the Sonata to be performed on a natural horn. By "Mellophone," he meant a circular instrument, which had a bell pointing to the left side of a player, with valves operated by the right hand. The circular mellophone had piston valves, thicker metal, and a smaller bell than the circular althorn.

## An Original Poem

Paul Hindemith penned a poem, to be read aloud, at the beginning of the fourth movement of the Althorn Sonata. Written in German, but tacitly understood to be read in the language of the audience, he specified that the horn player read the first stanza and the pianist the second. Throughout his poem, titled *Das Posthorn* (The Post Horn), the composer mused on the short post horn that had announced the arrival of mail in German villages since the Middle Ages, and which remains the logo today on German post office buildings and stamps. In *Das Posthorn*, Hindemith lyrically reminisced about "the old" and "the new," while sharing the importance of both in one's life.

Perhaps Hindemith chose the post horn as the subject of his poem because it triggered nostalgia about his childhood in





Germany. At the beginning of the 20th century, horse-drawn carriages continued to deliver mail throughout the country, and postmen continued to blow signals on short horns, announcing their arrival as they travelled from village to village.

On 14 July 1942, just a few months before he wrote the Althorn Sonata, Hindemith composed a letter to his wife, Gertrud, about the conception of a poem:

I just went for a swim in the afternoon and otherwise strolled through the meadows in the role of a poet awaiting ideas, wandering from one seat to the next. I've knocked together a few lines. It's going slowly, since beginnings are always difficult, but all the same it is a beginning.<sup>15</sup>

## Das Posthorn by Paul Hindemith<sup>16</sup>

### Horn Player:

Tritt uns, den Eiligen, des Hornes Klang  
nicht (gleich dem Dufte längst verwelkter Blüten,  
gleich brüchigen Brokats entfärbten Falten  
gleich mürben Blättern früh vergilbter Bände)  
als tönender Besuch aus jenen Zeiten nah,  
da Eile war, wo Pferde im Galopp sich mühten,  
nicht wo der unterworfen Blitz in Drähten sprang;  
da man zu leben und zu lernen das Gelände  
durchjagte, nicht allein die engbedruckten Spalten,  
Ein mattes Sehnen, wehgelaunt Verlangen  
entspringt für uns dem Cornucopia.

### Pianist:

Nicht deshalb ist das Alte gut, weil es vergangen,  
das Neue nicht vortrefflich, weil wir mit ihm gehen;  
und mehr hat keiner je an Glück erfahren,  
als er befähigt war zu tragen, zu verstehen.  
An dir ist's, hinter Eile, Lärm und Mannigfalt  
das Ständige, die Stille, Sinn, Gestalt  
zurückzufinden und neu zu bewahren.

## English Translation of "Das Posthorn" by Jennifer Hemken

### Horn Player:

Is not the sounding of the horn to our busy souls  
Like the scent of blossoms wilted long ago  
Or the discolored folds of musty tapestry  
Or crumbling pages of ancient yellowed tomes?  
Like a sonorous visit from those ages  
Which counted speed by straining horses' gallop  
Not by a current of electricity through cables;  
When to live and learn one ranged the countryside  
Not buried in closely printed pages.  
The cornucopia's gift calls forth in us a pallid yearning, melancholy longing.

### Pianist

The old is not good, just because it has passed  
Nor is the new great, because we live in it;  
No one experiences happiness beyond one's comprehension.  
Your task it is, amid confusion, rush, and noise  
To grasp the lasting, calm, and meaningful  
And finding it anew, to hold and treasure it.

After the poem, Hindemith musically portrayed the message of *Das Posthorn*. For the piano, he composed a fast, hectic part to represent "the new." In the horn part, which represented "the old," he drafted what currently appears to be an original folk song-like melody in 6/8 meter.<sup>17</sup>

Note that the poem also has a connection to the second movement, which contains a message in Morse code. "Not by a current of electricity through cables," serves as a reference to messages sent via telegraph wires. In contrast, "Like a sonorous visit from those ages which counted speed by the strained gallop of horses," refers to messages delivered by postal carriers either on horseback or in horse-drawn vehicles.

An artistic dilemma arises when saxophonists perform the Althorn Sonata. The poem speaks of the post horn – an ancestor of the alto horn, not the saxophone. In the 1984 Schott edition, produced after the death of the composer, an extra part was produced for the saxophone, which steals the opening rapid, right-hand melody from the piano. This contradicts the message of Hindemith's poem, rendering its recitation pointless. The saxophone relates neither to the post horn, nor the althorn. Therefore, when a saxophone plays the passages Hindemith composed to musically depict both "the new" and "the old," listeners lose the composer's intended imagery.

## Sonata da Chiesa Form

Hindemith's Althorn Sonata evolves through a somewhat altered version of the four-movement Baroque sonata da chiesa (slow-fast-slow-fast). While the piano part follows the traditional form, the horn part does not. As the piano plays a fast and scurrying part in the fourth movement, the horn fulfills its role of representing "the old," as it plays a slower folk song-like melody.

## Morse Code and its Connection to a Renaissance Artist

In the second movement of his Althorn Sonata, Hindemith introduced an uncomfortable rhythmic sequence for the performers, spelling "NKAW" in Morse code. In a French journal article from the 1990s, Bruno Gousset first mentions the code, "Hidden in the second movement of the Althorn Sonata, in a cryptic signal in Morse: N.K.A.W., letters as common in German as in English, may have a report of the war, which in the month of September, has its critical phase."<sup>18</sup>

The telegraph (transmitter of Morse code) owed its origin to Samuel Morse, an American painter, who invented a primitive version of it in 1836 – just before the invention of the alto horn. As the telegraph progressed through the 19th and early 20th century, electrical cables (referred to in Hindemith's poem) relayed messages through a series of short and long signals, represented by dots and dashes.

In Morse code, a dot equals one unit of time, a dash three units of time.<sup>19</sup> From the Morse Code alphabet, NKAW sounds as "dash-dot, dash-dot-dash, dot-dash, and dot-dash-dash."

Searching for the meaning of NKAW involved detours to a city in French North Africa (Nkaw), a possible Hebrew connection with a tabernacle in *Exodus* from *The Bible*, and the Hebrew "שנאה" translated as "hatred." Finally, I discovered NKAW in the drawings of a 16th-century Swiss artist, Niklaus Manuel (Deutsch).<sup>20</sup>



Niklaus Manuel lived from 1484 to 1530 in Bern, Switzerland. His father, Emanuel Alleman, changed the family name to Manuel. To remind others that the family had come from Germany (Allemeine, Alemania, Alleman) and to be known as a German artist, Niklaus Manuel often went by the appellation "Deutsch" (from Deutschland). Like Hindemith, four hundred years later, Manuel assumed many professional roles, including playwright, artist, stained-glass designer, and engraver. Much like Matthias Grünewald, the subject of *Mathis der Maler* by Hindemith, Manuel also devoted a large part of his life to helping the Protestant Reformation as a mercenary soldier, writer, and statesman.<sup>21</sup>

In two Manuel drawings, preserved in the Kunstmuseum Basel, one can find "NKAU" on the banderole above the head of the subject; in one case, above a flutist (*Girl with Impaled Hair*). NKAU is an acronym for "Niemand kann als wissen" ("No one can know everything").<sup>22</sup> Glenn Ehrstine describes the use of acronyms by Manuel in *Theater, Culture, and Community in Reformation Bern, 1523-1555*. He documents the meaning of the NKAU:

Manuel's artistic development can be generally characterized by the following catch-words: from perception to legibility, from perspective to sign, from image to word....Manuel's incorporation of language in his works parallels this trend towards clarity of statement. His earliest textual additions are of a cryptic nature; they complement an image, but require clarification themselves. The drawing *Girl with Impaled Heart* (ca. 1510) provides an especially vivid example. Several inscrutable groups of letters appear in the banner above the girl: SNE, NRG, NISM, GGVG, NKAU, SASD, HDNM, and GWS(P). Rather than explicate the image, the abbreviations themselves beg interpretation. Even when two of these encrypted maxims appear in their complete form elsewhere – Gott geb uns



Drawings by Nikalaus Manuel Deutsch. Note NKAU at the top of both drawings and NMD at the bottom



Gluck (GGVG; May God grant us good fortune) and Niemand kann als wissen (NKAU; No one can know everything), their meaning is still not readily apparent. Only through their appearance in countless depictions of the piercing inconstancy of love, represented by the impaled heart in the drawing of the girl, does it become apparent that the sayings pertain to the uncertain outcome of amorous affairs....Indeed, beyond the acronyms GGVG and NKAU, scholars have been unable to decipher the remaining abbreviations....These cryptic messages appear predominantly in Manuel's private drawings and sketches, suggesting that they were a type of personal code with significance for the artist alone. It has, in fact, been argued that the "nobody" of Niemand kann als wissen is the artist himself.<sup>24</sup>

A second documentation for the meaning of NKAU can be found in *The Moment of Self-Portraiture in German Renaissance Art* by Joseph Koerner. Koerner connects the saying "Niemand kann als wissen" to Medieval mock sermons, carnival games, and word play. Speaking of Niklaus Manuel, Koerner writes:

His personal motto Niemand kann als wissen (Nobody can know everything), often abbreviated as the letters NKAU, appears in dozens of Manuel's drawings. On a literal level, the phrase admits the limits of human knowledge....The motto also belongs, however, to the language games of the so-called Nemo sermons....These mock sermons enjoyed great popularity in the monastic culture of the Middle Ages and in the carnival life and popular literature of the early modern period. By the sixteenth century in Germany and Switzerland, the figure of Niemann or Niemand had become a character in printed broadsides and plays with figures like Pfaff von Kalenberg and Eulenspiegel. These carnivalesque games of negation focus on a hero, "Nobody," who is at once everything and nothing.

A third documentation for the meaning of NKAU comes from a German art book titled *Niklaus Manuel* by Daniel Baud-Bovy. The author refers to private scrolls kept in the desk drawers of Niklaus Manuel during the 1500s, a common practice for painters of that era when not working on their easels. Baud-Bovy explains that, in a drawing of a mysterious and seductive flute player with flowing hair, the acronym NKAU appears on a banderole above the delicate head of the *Liblingsspruches Anfangslettern* of Manuel. In this case, the author translates the letters NKAU as "Niemand kann alles wissen," instead of "Niemand kann als wissen."

One can logically assume that Hindemith became preoccupied with this "Niemand kann als wissen" acronym and its double meaning. Siglind Bruhn, writing about the opera *Mathis der Maler*, compared Hindemith to the anchorite, Saint Anthony.<sup>25</sup> Like Anthony, Hindemith educated himself to a state of wisdom superior to the most formally trained philosophers. He taught himself Latin while working as a professor in Berlin during his thirties. His letters to his wife revealed a vast and expanding knowledge of literature, art, and critical writ-





ings. Through daily diligence, he transformed himself into a well-read and highly cultured man.

Hindemith may have referred to NKAU in a letter he wrote to Willy Strecker on 30 January 1940, just before he left Switzerland to immigrate to the United States: "I am leaving on Sunday. It is true that, these days, we cannot know everything that is happening, but by all appearances, your fears would seem to be unfounded."<sup>26</sup>

## The Role of Numerology

The history of numerology dates from the beginning of mathematics, when most ancient cultures embraced connections between numbers, natural events, geography, and so forth. In its most popular form, numerology evolved from the work of Greek philosopher and mathematician Pythagoras, who also proposed "the harmony of the universe." Johannes Kepler also embraced this theme in *The Harmony of the World*, which later became both the title and subject of Hindemith's opera, *Die Harmonie der Welt*.

According to numerology traditions, most numbers reduce to single-digits from 1 to 9. Exceptions include 11, 22, and 33, the so-called "Master Numbers."<sup>27</sup> In the case of 11 (a double 1), the number possesses double the traits and personality of 1 and, when added ( $11 = 1+1 = 2$ ), the result is 2. Thus, 11 combines the most powerful male energy (1 = Zeus) with the equally potent female energy (2 = Hera).

In *Mathis der Mahler*, Hindemith included an 11-tone row as an ostinato, written for the horns, under the Gregorian chant *Lauda Sion Salvatorem* (Praise Zion to the Savior). Correspondingly, in the Althorn Sonata, the Morse code acronym NKAU appears eleven times in the piano and five times in the horn.

Further, according to [www.numerology.com](http://www.numerology.com):

the number five is the most dynamic and energetic of all the single-digit numbers. It is unpredictable, always in motion and constantly in need of change. Although it is molded from an almost equal mix of masculine and feminine qualities, in general the five is slightly more feminine – albeit a daring, tomboyish kind of feminine, with nothing demure or submissive about her. The five is extremely independent in mind and soul. She is an adventurer and a risk-taker who has a hard time staying in one place, in one job, in one house or in one relationship. Change is an absolute necessity, and yet the 5 is surprisingly loyal.<sup>28</sup>

A numerology "name calculator" at that website reveals that Hindemith, Matthias Grünewald, and Johannes Kepler are each connected to the number five.<sup>29</sup> Since five is clearly represented in the Althorn Sonata, it seems too much of a coincidence that it also connects the composer to the male subjects of his operas.

## Word Play

In my opinion, Hindemith approached the composition of the Althorn Sonata as an intellectual diversion, with "Alt" as both the impetus and the clue to his puzzle. The double meaning of "Althorn" likely caught Hindemith's imagination, which he then let run in several directions. Hindemith wrote the piece for an "old" instrument, packaging it in an old Baroque form. During a poem specifically written for the Sonata, Hindemith reminisced about a Medieval German relative of

the alto horn, the post horn. Within his poem, he compared the "old" and the "new" and referred to the Morse code form of communication. Using Morse code and the numbers eleven and five, Hindemith incorporated an acronym, which dated from the German Renaissance, coined by a brother in word play, Niklaus Manuel Deutsch.

Interestingly, in addition to often adding pencil or pen drawings in letters and notes to those with whom he corresponded, Hindemith sent a Christmas card jigsaw puzzle to Luther Noss in 1951.<sup>30</sup> A Yale colleague of Hindemith reported that he regularly submitted crossword puzzles under a pseudonym to *The New York Times*.<sup>31</sup>

The statement, "Niemand kann als wissen," also boasts a double meaning. It alludes to an intellectual game that scholars and philosophers have toyed with since the Middle Ages. The statement can be read, "No one is capable of knowing everything." Or, if we assume "No One" represents an entity, "Saint No One can know everything." Writers, artists, and clergy considered "Niemand" ("No One") an important character during the 1500s, when Niklaus Manuel drafted his drawings.

In *Master Drawings Close-Up*, Julian Brooks writes about the drawing *The Mocking of Christ* (1513-14) by Niklaus Manuel and speculates about the use of word play by the artist: "Manuel combined his artistic activities with side work as a mercenary soldier, and he signed the drawing with the monogram of his initials above a Swiss dagger (or Schweizerdolch, probably a word play on his name)."<sup>32</sup>

In *Comic Drama in the Low Countries c. 1450-1560: A Critical Anthology*, Ben Parsons and Bas Jongenelen provide a description of Saint Nobody and the use of "Niemand" in learned word games:

Saint Nobody first appears in the *Historia de Nemo* (thirteenth century), which is in many respects the prototype of all later mock-hagiography. The *Historia* is not in fact a mock-sermon in the strict sense, but more of an academic exercise: as Martha Bayless writes, it is deeply rooted in medieval intellectual life, satirising contemporary exegetic practices. The *Historia* gathers together instances of the word *nemo* (nobody) from scripture and patristic sources, and assembles them to form a biography for this holy man. It thus reports that *Nemo* was honoured by Jesus, who ordered his followers to "salute Nobody by thy way" (Luke 10.4), and declares that he is immortal, since Ecclesiastes 9.4 attests that "Nobody liveth forever." Even though such learned word-games are quite far removed from the vernacular mock-sermons, as Ian Russell in particular has observed, *Nemo* was drawn into the sermons joyeux at an early date.<sup>33</sup>

Did Hindemith compose his Althorn Sonata for "No One?" Did he envision the althorn as both the "old horn" and the "nobody" of the brass family? Did he sanction the Sonata to be played by saxophone because, in his mind, it was the "nobody" of the woodwind family? Perhaps this is also the reason the Waldhorn was listed as a substitute – also a "nobody" in the 20th-century brass family. Did Hindemith view himself as a modern "Niemand?"



## Connections to Mathis der Maler

We know that Paul Hindemith displayed a lifelong interest in the visual arts and that he enjoyed visiting art museums when he travelled. We have the following account in one of his letters to his wife from 17 December 1935:

In Turin, it snowed without stopping for three days, the snow lay around just like Leningrad. The grey weather, the endless wide streets, and with it the oppressive warlike atmosphere, etc., etc., it was all reminiscent of Russia. I visited the picture galleries, it was impossible in that weather to do anything else. The rooms are very fine, though most of the pictures are hung so that they dazzle you, and in many cases are hung in unlit corners, so that they were often unidentifiable in the prevailing gloom. All the same, I saw a few really magnificent Van Dycks, Brueghels, also some fine early Italians, fine Rembrandts, and Holbein's Erasmus of Rotterdam. The visit was at any rate worthwhile.<sup>34</sup>

The Kunstmuseum Basel (Switzerland) currently houses the paintings and drawings of Niklaus Manuel Deutsch alongside those of 16th-century painter Matthias Grünewald. The two artists share a connection through the inspiration of Saint Anthony in their work (the Grünewald Isenheim Altarpiece includes scenes of Saint Anthony). In *The Temptation of Paul Hindemith: Mathis der Maler as a Spiritual Testimony*, Siglind Bruhn states:

The picturesque nature of the stories, telling about the temptation of Saint Anthony, has fascinated and inspired artists throughout the last five centuries, and they have found many highly imaginary ways to depict what impressed or haunted them most. In book illustrations, etchings, and woodcuts of the Middle Ages, the temptation of Saint Antony was a very popular topic.... Later, during the Renaissance, both artists of the Italian and the Northern schools took up the topic.... Dutch and Flemish artists who painted the subject include Hieronymous Bosch (ca. 1450-1516), Quentin Massys (1466-1530), Jan Willems de Cock (1480-1527?), Niklaus Manuel Deutsch (1484-1520/30)....<sup>35</sup>

*The Larousse Encyclopedia of Renaissance and Baroque Art* documents another connection between Matthias Grünewald and Niklaus Manuel Deutsch:

Grünewald had no artistic followers; but echoes of his art are nevertheless found in the work of Jorg Ratgeb of Stuttgart (d. 1526), in that of Dürer's pupil from Alsace, Hans Baldung Grien (d. 1545; altarpiece in the cathedral of Freiburg im Breisgau); with those are connected the Swiss painters, Urs Graf, Niklaus Manuel Deutsch (d. 1530) and H. Leu.<sup>36</sup>

A numerological connection between *Mathis der Maler* and the Althorn Sonata proves important. With regard to the number eleven, the opera libretto develops through eleven sections, and the chorale melody (from the "Angelic Concert" overture)

repeats eleven times in the opera. Similarly, in the piano part of the second movement of the Althorn Sonata, the NKAW isorhythm sounds eleven times. With regard to the number five, the intermediate scene of the Isenheim Altarpiece has five scenes, and Acts Two and Five of *Mathis der Maler* have five scenes. Correspondingly, in the second movement of the Althorn Sonata, the NKAW isorhythm occurs five times in the alto horn part.

Although I do not yet have proof that Hindemith saw the drawings of Manuel when he visited or lived in Switzerland, there can be little doubt that he did. It appears that Hindemith must have seen the acronym NKAW in drawings of Manuel, recognizing Manuel as a cohort in the art of word play.

## Summary

Paul Hindemith composed a series of instrumental sonatas between the years 1935 and 1955. These sonatas provided a means to practice writing for specific instruments, while looking ahead to larger-scale works. As Hindemith acquired a more thorough knowledge of individual instruments, he wrote new repertoire for them. With regard to the Horn and Althorn Sonatas, the composer wanted all hornists to have the experience of a "first performance." In fact, the premieres of many of his late sonatas escaped record.

The Althorn Sonata owns a special place in Hindemith's sonata repertoire. While Hindemith experimented with the German version of the alto horn, he probably did not intend to include that instrument in the scoring of his larger works. The composer inserted an original poem, to be recited by the performers, at the beginning of the fourth movement. He disguised a message from a Renaissance painter, in Morse code, during the counterpoint of the second movement. In my opinion, Hindemith approached the project as an intellectual game, creating a puzzle for future performers and audiences. Perhaps he viewed his diversion as an end in itself, with little or no interest in whether it was performed. He certainly could not have anticipated that it would become the saxophonist's "Hindemith Sonata." Either his publisher did not understand the connection between the Sonata's poem and the word painting of the last movement, or the publisher deliberately chose to ignore it – in anticipation of potential sales.

The mysteries of the Hindemith Althorn Sonata have been hidden and locked for over seventy years. Underneath its solid craftsmanship and immediate energy, the work has concealed enigmas and anomalies. Now that many, perhaps all, of Hindemith's secret messages have been deciphered, performers and audiences can enjoy the composer's rich, rewarding dialect. Ironically, Hindemith planted the key to opening his box of historical and philosophical references, numerology, and intellectual word play in plain sight: "Alt."

Jennifer Hemken is currently attending Mannes College where she studies horn with David Jolley. This article was extracted from her DMA dissertation at the University of North Texas, Denton TX.

## Notes

<sup>1</sup>Luther Noss, *Paul Hindemith in the United States* (Urbana, IL: University of Illinois Press, 1989), 121.

<sup>2</sup>Paul Hindemith, *Sonate für Althorn und Klavier* (1943)(auch Waldhorn oder Alt-Saxophon), (Edition Schott 4635) (London: Schott and Co., Ltd., 1956).





# Hindemith's Althorn Sonata

- <sup>3</sup>Hindemith Institute-Frankfurt to Author. Email correspondence to author, 12 April 2013.
- <sup>4</sup>Geldenhuys, Paul Hindemith's Late Sonatas, 33.
- <sup>5</sup>Jeremy Montagu, *Horns and Trumpets of the World: An Illustrated Guide* (Lanham: Bowman and Littlefield, 2014), 159-164.
- <sup>6</sup>*The Harvard Dictionary of Music*, ed. Don Michael Randel, 4th ed. (Cambridge, MA: The Belknap Press of Harvard University Press, 2003), 36.
- <sup>7</sup>Scott Whitener, *A Complete Guide to Brass*, 3rd ed. (Belmont, CA: Schirmer, 2007), 113.
- <sup>8</sup>Anthony Baines, *Brass Instruments: Their History and Development* (Mineola, NY: Dover Publications, Inc., 1993), 256-257.
- <sup>9</sup>Norman Del Mar, *Anatomy of the Orchestra* (Berkeley: University of California Press, 1983), 333.
- <sup>10</sup>Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Van Nuys, CA: Alfred Publishing Company, Inc., 2001), 135.
- <sup>11</sup>Scott Whitener, *op. cit.*, 114.
- <sup>12</sup>Hindemith Institute-Frankfurt. Email Correspondence with author, 12 April 2013.
- <sup>13</sup>Geldenhuys, *op. cit.*, 35.
- <sup>14</sup>Willie Ruff, "Three Musical Passions of Paul Hindemith," *Yale Review* 76, no. 3 (1987): 393-394.
- <sup>15</sup>Hindemith, *Selected Letters*, 182.
- <sup>16</sup>Hindemith, *Sonate für Althorn und Klavier*.
- <sup>17</sup>Walter Salmen, "'AlteTöne' und Volksmusik in Kompositionen Paul Hindemith," *Yearbook of the International Folk Music Council* 1, (1969): 121.
- <sup>18</sup>Bruno Gousset, "Les Sonates Pour Instruments A Vent Et Piano de Paul Hindemith," *Revue Internationale D'Etudes Musicales* 6/7 (1995-1996): 241-242.
- <sup>19</sup>White River Valley Museum Contributors, "Morse Code History," White River Valley Museum and Mary Olson Farm, <http://wrvmuseum.org/morsecodehistory.htm> (accessed January, 12, 2015)
- <sup>20</sup>Glenn Ehrstine, *Theater, Culture, and Community in Reformation Bern, 1523-1555* (Leiden: Brill, 2002), 209-210.

- <sup>21</sup>Encyclopaedia Britannica editors, "Niklaus Manuel," *Encyclopaedia Britannica*, <http://www.britannica.com/EBchecked/topic/363106/Niklaus-Manuel> (accessed 17 October 2014).
- <sup>22</sup>Ehrstine, *op. cit.*, 210.
- <sup>23</sup>*Ibid.*, 210-211.
- <sup>24</sup>Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (Chicago: The University of Chicago Press, 1993), 418-419.
- <sup>25</sup>Siglinde Bruhn, *The Temptation of Paul Hindemith: Mathis der Maler as a Spiritual Testimony* (Stuyvesant, NY: Pendragon Press, 1998), 35-36.
- <sup>26</sup>Hindemith, *op. cit.*, 147.
- <sup>27</sup>About Numerology contributors, "A Brief History of Numerology," About Numerology, <http://aboutnumerology.com/history.php> (accessed 8 January 2015). [www.numerology.com](http://www.numerology.com) (accessed 25 February, 2015)
- <sup>28</sup>Paul Sadowski, "Numerology Name Calculator, PaulSadowski.com, <http://www.paulsadowski.com/Numbers.asp> (accessed 12 January, 2015).
- <sup>29</sup>Yale University Library, Irving S. Gilmore Music Library, The Paul Hindemith Collection, MSS 47
- <sup>30</sup>From Thomas Duffy, Director of Bands, Yale University
- <sup>31</sup>Julian Brooks, *Master Drawings Close-Up* (Los Angeles, CA: The J. Paul Getty Museum, 2010), 20.
- <sup>32</sup>*Comic Drama in the Low Countries c. 1450-1560: A Critical Anthology*, ed. and trans. Ben Parsons and Bas Jongenelen (Cambridge: D.S. Brewer, 2012), 67.
- <sup>33</sup>*Ibid.*, 89-90.
- <sup>34</sup>Bruhn, *op. cit.*, 107-108.
- <sup>35</sup>*Larousse Encyclopedia of Renaissance and Baroque Art*, ed. René Huyghe (New York: Prometheus Press, 1958), 175.

## Alto Horns



1947 Musica Steyr circular Eb Althorn



*1950s Lignatone Bb Baritone (top)*

*1957 Amati Kraslice oval Eb Althorn (bottom)*



*1920s Abbott Manufacturing Company Alto Horn*

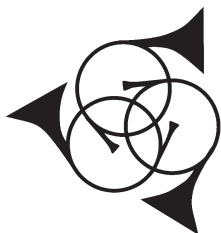




1920s H. N. White Eb circular Mellophone (left)

1906 York and Sons F circular Mellophone (right)

Above Photos courtesy of David Totten



## COULD YOUR HORN USE IMPROVEMENT?

It's possible to have even better range, response  
and intonation with the newly improved

## ACOUSTICOIL

An insert to the bore, for only \$40!

How? Visit our web-site for all the physics,  
research, testimonials and history

"Better reponse on high Bb"

Charles Kavalovski

Boston

Your 'Gizmo' really works!"

Ethel Merker

Chicago

And, by the way, they're sold with a 30 day  
money-back guarantee. Try one, you'll like it!

AAIIRR<<Power AcoustiCoils  
1234 S. Quince Way Denver, CO 80231 USA

Ph/fax: (303) 751-0673  
< aaiirrpwr@hotmail.com >

"In releasing his new recording, Eli Epstein has provided another incredible learning tool for horn players. The recording includes his spoken commentary, which is practical and to the point, followed by exceptional demonstrations of the excerpts. Eli is certainly one of the great players and teachers of our generation."

— Richard King, Principal Horn,  
Cleveland Orchestra



## Horn Playing from the Inside Out

A Method for All Brass Musicians



Album or single tracks available  
from [cdbaby.com](http://cdbaby.com), [iTunes](http://iTunes),  
and [Amazon](http://Amazon).

Print book available from  
[poperepair.com](http://poperepair.com) and  
[paxman.co.uk](http://paxman.co.uk) /  
e-book available on [iTunes](http://iTunes).

For information and  
samples, view  
[Epsteinhornexcerpts.com](http://Epsteinhornexcerpts.com)  
and [eliepstein.com](http://eliepstein.com).

# Book and Music Reviews

Jeffrey Snedeker, Editor

**R**eview copies of books and sheet music should be sent to Dr. Jeffrey Snedeker, Book and Music Reviews Editor, Department of Music, Central Washington University, 400 East University Way, Ellensburg, WA 98926 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, on CD (preferred) or cassette tape. 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 [snedeker@cwu.edu](mailto:snedeker@cwu.edu), but no reviews will be available in advance of journal publication.

*The IHS and The Horn Call lost a wonderful friend in January. Dr. Virginia Thompson was a frequent reviewer of new music. She especially loved complex, challenging music and was an avid, tireless supporter of contemporary composers. She was also sensitive and perceptive reviewer. We already miss her terribly, and dedicate this column to her memory.*



***The Black Horn: The Story of Classical French Hornist Robert Lee Watt* by Robert Lee Watt.** Rowman & Littlefield; [rowman.com](http://rowman.com). ISBN 978-1-4422-3938-8. 2014, \$75 hardback, \$74.99 e-book. 275 pages.

*The Black Horn* is part of Rowman & Littlefield's series entitled African American Cultural Theory and Heritage. This series began in 2008 and now contains eight books, most of which have some connection to music. Robert Lee Watt was born and raised in New Jersey, and studied horn at the New England Conservatory of Music with Harry Shapiro of the Boston Symphony. In 1970, he was hired by the Los Angeles Philharmonic as assistant principal horn, the first African American hornist hired by a major symphony in the United States. As the publisher states,

*The Black Horn* chronicles the upbringing of a young boy fascinated by the sound of the French horn. Watt walks readers through the many obstacles of the racial climate in the United States, both on and off stage, and his efforts to learn and eventually master an instrument little considered in the African American community. Even the author's own father, who played trumpet, sought to dissuade the young classical musician in the making. He faced opposition from within the community – where the instrument was deemed by Watt's father a "middle instrument suited only for thin-lipped white boys" – and from without. Watt also documented his struggles as a student at a nearly all-white major music conservatory, as well as his first job in a major symphony orchestra after the conservatory canceled his scholarship.

Watt subsequently chronicles his triumphs and travails as a musician when confronting the realities of race in America and the world of classical music.

The first half of this interesting book describes Watt's formative years, including family and personal relationships, and early musical experiences and opportunities. What permeates this section is the stark differences that poverty and prejudice make in any upbringing, musical or otherwise. In high school, young love provides motivation to succeed in school and in music. Important early musical and personal experiences in New Jersey, at the New England Conservatory, Red Fox Music Camp, Tanglewood Music Festival, a concerto with the Boston Pops, subbing with the Boston Symphony, and then taking auditions, are described in varying detail.

The second half of the book describes Watt's life after getting the job in Los Angeles, the musical, cultural, and personal challenges he faced and his responses to them. Several chapters are devoted to "Conversations with Jerome," accounts of meeting another African American horn player, Jerome Ashby, just after Ashby was hired by the New York Philharmonic, and then sharing opinions and stories with him on several occasions. As the elder of the two (and the author of this book), Watt's accounts of these conversations are structured mostly in a Greek didactic format, with Ashby as the enlightened student asking questions of the more experienced mentor. After several chapters of conversations, Watt goes on to describe other developments in his life, more personal relationships, contending with challenges presented by colleagues and conductors, conquering his fear of flying by becoming a pilot, meeting Miles Davis, forming and touring with the New Brass Ensemble, his final performance with the LA Phil, and looking ahead to further adventures.

As a Caucasian male of European descent who experienced a middle-class upbringing, I cannot pretend to empathize with Watt's life experiences, but I can be inspired in my own way by his perseverance through a range of frustrating challenges that show sides of human nature that are sad and unfair. I am sure others will be inspired in their own ways. Some may find the accounts a little too personal or may wonder what relevance some events described have in this book. Obviously, Watt felt they were important enough to include them, and the result is a more comprehensive understanding of his life and the forces at work on a person's development to adulthood and subsequent professional life. The book is also a testimony to the positive and negative impacts that adults – parents, teachers, friends, and colleagues – can have on a person's life, and how important it is to develop the ability to persevere, supported or not, in pursuit of dreams. Watt's candid accounts, filled at different times with wonder, anger, despair, gratefulness, humility, embarrassment, indignance, and pride, are occasionally blunt and raw, other times circumspect and gracious, and create a human portrait. At different times, this book is riveting, painful, confusing, saddening, and uplifting. One thing I do share with the author is the love of the horn,





and perhaps that is a good common ground to begin with to understand and work for change. JS



**Musician, Heal Thyself: A Self-Help Guide for Hornists** by **Kristy M. Morrell**. Glen Lyon Books, PO Box 856, Montrose CA 91021 USA, distributed by [balquhiddermusic.com](http://balquhiddermusic.com). ISBN-13: 978-0-9905570-3-6. GLB 1003, 2014, \$24.95. Also available in E-book version, available from the iTunes Book Store.

*Musician, Heal Thyself, A Self-Help Guide for Hornists* by Dr. Kristy Morrell, Instructor of Horn at the University of Southern California Thornton School of Music and member of the Los Angeles Chamber Orchestra, was the subject of an informative interview conducted by Katie Upton that appeared in the last issue of *The Horn Call* (February 2015, pp. 68-70). Readers can consult that interview for an overview of the contents and the author's intentions.

Overall, I found this book useful, with a few interesting and unique (to me) ideas. I admit that my initial response to the title of this book was an impression that it was more about injury prevention. It turns out that this is only part of its contents. The majority of the "self-help" is about developing practice habits and states of mind and body that lead to musician wellness. I like the suggestions for making plans and tracking progress (with accompanying templates), as well as several of the various drills. The process of goal-setting and assessing progress in audition preparation is instructive, and the collection of tips on performance anxiety is encouraging. The chapter on injury prevention, like the rest of the sections in this 80-page book, is relatively short and to-the-point and presents useful information. One may want to take issue with some of the details or the way things are expressed, but there are many paths to success, and Morrell's ideas resonate well. JS



**The Romantic Album for Horn and Piano: Sixteen Original Works Composed 1858-1905, collected and edited by William Melton. Forgotten Romantic Works for Horn Series, ed. Melton.** Edition ebenos; [ebenos.de.com](http://ebenos.de.com). ISMN M-700196-76-9. ee 214010, 2014, €34.50.

Through his research, William Melton has given the horn world some wonderful gifts. This volume makes a significant contribution to short to medium length 19th-century recital repertoire, with pieces by German, Swiss, Belgian, Austrian, Polish, and Russian composers. Their names are: Josef Anton Mayer (1855-1936); Maximilian Heidrich (1864-1909); Léon Van Cromphout (1850-1911); Carl Haslinger (1816-1868); Salomon Jadassohn (1831-1902); Robert Hermann (1869-1912); Gottfried Linder (1842-1918); Nicolai von Wilm (1834-1911); Heinrich Gottwald (1821-1876); Hermann Berthold (1819-1879); Vladimir Ivanovich Rebikov (1866-1920); Alban Förster (1849-1916); Philipp Lappe (1802-1871); Rudolf Tillmetz (1847-1915); Ernst Heuser (1863-1942); Ludwig Stark (1831-1884).

Some of these composers are better-known than others, but they share a musical affinity for beautiful melodies on the horn, as evidenced by these wonderful pieces. The titles alone give a sense of what to expect: *Maien-Nacht*, *Andantino*, *Mélodie*, *Fantasie*, *Notturmo*, *Berceuse*, *Elegie*, *Romanze*, *Tyroler Jagdszene*,

*Lied ohne Worte*, *Moment triste*, *Gedenkblatt*, *Nachtstück*, *Andante appassionato*, *Jägers Ständchen*. The mix of mid- to late Romantic styles, including upbeat hunting-inspired works, songs of nostalgic love and piercing sadness, and character pieces about nighttime, among others, is wonderful, and we thoroughly enjoyed playing through the entire book. Thankfully, the publisher has taken full advantage of Melton's research skills, and we have program notes, including biographies for the composers, information about the pieces, a brief introduction, and a glossary of terms, all in both English and German.

My only quibble with this edition is the binding of the piano score – after our first reading, I immediately went out and converted it to spiral binding so the music will stay open on the piano stand. Otherwise, this volume is a complete success, and a testimony to great research and care in presenting a wonderful edition. It will provide some wonderful alternatives to our old favorites by Strauss and Gliere. Will more "forgotten works" appear in the future? I hope so!! JS

**Concert Favourites: The Finest Concert and Encore Pieces for Horn and Piano compiled and edited by Michael Hölzel.** Schott Music, distributed by Hal Leonard; [schott-music.com](http://schott-music.com). ISMN 979-0-001-19763-2 / ISBN: 978-3-7957-9880-2. 2014, ED 21826 (HL 49044380), €24.

This collection is an interesting contrast to William Melton's collection of "forgotten" horn pieces also reviewed in this issue. Of course, any time the word "finest" is used, it can result in a little closer scrutiny regarding whether such a claim is justified. In this case, as editor and IHS Honorary Member Michael Hölzel explains, "this varied collection of pieces by great composers includes some familiar items along with quite a few surprises, too, which may be the special attraction of this book. Whether looking for a short encore or a substantial contribution to a demanding recital programme, here the solo horn player will discover the *Concert Favourites* they have always hoped to find." Thus, a different goal results in different repertoire. We are presented with Marin Marais' *Le Basque*, best known as Dennis Brain's famous encore; J. S. Bach's famous *Air on a G String* transposed to concert E<sup>b</sup>; a movement from a Bach organ concerto; two famous (and beautiful) arias from Handel's *Giulio Cesare*; the "Queen of the Night" aria from Mozart's *Magic Flute*; Vincenzo Bellini's lyrical aria "Casta Diva" from *Norma*; two lovely songs by Johannes Brahms; the op. 67 *Romance* in E by Saint-Saëns; the first movement of César Franck's Violin sonata FMV 8; and Fritz Kreisler's *Schön Rosmarin*, one of his three famous "Alt-Wiener Tanzweisen" originally for violin and piano.

At one level, this collection is very successful – these are beautiful pieces by (mostly) famous composers that fit the goal of the volume. Some, like those by Marais, Kreisler, or Mozart, would work well as encores, and others, like Bach, Brahms, or Franck (though incorrectly titled "Allegro ben moderato" – the original is "Allegretto ben moderato") would make nice contributions to recital programs. In fairness, despite its obvious beauty and lyricism, the appearance of the Saint-Saëns *Romance* seems odd in the middle of all the arrangements – maybe it is just a token horn piece. The inclusion of an additional alternate horn part in F, however, will be appreciated by those who prefer not to transpose. Otherwise, the overall ranges and



technical demands vary, with some quite accessible by less accomplished players, and others that will require advanced technique. A welcome feature of this collection is the inclusion of "Suggestions for Interpretation," short descriptions that, while lacking biographic information, offer helpful tips for performance.

At the heart of this review, however, is the question of whether hornists still need arrangements or transcriptions of famous music by other composers as part of their recital repertoire. Perhaps we do for the sake of variety or entertainment of a broader audience. Then again, for example, do vocal transcriptions really work without the words, especially among people who don't know them? Hölzel's choices cover a nice range of styles and moods, and most fit the goal of the publication. It will remain for each hornist to decide whether these "concert favorites" are indeed "the finest," and worthy of owning for their recital programming. JS



**Epitaph for horn and piano by Randall Faust.** Faust Music, PO Box 174, Macomb IL 61455 USA; faustmusic.com. 2012, \$10.

Commissioned by Douglas Campbell in memory of Ellen Campbell, Randall Faust's *Epitaph* is a moving tribute in response to her passing in July 2011. I knew Ellen and always appreciated her kindness, her sense of humor, her passion, and, of course, her wonderful playing. Built in six sections, Faust has captured all of this and more – sadness, whimsy, tenderness, determination, reflection, and singing expression. His tonal/quartile harmonies lend a seriousness to the music, and his melodies evoke clearly the different aspects of her personality and his own feelings regarding her life and her passing. Having known her, this piece is more poignant, but I believe it can stand on its own as an expression of loss. JS

**Low horn Suite for horn and piano by Richard Matosinhos.** Ava Musical Editions, Rua Nova do Loureiro, no.14/16, 1200-295 Lisbon, Portugal; editions-ava.com. ISMN 979-0-707740-56-9. 2014, ava141192, €13.95.

Richard Matosinhos has been a busy composer lately! His latest work received for review continues one of his "causes" – the horn's low range. *Low Horn Suite* contains three charming movements that should be popular among teachers and much appreciated by players who are looking for fun pieces that address this often-awkward range. As Matosinhos himself says, "The repertoire specifically written for the low horn tends to focus mainly on the virtuosic level. We can find several good etude books for practicing the low range on a student approach, but not many pieces. This piece was written to fill this lack of repertory..." The first movement, "Let's play," is an upbeat "rhythmical joke," with various metric and rhythmic surprises. The second, "Water Ripples" is a gentle flowing contrast. Finally, "Rag" is a wonderful closer, intended "for practicing swing and range shifts."

These movements are thoroughly enjoyable and pedagogically useful. The overall range is c-a', and, with a total duration of about seven minutes, this suite has some nice potential as a lighter recital piece for younger players who need extra incentive to develop their low ranges, bass clef reading, and register shifts between the mid-low and low ranges.

Matosinhos has also made this work even more appealing by providing sample recordings and play-along files available on his website. I heartily recommend this suite. JS

**Three Jazz Fantasies for Horn and Piano by Douglas Hill.** Really Good Music, 1705 Wilson Street, Eau Claire WI 54701 USA; reallygoodmusic.org. 2014, \$20.

I have reviewed many of Doug Hill's compositions over my years with *The Horn Call*, and performed many more of them, especially his jazz-styled works. I have always liked his compositional choices – tuneful melodies, tonal yet not simplistic harmonies, interesting varieties of textures, and occasional non-traditional sounds as delightful seasoning. *Three Jazz Fantasies for Horn and Piano* began its life "as three separate original melodies which morphed into a set of solos for unaccompanied horn...which are also available through RGM. From there, the piano's range, percussive power, and tonal elaborations were added to enhance the melodic materials. Incorporated within are some of the more typical jazz-like extended techniques which are most effective on the Horn."

The three fantasies have different styles – "Blueberry Soup" is a flowing 12/8 swing, "Not So Sure" is halting, questioning ballad, and "Jelly Jam" is a jazz waltz that is at times lilting, other times driving. Hill's melodic writing for these tunes is distinctive, sometimes angular and pushy, other times gentle and flowing. His jazz harmonizing is interesting and the conversion to a written-out piano part is well done. As in previous jazz-styled works, Hill includes a range of extended techniques; e.g., smears, half-stopping, glissandos, bends, flutter-tonguing, and doinks, that add spice to the mix. So far, my resident pianist and I find the slow ballad to be the most intriguing, but all three movements are fun and interesting, and would work well together as a multi-movement suite. An added bonus is the inclusion of lead sheets with the original melodies and chord changes for both F and C instruments for those hornists who want to take the next step. The written out versions presented here, however, are effective recital options in the Third Stream. JS

Christopher Wiggins' self-published music is available from several places, including [juneemerson.co.uk](http://juneemerson.co.uk), [solidwoodmusic.com](http://solidwoodmusic.com), and [boosey.com](http://boosey.com).

**Rêverie, op. 98B, for horn and piano by Christopher Wiggins.** ISMN 979-0-57055-077-7. Wiggins Catalog No. 433A, 1991/2005, \$8.20.

**Nocturne, op. 77A, for horn and piano by Christopher Wiggins.** ISMN 979-0-57055-188-0. Wiggins Catalog No. 452H, 2013, \$12.25.

Christopher Wiggins' style, as exemplified in these two pieces for horn and piano, is appealing to me – attractive melodies, tonal harmonies with quirky twists, and interesting textures. *Rêverie* has a recurring rising melody, with some interesting contrasts and a substantial peak toward the end. We found *Nocturne* even more appealing, partly because it is a little longer and substantive (to me), with hints of Debussy. The *Nocturne's* range is a to a<sup>#</sup>, and *Rêverie* covers d' to g". Both pieces have been adapted for several more solo wind and string instruments. For horn, the tessitura might be a little





tiring, but the pieces are not too long and will serve nicely as lighter recital fare. JS



**Two Debussy Pieces by Claude Debussy, arranged for horn and piano by Steve Lewis.** Cimarron Music Press; cimarronmusic.com. 2014, CM 2461, \$18.

The arranger of these two Debussy pieces, Steve Lewis, is a hornist and conductor based in Kansas City. He is the Music Director of the Midwest Chamber Ensemble, and his horn teachers have included David Jolley, Mary Burroughs, and Ellen Campbell. The two Debussy pieces included in this edition, the popular *Reverie* (1890) presented in the original key, and *Berceuse Héroïque* (1914) presented a step higher than the original (concert a<sup>b</sup> versus original g<sup>b</sup>), are well-crafted arrangements. The earlier work, *Reverie*, has a memorable melody and more of the Impressionist colors associated with Debussy's music, so extracting the melody for the horn would seem to be a little easier. The later work, *Berceuse Heroïque*, is a little more dissonant, almost serious or moody, and more complicated. Extracting the melody would seem to be a bit more difficult, but this arrangement works, too. The overall range for the horn for both pieces is a modest b to e<sup>+</sup>, except for the last arpeggio of *Reverie* that dips down to a low c. These arrangements are enjoyable and accessible to younger players, especially *Reverie*. JS

**Suite II: Romance by Madeleine Dring, arranged for horn and piano by Patrick Miles.** Really Good Music, 1705 Wilson Street, Eau Claire WI 54701 USA; reallygoodmusic.org. 2014, \$15.

Madeleine Dring (1923-1977) was an English composer and actress. She studied at the Royal College of Music with Ralph Vaughan Williams, Herbert Howells, and Gordon Jacob. She composed several chamber works, including a number of pieces with oboe written for her husband, Roger Lord. She also wrote larger-scale compositions, including two ballets, an opera, and incidental music for radio, television, and theatre. Suite II: *Romance* is the second movement of Dring's *Three Piece Suite*, originally for oboe and piano. Patrick Miles transcribed the oboe part for horn, and it is a nice fit. The form is ABA, with a lovely lyrical melody in the A section and a slower, more pensive middle section. There are hints of Jacob's influence in the harmony, which is essentially tonal with interesting twists. The overall horn range is f<sup>#</sup>-b<sup>b</sup> and the movement is about six minutes long. This is a pleasant tune that would work well in recital. JS



**Trio for Horn, Violin, and Piano by Eric Ewazen.** ISBN 1-59806-784-2. Theodore Presser Company; presser.com. 114-41492, 2012/2014, \$29.99.

Commissioned by Chamberosity (Jeffrey Forden, horn), Eric Ewazen's Trio for Horn, Violin, and Piano pays homage to Brahms' monumental work for the same instruments. Ewazen's four movements are modeled after the Brahms' slow-fast-slow-fast scheme, though not exactly imitating the movements' formal structures. The first movement begins mysteriously, gradually builds in intensity, peaks, and then returns to the gentle opening. The second movement is a

forthright scherzo in 6/8, with motives and melodies shared and traded by the instruments. The lyrical third movement features long, lush, and eventually embellished melodies in ternary form. The final movement begins with a serious and dramatic introduction, giving way to a lively yet intense three-part fugue. After a whirlwind of activity and musical conversation, the final statement of the fugue subject appears dramatically in augmentation, followed by a final rush to the finish.

At just over 20 minutes, this piece is a worthy companion to its inspiration, and could serve as a nice way to finish a recital, except, perhaps, when programming the Brahms with it. The overall range for the horn is a manageable f<sup>#</sup> to g<sup>#</sup>, and all three parts are playable by college level performers. Once again, lovers of Ewazen's music will not be disappointed – it has all the lush colors and harmonies, soaring melodic lines, and interesting rhythmic interaction we have come to expect from this popular composer. There is a freshness, however, in the piece that performers and audiences will enjoy from the first hearing. JS

**Horn Quartet for Horn, Violin, Cello, and Piano by Lewis Spratlan.** Oxingale Music; oxingalemusic.com OM0423, 2011, Print: \$50; PDF: \$45.

According to his biography on the Oxingale Music website, "Lewis Spratlan, winner of the 2000 Pulitzer Prize in music for his opera *Life Is A Dream* (Act II, concert version), is a widely performed and much honored composer. Often praised for his music's high dramatic impact and brilliant scoring, Spratlan is the recipient of grants and awards from the Guggenheim Foundation, the Rockefeller Foundation, and the National Endowment for the Arts, among many. A native of Miami, he studied with Mel Powell and Gunther Schuller at Yale, and has taught and conducted at Tanglewood, The Yale Summer School of Music and Art, and Amherst College, where he was on the faculty from 1970 until his retirement in 2006."

Spratlan's Horn Quartet is dedicated to the victims of the Sandy Hook Elementary Schools massacre, Newton, Connecticut, December 14, 2012. There are three sections, played without pause, evocative and expressive of the massacre itself, the composer's personal response, and a statement of farewell to those who were killed. The "Massacre" section is filled with short, gestural phrases that may represent various actions of the gunman, teachers, staff, and students, with figures that sound like screams, fast, quick movements, intense quiet, panic, horror, and sadness. The composer's "Response" includes longer, more connected phrases, with moments of anguish, anger, and disbelief. "Farewell" begins with some ethereal sounds that give way to a poignant use of children's songs and hymns, accompanied by dissonant "comments" of loss and sadness. The final reconciliation is both consoling and a little unsettling, which would seem appropriate in such a horrific circumstance.

A major 17-minute work, this music is finely crafted and well-paced. The technical aspects require accomplished performers, but players with good rhythm and ensemble communication should find this work satisfying to perform. Premiered in 2013 by hornist Laura Klock and colleagues at the Five College New Music Festival, this piece may be able to stand on its own without knowing or understanding its



inspiration, but my sense is that concert audiences who do not know the story behind it may have some difficulties relating to the dissonant harmonies, extreme contrasts, and other aspects in a first hearing. I also believe that I had a much stronger response because I knew about it. This striking work is worth the time and effort. JS



**Lieder für Hornquartett (Songs for Horn Quartet) compiled by Peter Damm.** Musikverlag Bruno Uetz; uetz.de/music. ISMN M-50146-944-4. BU 1278, 2014, €15. Contents: *Jesus bleibet meine Freude, All mein Gedanken, Wenn ich ein Vöglein wär, Der Mond ist aufgegangen, Der Jäger Abschied, Abendsegen, Ach Elsein, liebes Elsein, Ach, du feiner Reiter, Wahre Freundschaft, Lied der Franken, Das Waldhorn, Jesu, meine Freude.*

Appropriate for tone, blend, balance, and intonation work, this set of 12 arrangements of songs for horn quartet works well for both pedagogical and performance purposes. The overall range spans pedal F to g"; however, Damm is careful to keep each of the four parts within a limited range of roughly 1.5-2 octaves. The voicing clearly establishes the first horn as the highest of the parts, with each successive part placed in a lower range. It should be noted that the fourth horn part is written primarily in bass clef and features old notation. These songs vary in character, from chorale-like to hunting-song and are easily readable by a collegiate horn choir. Individual songs could be grouped together to create smaller sets based upon performance needs. Overall, these Lieder are delightful and well-written. *Heidi Lucas, Indiana University of Pennsylvania (HL)*

**Rhapsody in Blue by George Gershwin, arranged for horn octet by Peter Damm.** Musikverlag Bruno Uetz; uetz.de/music. ISMN M-50146-945-1. BU 1279, 2014, €20.

Peter Damm has done it again, this time with a pleasant and playable arrangement of highlights from Gershwin's iconic work. The original solo piano work normally runs about 15+ minutes and this version lasts approximately half of that. All the main themes are present and shared by all voices, though the upper parts have the majority of the melodic workload. The part distribution is a "top-down" approach, with the first horn reaching b" and the eighth horn having many low Fs to navigate at various dynamics. The lowest two parts are notated in "old" bass clef. My college students really enjoyed this arrangement, a credible rendition despite the obvious omissions. JS

**Fanfare for London for horn octet or horn choir by Randall Faust.** Faust Music, PO Box 174, Macomb IL 61455 USA; faustmusic.com. 2014, \$10.

Composed on the occasion of the 46th International Horn Symposium of the International Horn Society, Jonathan Stoneman, host, this fanfare was premiered at the opening ceremony of the symposium, Monday, August 11, 2014, Imperial College, London, UK. Set in an ABA' format and lasting about 2.5 minutes, it is a little more substantial than a typical fanfare, with a nice middle section that provides some smoother contrast to the outer bravura sections. Faust's quasi-quartile approach works well in music like this, with rising

fourths and antiphonal effects. My horn group performed this piece recently, and we found it to be appealing. JS



**Sinfonia da Camera in Re for Horn, String Orchestra, Harpsichord by Leopold Mozart, edited by J. D. Shaw.** Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223 USA; potenzamusic.com. Full score (print) and parts (PDFs on CD). 2014, 70018, \$49.95.

W. A. Mozart's father, Leopold, was an accomplished composer and musician in his day, and this D major concerto is a wonderful example of late Baroque high-horn writing. The four movements are set in a fast-slow-minuet-fast format with string accompaniment, in a sort of hybrid of the Baroque suite and Classical concerto. The horn and first violin carry most of the melodic interest, a showcase of how players of the time could navigate the clarino range of the natural instrument. Full scores and orchestral parts are not always easy to find, so this new edition by J. D. Shaw is welcome as a means to increase access and opportunity for concert performance with orchestra. The typesetting is clean and offers some convenient aspects, including a written out harpsichord part (versus figured bass), a double bass part that is not just a duplication of the cello, and printable PDF solo and orchestral parts included on a CD. Shaw also added some tasteful ornaments to spice things up a bit.

My only quibble with this edition is in the informational material presented – absolutely no information about the composer, the piece itself (e.g., where and when it was composed), or why the piece itself was in need of editing, thus justifying this new edition. There is, however, an extensive bio of the editor. Don't be scared off by the price – if you fancy yourself a high-horn player or want to expand your horizons back into the Baroque period, this is worth having. JS



The Horn Call received another large selection of brass pieces for review from Musikverlag Bruno Uetz; uetz.de/music.

**Himmelstrio for brass trio (horn, trombone, tuba) by Daniel Wum Schneider.** ISMN M-50146-934-5. BU 3020, 2014, €13.

Daniel Wum Schneider's *Himmelstrio* is a multi-section work that seems somewhat programmatic, based upon the subtitles of each section. Each relates to the main title and implies that the overall "Heavens-Trio" comprises smaller moments that represent or imply different characters of Heaven: "Der Himmel wacht" (The Heavens wake), "Ein Hauch des Himmels" (A Touch of Heaven), "Die Kraft des Himmels" (The Force of Heaven), "Wenn der Himmel weint" (When the Heavens wept), and "Der Himmel lacht" (The Heavens laugh).

In addition to this work being idiomatic for each instrument, the notation is clear and easily interpretable. Though the range of the trombone part is the widest of the three, none of the parts is beyond the capabilities of a moderately advanced collegiate student. The composer has voiced the work well and written rhythms that are clear and easy to interpret, as well as consistent. In the more rhythmically complex moments, this is especially valuable. Dynamic and articulation markings are





also clearly identified, leaving little doubt as to the composer's intent when it comes to many of the technical nuances of the piece.

The main appeal of this piece is the potential for a somewhat programmatic interpretation; however, a minimal amount of information is given to direct the performers' interpretation. It may have been helpful for the composer to provide some sort of over-arching extra-musical direction as to the impetus of the overall work and how its smaller parts fit into that picture. Perhaps additional information about how to contrast the programmatic elements implied in the subheadings would make it easier to get a sense of the composer's intent. Without program notes or that information from the composer, it may seem difficult to achieve an overall cohesion within this work as there are some extreme and quick shifts, occasionally jarring or contrived. Of course, the fact that the composer did not provide this information does leave things more open to interpretation for the performers, which may hold especial appeal for some groups.

Original works for this instrumentation are still few and far between, so the addition of *Himmelstrio* is certainly and emphatically welcomed into the Brass Trio canon, and on programs featuring works for this instrumentation. *HL*

***The Long Day Closes* by Arthur Sullivan, arranged for brass quintet by Robert Vanryne.** Romantic Brass series, Editions Passion des Cuivres, ISMN M-50146-687-0. BU 5028, 2013, €11.

***The Holy City* by Stephen Adams, arranged for brass quintet by Robert Vanryne.** Romantic Brass series, Editions Passion des Cuivres, ISMN M-50146-681-8. BU 5004, 2013, €13.

***Rule Britannia* by Thomas Augustine Arne, arranged for brass quintet by Robert Vanryne.** Romantic Brass series, Editions Passion des Cuivres, ISMN M-50146-686-3. BU 5027, 2013, €14.

For those seeking an accessible character piece for a good high school or beginning collegiate group, *The Long Day Closes* could be a good candidate. This edition is well-edited and includes a fair number of markings to guide interpretation, which can be of extra benefit to a beginning group. The range of each part is fairly moderate (though each has extended sections of playing with limited rests) with the possible exception of the "ophicleide" part, which, if played on tuba would sit high in the range, and likely above what would be comfortable for most high school and beginning collegiate tubists. However, if played on a smaller bore instrument or trombone, this part would not present the same challenges. Occasionally the trumpet parts include some unexpected unisons, and the overall scoring of the work features a lot of rhythmic overlapping between the chordal accompaniment and the melody, which could make balance an issue, as it can be easy for the accompaniment to overpower the melody. Outside of those minor issues (which could also be great teaching moments), the piece is readable and certainly would work on a number of different programs and for different occasions, by a wide-range of ability level groups.

Vanryne's arrangement of *The Holy City*, a Salvation Army classic, is a great option for a variety of occasions.

There is a slight technical disparity between the parts, but a collegiate group would likely be able to perform this with some preparation. The main reason why the work is not easily readable is the fact that some of the parts are more advanced than others. The trombone and horn parts are both well written in an accessible range and are clearly notated and easy to read. The tuba part is written in a higher tessitura, above the staff in places, which may prove challenging for a less experienced tuba player. Though the trumpet parts are not excessively demanding, they may appear to be a bit out of the ordinary with regards to the voicing. The first trumpet part has the melody (which is not surprising); however, at many points the second trumpet is actually voiced higher than the first, and the overall tessitura of the part is higher. Additionally, the slurring within the trumpet parts does not seem to coincide. No stylistic or dynamic indications are given, and nothing to indicate that the bridge should move ahead (which is common in performance practice). These considerations, along with the fact that there are a few questionable voicing at some of the cadence points, which may require additional consideration in balancing, may require that a group wishing to prepare this spend more time researching the piece in advance of rehearsal.

This presentation of *Rule Britannia*, as a theme and set of variations, can serve as a nice way to feature the first trumpet. While the other parts would all likely work for a upper high school to beginning collegiate level, the first trumpet part is significantly more intricate in terms of its rhythmic, technical, and range demands; it truly sounds virtuosic in comparison to the other four parts. As has proven true with other arrangements in this series, the tuba part is written in a higher range (as it is designated for ophicleide), which may be challenging for some tuba players. This edition does not clearly denote dynamics or other indications to help the players to establish their roles within the arrangement; subsequently, they may need to be more sensitive to the solo line than what they see designated on the page.

Overall, not much direction is given with regards to style or contrasts within the work, so much of the nuance and interpretation will be left to the performers' discretion. It should be noted that the first trumpet part could likely challenge even a seasoned player, so special consideration should be given when programming this piece. *HL*

Heidi offers special thanks to the Hoodlebug Brass (the Indiana University of Pennsylvania Faculty Brass Quintet): Kevin Eisensmith and David Ferguson (trumpets), Christian Dickinson (trombone), and Zach Collins (tuba) and to the IUP Horn Choir (Samantha Baydar, Eileen Kane, Lexie Sobolewski, Alex Swackhamer, Elizabeth Heckman, Nick Umstead, Clinton Ames, Don Varuola, Gabby Gorill) for their assistance in reading these works!



***Happy Fugue'N Birthday* for brass quintet by Robert S. Cohen.** Available from Leapfrog Productions, 303 Upper Mountain Avenue, Upper Montclair NJ 07043 USA; robertscohen.com. 2011.

New Jersey-based composer Robert S. Cohen has written music in a range of genres, from chamber music to large-scale works, both choral and instrumental. His music is generally accessible and appealing. His *Happy Fugue'N Birthday* for brass



quintet begins slowly and dramatically. The famous tune is then introduced with seemingly disgruntled interjections from the trombone and tuba. The main section of the work begins (in minor!) imitatively, implying a fugue by passing around phrases, but, as it unfolds, the body of the work is essentially a development on the theme with each instrument acting independently, reminiscent of a fugue development, with interesting counterpoint. A Maestoso section follows that combines the Happy Birthday melody with the old nursery rhyme "This Old Man," assumedly poking fun at some "birthday boy." This section builds dramatically to arrive at a final "Spirito" section and a humorous ending (I won't give it away!).

At about four minutes, I would suggest it is really more a tribute piece for a concert setting, not a sing-along. This does not change the fact, however, that this arrangement is a lot of fun to play and hear. JS

**Dance Suite for brass quintet by Wes Stephens.** Amalgam Publishing, 1 Dundee Drive, St. Joseph, MO 64505 USA; amalgampublishing.net. 2011, \$25 print, \$20 digital.

According to the publisher's website, Wes Stephens (b.1983) is currently completing his DMA in Percussion Performance at the University of Oklahoma. He also holds degrees from the University of Missouri and Missouri Western State University. As a composer he has written many solo and chamber works for percussion, winds, and voice. His *Dance Suite* "is a hodgepodge of some of my favorite musical styles. The opening movement, "Tango," is an homage to the music of Astor Piazzolla. The melody, first presented in the horn, seems to float above the driving, rhythmic accompaniment. However, as the dance progresses, the ensemble playfully steps on each other's toes, so to speak. The second movement, "Slow Dance," started out as an exercise in counterpoint that evolved into a sort of 'couple's dance.' Various instruments are paired with each other, often at the unison, and build to an ending that is somewhat bittersweet. The final movement, "Rag," pays tribute to the music of Scott Joplin. Syncopated rhythms and melodies tinged with the blues serve to highlight each member of the ensemble."

At about six minutes in length, this suite is a fun and quirky combination of styles. The "Tango" begins somewhat traditionally and gradually builds in intensity, with meter and rhythmic shifts that catch one off-guard in a delightful way. The "Slow Dance" is a nice lyrical contrast and the ending is indeed "bittersweet." The "Rag," much like the "Tango," has just enough rhythmic quirkiness to keep listeners and performers on their toes, again in a delightful way. Stephens's melodies are appealing, his harmonies are tonal with some interesting twists, and the parts are all quite idiomatic. The horn part has one phrase that goes above the staff; otherwise, it is quite comfortable to play.

I feel confident that college level, or even rhythmically-competent high school level players, will have fun with this suite, as will their audiences. JS



**Overture to Wilhelm Tell (1829) by Gioacchino Rossini, arranged for wind ensemble by Peter Damm.** Musikverlag Bruno Uetz; uetz.de/music. ISMN M-50146-908-6. BU 1274, 2013, €34. Arranged for flute (also piccolo), 2 oboes (2nd also English horn), 2 clarinets, 2 horns, 2 bassoons, contra bassoon (double bass ad lib.).

**Adagio and Rondo F Major (1811) by Carl Maria von Weber, arranged for wind ensemble by Peter Damm.** Musikverlag Bruno Uetz; uetz.de/music. ISMN M-50146-913-0. BU 1276, 2013, €24.80. Arranged for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, contra bassoon (double bass ad lib.).

Peter Damm's arranging goes beyond horn ensembles, and these two pieces sent for review demonstrate his expertise with orchestral winds. *Adagio and Rondo* was originally scored for the harmonichord, a piano like instrument that attempted to fuse the piano sound with a violin sound, and orchestra. It was the only piece Carl Maria von Weber wrote for that instrument, completed in 1811 and first published in 1861. Damm has very effectively arranged this Romantic composition for chamber winds. It is challenging both technically and musically. It could be performed by advanced high school students and certainly at the collegiate and professional levels. Even though it is scored in the key of F, which is a relatively friendly key for winds, there are plenty of technical challenges characteristic of Romantic music. Chromatic harmonies, lyricism, and more liberty in form are all present, making for a technical and musical challenge. Controls of dynamic contrast by individuals and as an ensemble are a must in executing the bolder textures with dramatic contrasts. The end result is a musically satisfying experience for both the performers and the audience.

Rossini wrote thirty-nine operas, and the *William Tell Overture* from the opera of the same name is perhaps the composer's most recognized piece. The overture contains what are perhaps some of the most familiar themes in classical music. They have also been used in movies, TV, cartoons, radio and commercials. Damm's arrangement follows the original form and the parts are not watered down, so the wind players are presented with many technical challenges. My college students found this much more challenging than the Weber arrangement, in particular, the clarinet, flute, and oboe parts. As a horn player, I must say that hearing the clarinets kickoff the finale, often referred to as the "March of the Swiss Soldiers," unnerved me a bit! If the group can handle the technique, the arrangement is authentic, well scored, and fun for both performers and audience alike.

As a final note, these two arrangements have technical challenges that would prevent most high school groups from performing them well. After reading the pieces with our university students, we came to the conclusion that both of these pieces could be playable and beneficial for a wind section in an outstanding high school orchestra, youth symphony, or university symphony. Not only are the arrangements well done, they were fun and satisfying for my students. The direct benefit to the orchestra would be through the obvious growth in the wind section as they learn to play as a chamber ensemble – a "win" for the winds as well as the orchestra program. Mark Lane, Central Washington University



# Louis-Victor Dufrasne and the Belgian Influence on American Horn Playing

by Jeroen Billiet

America's classical music tradition was built, to a great extent, by the thousands of immigrant musicians who arrived in search of a better life. Undoubtedly one of the most intriguing horn players of the pre-war US musical scene was Louis-Victor Dufrasne (1877-1941).

Apart from an impressive orchestral career during his American years, the list of students Dufrasne trained reads like a "who's who" of mid-20th century US horn playing: Helen Kotas, Frank Brouk, William Klang, Clyde Miller and of course Philip Farkas, who credited Dufrasne as being "the biggest single influence in his life."<sup>1</sup>

It was necessary to travel to the places where he lived and worked in Belgium and France to understand his later life. Comparison of this data yields a life story of an amazing horn player.



Louis Dufrasne around 1920  
photo courtesy of Norman Schweikert

by Dufrasne's students; they are often entertaining and interesting, but impossible to verify more than 70 years after the fact. Therefore, it is important to rediscover Dufrasne's past and gain a better view on his musical achievements prior to the start of his adventures in the US in 1907.

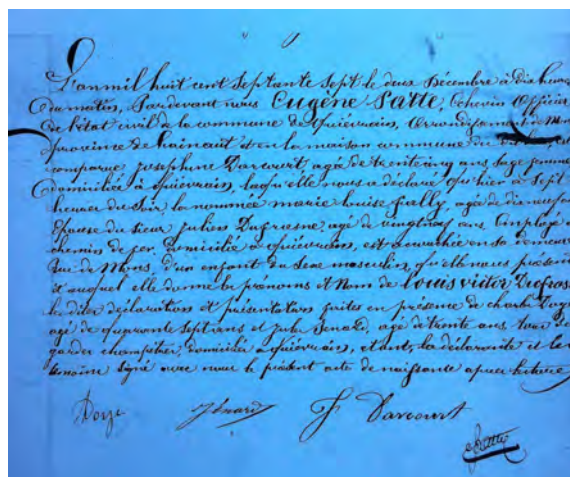
Besides railways, Quiévrain had a flourishing local musical scene in the 19th century, with several wind ensembles and even an amateur orchestra, the Société Philharmonique, where young Dufrasne is likely to have received his first musical instruction. The first trace of Dufrasne's musical life is embedded in a personalised cover that now is in the collection of Nancy Fako, with the inscription *Méthode de cor, Louis Dufrasne de Bois-en-Boussu* outlining a copy of the natural horn method by J.F. Gally.<sup>5</sup>

## Youth: Quiévrain, Ostend, Ghent

Louis-Victor Dufrasne was born on 1 December 1877 in the village of Quiévrain in the province of Hainaut, in the French-speaking south of Belgium.<sup>2</sup> Being the terminus of the train line from Brussels to the South-West of the country, near the French border, Quiévrain is still today primarily known for its railways and at the time employed Dufrasne's father, Julien.

One wonders why someone of undisputed importance to a nation's playing tradition has not been subjected to a detailed biography, but Dufrasne himself never issued any biography longer than five sentences and made it difficult to discern his evolution. It appears that he travelled a great deal, doing mainly seasonal work during an important stage in his life (many traces of which have been erased over time by wars and negligence) and lived on two continents and in at least four different countries.

Most of the information disclosed by the few biographies available is based on the files in IHS honorary member Norman Schweikert's *Washington Archive of Music and Musicians*. This corpus contains a small collection of pre-war press articles that were saved from the house of Dufrasne's widow in 1980,<sup>3</sup> a data sheet written by Louis' younger brother Maurice in 1966<sup>4</sup> and some administrative documents dating back mainly to the 1920's. In addition, many anecdotes have been handed down



Birth record of Louis Victor Dufrasne Quiévrain, Etat Civil, birth register



Around 1890, the Dufrasnes moved to the harbor city of Ostend in the very Northwest, Dutch-speaking part of Belgium.<sup>6</sup> Louis Dufrasne then studied at the local music school, the Ostend Conservatory, with trumpet player Emile Pierkot.<sup>7</sup> In 1893, he obtained a *second prix* with high honours.<sup>8</sup>



*The Ostend Kursaal, around 1895*

Due to the efforts of King Leopold II and private investors, Belle Époque<sup>9</sup> Ostend had become the “Queen of the Sea Resorts,” attracting the jet set from all over Europe. Ostend was also in full development as a musical centre, with a professional orchestra performing daily during the summer at the flamboyant Kursaal hall on the coast. The Kursaal orchestra, at that time conducted by Léon Rinskopf (1862-1915), was mainly composed of fine musicians from other Belgian opera and theatre orchestras,<sup>10</sup> and soon became one of the most prestigious seasonal orchestras in Europe. Dufrasne joined the Kursaal probably as early as 1896,<sup>10</sup> around the same time the young and charismatic Charles Heylbroeck was installed as principal horn. It was arguably through Heylbroeck that Dufrasne became acquainted with the high level and beautiful playing of the Ghent horn school. Possibly this was the incentive that led him to enroll in the Ghent conservatory.

### The Belgian Horn Playing Tradition

On the edge of Germanic and French cultural influences, Belgium has known a particular development in musical taste during the 19th century.<sup>11</sup> After the Belgian independence in 1830, the newly-installed government created a dense network of music schools and conservatoires, structurally modelled on the example of the French conservatoire system. The first generation of Belgian horn teachers at these conservatoires had been mainly hand horn virtuosi trained in the French tradition, such as Jean-Désiré Artôt in Brussels, Martin-Joseph Mengal in Ghent, and Hubert Massart in Liège, in whose classes the valve horn was introduced as an additional instrument to the natural horn between 1830 and 1850.

Around the same time, two young manufacturers of brass instruments, Ferdinand Van Cauwelaert and Charles Mahillon, started workshops in Brussels, and would produce the vast majority of horns used in the country for many decades to come. Ferdinand Van Cauwelaert originally produced horns with two p rinet valves, a design that had been developed by Charles Sax during the 1830’s, of which a three-valve version became the most used professional horn in use in Belgium up to the first World War. Mahillon became an internationally active supplier of all kind of instruments, including several popular horn models, and was closely connected to the Brussels conservatoire.

Between 1865 and 1875, nearly all important horn positions in Belgian orchestras and conservatoires were taken by players trained in Li ge. Louis-Henri Merck had taken the position of teacher of the Brussels conservatoire and of principal horn at the La Monnaie theatre in the early 1860’s, and Jean Deprez, a 28-year old pupil of Toussaint Radoux in Li ge, was appointed as teacher at the Royal Ghent Conservatoire in 1872.



*The Mengal Ensemble performing on Van Cauwelaert Gantois piston horns, at IHS46 in London, August 2014.*

The preference of these Li ge players for a full and warm-bodied horn sound, delicate phrasing, and smooth legato, and their advanced knowledge of embouchure technique encouraged composers to write a comprehensive amount of repertoire, of which a vast majority was written in the so-called lyrical style. An important number of players trained in the country’s three “Royal” conservatories (Ghent, Brussels, and Li ge) eventually took on contracts abroad, mainly in opera houses in France and England and, from the end of the 19th century onwards, also in the US. Their preference for the opera made part of their legacy. They were commonly praised for their dedication, musical approach, accuracy, and endurance.

### Ghent Horn School

Nineteenth-century Ghent had nothing in common with the fashionable and vibrant university city it is nowadays. It was a dirty, grey industrial ghetto, with countless slums between its linen factories, commonly using child labor, in which context musicians belonged mostly to the lower classes of servants and maids. Commonly, musicians would have side-jobs to earn a living.

Culture in this society was a matter of a conservative and rich French-speaking elite. After 1870, the city was cleaning up its dark industrial past decades with the creation of a historically-inspired city centre, bound to welcome the 1913 world exposition, and was also constructing a new conservatoire by the turn of the century. It was a positive time where people believed in a prosperous future. This period of time, between 1871 and the breakout of the first World War in 1914 is commonly referred to in France and Belgium as the *belle  poque*, a formerly unseen period of cultural, economic, and scientific progress.





During the *belle époque* era, the Ghent horn school prospered. By appointing the young Liègeois Jean Deprez as teacher of horn in 1872, the Ghent conservatoire could develop a horn class of great reputation. This was the background Dufrasne encountered when he arrived in Ghent in the last years of the 19th century. The conservatoire was about to move to the wonderfully renovated historical premises at the Hoogpoort that still houses the school today. In the shadows of the old lindens of the Kouter square, a horn quartet consisting of four friends performed music in a lyrical style. This is where Dufrasne studied first with the eminent Jean Deprez, then with Charles Heylbroeck.

The year 1899 would prove important for Dufrasne in many aspects. First, Jean Deprez was replaced by Heylbroeck due to the former's continuous health problems during the spring of that year.<sup>12</sup> Under Heylbroeck's wing, Dufrasne confirmed his *second prix* with high honors playing a *Romanza* by Leopold Wallner and Mozart's third concerto in E-flat KV447,<sup>13</sup> and was successfully accepted as second horn to Heylbroeck in the orchestra of the Ghent Grand Théâtre. Thus, two different venues provided 22-year-old Dufrasne with sufficient work from which to make a living: the Kursaal from May until the end of August, and the Ghent Opera from October until April.

In 1900 Dufrasne finally obtained the *premier prix* by unanimity of the jury, but without honors, with a program consisting of the first Richard Strauss Horn Concerto, the *Romanza* by Hendrik Waelput,<sup>14</sup> completed with a horn quartet, *Les Janissaires* by Charles-Louis Hanssens.<sup>15</sup> It was not unusual for an era in which distinctions were seldom awarded that a horn player who would establish such an incredible career finished his studies without honors.

## 1902-1907: European Travels (Pau, Ostend, Glasgow)

In 1902, Dufrasne became principal horn with the *Société Philharmonique des Concerts d'Hiver* in Pau, a winter resort in the south of France that was frequented by the rich and wealthy from Great Britain wintering in the exceptionally moderate climate of the *Pyrénées-Atlantiques*.<sup>16</sup> Although Dufrasne's ultimate motivation to take this giant step are impossible to retrieve, migration to France was common in the early 20th century, also for musicians.<sup>17</sup> Obviously, an important reason was financial: in Ghent, Dufrasne earned a mere 80 Belgian francs per month as second horn,<sup>18</sup> while he was paid more than 200 francs as principal horn in Pau.<sup>19</sup>



*Le Palais  
d'Hiver  
à Pau,  
ca. 1905  
photo from  
Pau City  
Archives*

In addition, early 20th-century Belgium lacked important career opportunities in music. From the 1870s onwards, three competing horn classes, all with Liègeois origins, had produced a heretofore unseen output of first-class horn players that occupied the lion's share of available positions. Moreover, by 1900, all principal chairs at the conservatoires (and thereby the most important opera orchestras<sup>20</sup>) had been taken by relatively young and highly capable players: Charles Heylbroeck in Ghent, Theo Mahy<sup>21</sup> in Brussels and Mathieu Lejeune<sup>22</sup> in Liège. If Dufrasne had the ambition to become principal, he *had* to look for a job abroad.

The Pau orchestra employed a large number of Belgians, and it is surprising to see a continuous tradition of Belgian principal horns in the flourishing years of the orchestra, between 1880 and 1930.<sup>23</sup> Dufrasne was possibly invited to Pau by his colleague Jean Speliers (1863-after 1905), another Ghent-trained performer who had been a colleague of Dufrasne at both the Ghent Opera and the Ostend Kursaal. With Dufrasne as principal, the orchestra's flamboyant conductor Edouard Brunel (1844-1921) eagerly started to program music with prominent horn parts such as the horn call from Wagner's *Siegfried* and the Nocturno of Mendelssohn's *Midsummer Night's Dream*.<sup>24</sup> In an era in which horn soloists were anything but a common phenomenon, Dufrasne performed several solos, including the first Strauss Concerto.<sup>25</sup> The local press raved about the exceptional musical skills of the young Belgian, particularly praising his purity of tone, remarkable accuracy, and great artistry:

*Mémorial des Pyrénées, March 25th 1905:* I am honored to say that Mr. Dufrasne is a first rank horn player. In the *Siegfried Idyll*, and even more in *Siegfried's Rhine Journey*, he skillfully overcomes all the difficulties. With perfect intonation, a sweet, velvet, yet vibrating sound, a playing style worthy of a great horn school and with great ease he let us hear the horn calls of *Siegfried*.

*Mémorial des Pyrénées, March 31st 1903:* ...I want to quote, as an example, Mr. Dufrasne who performed a concerto in E-flat major by Richard Strauss. This work, of extreme difficulty – read: extreme danger – is a snake-pit for horn players, but Mr. Dufrasne plays it flawlessly, with a great sound. I love the horn sound everywhere, even deep in the forest and even in the orchestra. It appears as a prominent, warm and calm voice of love that sings and swoons, yet only if the instrument is at the lips of a real artist.

## Other “brave belges” of the Belle Époque

### Jean Deprez (1844-1902)

Deprez studied with both Hubert Massart and Toussaint Radoux at the Royal Liège Conservatoire, and was trained for both valve and natural horn. He is almost certainly one of the boys figuring on the famous 1850's photograph of the Liège horn class. His career took off quietly, with seasonal positions at the Liège theatre and the orchestra in the resort of Spa nearby. In 1872, he won the audition to become teacher at the Ghent conservatoire, then still a regional music school, and become principal horn in the Ghent opera.



This would mean a rupture with the former French-oriented horn tradition in Ghent that had been in decay since the death of Martin-Joseph Mengal in 1851. When the conservatoire acquired the title of "Royal" music school, Deprez established a horn class that would soon rival with the one of his own master. Faithful to the Liège style of playing, he would introduce and even impose the use of horns from the Brussels manufacturer Ferdinand Van Cauwelaert to his students, thereby setting a standard for Belgian players for many generations.

Deprez would train some of the finest players that were around at the turn of the 20th century, including Louis Dufrasne, Raymond Meert, and Charles Heylbroeck.

### Charles Heylbroeck (1872-1945)

Heylbroeck was probably Deprez's most influential student. After an impressive training curriculum, he became principal of the Ghent Opera and Kursaal orchestra during the 1890's. From 1899 onwards, he succeeded Deprez as teacher at the conservatoire and remained in this position for nearly 40 years, combining it with a successful career as a soloist, band director, and orchestral musician.



*Charles Heylbroeck around 1920 photo from Western Flanders Provincial Archives*

Heylbroeck's training was strictly based on the practice of F horn, embouchure technique, and a free-blowing lyrical style. After the first World War, the cultural influences of the French and Flemish speaking parts of the country slowly grew apart, and this was also the case for the style of horn playing. In Flanders, this evolved under Heylbroeck to a

more modern, international sound-oriented pattern, whereas in Wallonia a more French-oriented style was applied by the Liègeois teacher Mathieu Lejeune or in Brussels under Théophile Mahy. An intriguing solo recording of Heylbroeck from around 1918 survives, giving us insight into the playing style of that time.

### Maurice Van Bocxstaele (1897- 1974)

The godfather of post-war Belgian horn playing set off his career as principal horn in major French orchestras (Pau, Paris) and played for several seasons in Monte Carlo as well. He played under conductors such as Richard Strauss, Ansermet, Ravel, Stravinsky, De Falla, etc. In 1938 he was called back to Ghent to succeed Heylbroeck and became principal of the

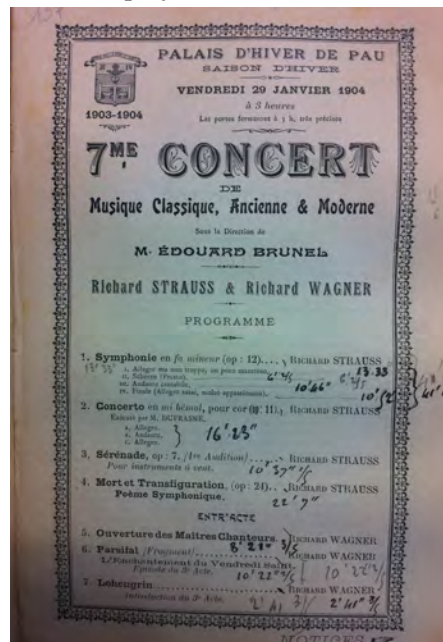
newly-founded Belgian Radio Orchestra (NIR- INR). Van Bocxstaele was an exceptionally talented musician and was praised for his exquisite sense of musicality. One of his favorite one-liners was that he did not regard the horn as being a wind instrument, but as a musical instrument, and he can be regarded as a true herald of the Belgian lyrical playing school that had its roots in the Liège tradition.



*Maurice Van Bocxstaele playing his Lehmann horn around 1940*

### Dufasne in Pau

"Mr. Dufrasne is one of them: he's a master of his instrument on which he plays the nicest effects of softness and virtuosity."...



*Concert program featuring Dufasne of 29 January 1904, Pau City Archives*

With the musical season in Pau lasting from October to March, Dufasne returned to Belgium during the summer months. Every October, the Dufasnes<sup>26</sup> made the two-day train journey to Pau. During the summer in Belgium, the family resided in Ostend, which permitted Louis-Victor to continue playing

with the Kursaal orchestra, where he was second horn to Heylbroeck.<sup>27</sup>

However, in 1905 bad luck would cross Dufasne's path when the *Palais d'Hiver* in Pau went bankrupt, mainly because of the eccentric building's excessive electricity bills.<sup>28</sup> After finishing the season with a considerably lower wage, Dufasne decided to take a contract as third horn with the Scottish Orchestra in Glasgow for the 1905-1906 season, thus not returning to the Ostend Kursaal that year.<sup>29</sup> It is unclear why he left Glasgow in the middle of the concert season, but arguably Brunel convinced him to return to Pau in the autumn of 1906. Then, in January 1907, the inevitable happened, and the *Palais d'Hiver* went into serious financial trouble for a second time.<sup>30</sup>





Having built a solid artistic reputation by that time, Dufrasne left Pau for the last time in the spring of 1907, presumably to play the Ostend summer season.<sup>31</sup> Around that time, he was invited by the Austrian conductor Emil Paur<sup>32</sup> to play in the Pittsburgh orchestra.<sup>33</sup> Just after the end of the Ostend season, the family embarked on the crossing to America, arriving in New York on 18 September 1907.<sup>34</sup>

Dufrasne's work ethic and indefatigable character are illustrated by his continued performances in Ostend up to 1913, traveling back across the Atlantic in mid-September of each year before the start of the American musical season.<sup>35</sup> This amazing fact proves that Dufrasne was more than simply an immigrant: contrary to today, commuting over the Atlantic was rather exceptional, as expensive as it was exhausting.<sup>36</sup> On the other hand, American musical life, and especially opera, came to a standstill during the summer, so a musician's mobility increased. I suppose there were several reasons for Dufrasne to return to Ostend every season. Of course, it must have been a great pleasure to meet with family and friends, but it mainly seems as though the indefatigable Dufrasne also wanted to keep in touch with the European scene. It shows also that Dufrasne, like many immigrants, initially did not plan to remain in the US forever.

## 1907 and Onwards: Pittsburgh, New York, Cleveland, Chicago

After only one season, Dufrasne left Pittsburgh to play seasons as principal horn with several American orchestras, such as the Manhattan Opera Company, the Hammerstein Opera in New York, and the Barrere Ensemble.<sup>37</sup> In 1917, he relocated to Chicago to play at the Chicago Lyric Opera.<sup>38</sup>

Life was turbulent for a musician in early 20th century New York, with companies often folding before the end of the season. After the first World War, Dufrasne's reputation as one of the leading US players of his time had been well established; between 1922 and 1925 he joined one of America's most prestigious musical institutions, the Cleveland Symphony Orchestra under the lead of Nicolai Sokoloff (1886-1965). Looking at the particular production practices at that time, it is perfectly possible – although I did not find any evidence of this – that he combined the position of principal chair in Cleveland with that of principal at the Chicago Opera.<sup>39</sup> He was again heard as a soloist in the Strauss first concerto (December 1922),<sup>40</sup> the Mozart Concerto KV 447,<sup>41</sup> and performed the Gumbert arrangement of Wagner's *Album Leaf in C*.<sup>42</sup> The critics praised his talent:

*The Cleveland Press* (date unknown): 'Louis Dufrasne was the soloist of the first part of the program, playing the 'album leaf' by Wagner. There may be some who insist the French Horn is not the ideal medium for expressing the silver lyric tones of the Wagner Piece, but Mr. Dufrasne played with exceptional clarity of tone, and his solo was a colorful bit of playing.'

\*\*\* (Monday 11 December 1922): '...an accomplished player as Louis Dufrasne, who is at the head of the horn section. He disclosed a warm and resonant

tone, excellent phrasing and notable facility in a concerto by Richard Strauss'

It is said the manager of the Cleveland orchestra offered Dufrasne the opportunity to write his own contract when he expressed his intention to leave the orchestra in 1925,<sup>43</sup> but Dufrasne resigned from the Cleveland symphony and went back to Chicago. He apparently was a great lover of opera, the musical idiom with which he had grown up in Belgium and in which he felt best.<sup>44</sup> He became principal horn upon the creation of the NBC orchestra, as the opera seasons at the time were short.

"The Greatest Educational Factor on the American Concert Stage"



## THE BARRÈRE ENSEMBLE

of wind instruments FLUTES OBOES CLARINETS  
HORNS BASSOONS

ARTISTRY NOVELTY ELEGANCE

The Pacific Coast acclaims this superb attraction. *San Francisco Enquirer*, April 26th, 1915: "Not to hear The Barrere Ensemble would be as great a sin against the high aesthetic deities as it would be to miss the Boston Symphony. Their art is perfect."

Dates now closing for season of 1915-16  
Extended tours during October and November

Exclusive direction  
Telephone 5005 Audubon

CATHERINE A. BAMMAN  
436 West 154th Street, New York City

*Advertisement for the Barrère Ensemble in Musical America, May 1915, showing Dufrasne as principal horn.*

## An Accomplished but Difficult Life

Dufrasne's last trip to Belgium appears to have taken place in 1919.<sup>45</sup> During the 22 years that followed, there is no record of him returning to Belgium and it seems he had broken with his former life there just after the first World War.

When pieced together, the many administrative traces of Dufrasne reveal much of his private concerns and helps us understand why, around 1920, Dufrasne decided to stay in the US permanently. The first event is drawn from the archives in Pau. In 1907, a child is mentioned<sup>46</sup> (name unknown), but the infant does not reappear in Dufrasne's records for the US 1910 Census. Child mortality being very high in that era, we can suppose this child had died before Dufrasne's initial travel to the US in September 1907. In 1910, a daughter, Solange, was born, but she died in New York in April 1912.<sup>47</sup> Dufrasne's last season in Ostend was in 1913, ending on 31 August. The



very next day, 1 September, his wife Flora gave birth to a son, René.<sup>48</sup>

His family refrained from commencing a perilous, ten-day journey in drafty boat cabins and on uncomfortable steam trains with their newborn, and so both Flora and René Dufrasne stayed in Belgium. The transatlantic return ticket of Flora Dufrasne was taken by Louis's 18 year-old brother, Maurice, a cellist who would later join the Cleveland Orchestra.<sup>49</sup>

Apparently, Louis Dufrasne's initial idea was to come back to Europe in the spring of 1914, to rejoin his family and play the season in Ostend as he had done over the past six years, but global forces beyond his capacity dictated otherwise. Although the Germans only invaded Belgium in August 1914, the threat of war had led to a general mobilization of reserve troops already that spring. Dufrasne, who had escaped from compulsory military service in 1897 by means of the *Tirage au Sort*<sup>50</sup> was on the reservist list. Had he returned in the spring of 1914, there was more than a good chance he would have been detained at the Belgian border in order to fulfill his duty in the Belgian army, obtaining a single ticket to the trenches in Ypres a few months later.

Dufrasne wisely stayed in the US. He had no way of knowing his decision would result in a six-year exile, separated from his family, with little communication possible. Indeed, the next transatlantic crossing Dufrasne made was in the spring of 1919. The ensuing events in archive documents are clear: Dufrasne remarried, stating he was divorced, with his son and former wife living in Belgium.<sup>51</sup> Around the same time, he applied for American citizenship, which he obtained in 1926.<sup>52</sup> He would never return to his homeland and seemingly never again spoke about his previous life.

It is clear that Dufrasne's marriage was one of the many victims of WWI, and in many ways was an ending point of his first life. After 1919, there are no records of Dufrasne's returning to Belgium. My supposition is that Dufrasne went back to Belgium a final time to settle his divorce.<sup>53</sup>

## Dufrasne's Legacy: Teaching in America

Besides the impressive career Dufrasne created in America as a performer, his greatest legacy consists of his tutoring during the 1930's. One wonders why he – as one of the mythic teachers of the 20th century – apparently had never taught before, but perhaps he was just too busy.

Apparently Dufrasne's first students came to him rather coincidentally around the time he started to play in the NBC Orchestra. These young performers must have heard Dufrasne play at some occasion and thus cultivated the desire to study with him. Dufrasne's second wife, Blanche,<sup>54</sup> claimed – decades after his death – that teaching was never her husband's main occupation: "as a rule, he did not care much about teaching."<sup>55</sup> However, considering the high-level output of Dufrasne's class, one cannot neglect his importance as a teacher.

It is difficult to get a full and objective view of the pedagogical values of Dufrasne's training system. Most testimonials are anecdotal, coming from his students, who in general are likely to ascribe an important part of their own success to their teacher. Objectively, there are many more events marking a player's achievements than merely his educational

background and we should not forget that most testimonials were documented decades after the described events.

The only surviving written source that is in some respect related to Dufrasne's method of teaching is the so-called *Dufrasne/Mercier Routine*, first published in 1948 and republished by Thomas Bacon in 2010.<sup>56</sup> It is a truly interesting collection of valuable exercises, which must be based on Dufrasne's teaching method, but cannot be regarded as a completely reliable source as they were never written down by the man himself. Also, the document obviously has been subject to serious interpretation, having initially been published at a time when textual discrepancies were not the main concern of most publishers. Nevertheless, it is convincing to see the similarity between the Dufrasne/Mercier book and the routine exercises practiced in the classes of Charles Heylbroeck and Maurice Van Bocxstaele in Ghent during the first half of the 20th century.<sup>57</sup>

These types of exercises, even if we cannot retrieve their exact shape and form, seem to constitute part of the particular DNA of this Belgo-American horn school. It should also be mentioned that some pedagogical repertoire, such as the études by Felix De Graeve,<sup>58</sup> was introduced in the US through Dufrasne and other Belgian players. Furthermore, other general aspects of Dufrasne's teaching style that undoubtedly survived from his Gantois background have been described by his former students, mainly effortlessness and the omnipresence of a lyrical, flowing playing style.

The aspect of effort is interesting and went further than merely practicing. According to Frank Brouk, one of Dufrasne's last students circa 1940, Dufrasne told him "to be a slave to the horn." Clyde Miller described his teacher as "a taskmaster who made you work." The Belgian player Maurice Van Bocxstaele – trained by Heylbroeck only one decade after Dufrasne – became famous for practicing several hours a day throughout his career, in which time he allegedly did not want to be disturbed in any way by anyone, for any reason – but also is said to have adapted his menu according to what he had to play, for example eating huge steaks before a performance of *Siegfried*.



Louis Dufrasne playing his Geyer horn around 1940  
photo by courtesy of Nancy Fako





Which brings us to the capital aspect of Dufrasne's playing style, a subject that could easily fill another article: the Dufrasne sound. In some recordings of the Cleveland Orchestra under Nicolas Sokolof in 1924, Dufrasne's style is similar to that heard<sup>58</sup> on a 78rpm recording with Charles Heylbroeck from roughly 1918. Even if Dufrasne had by then changed to another instrument, the style resembles that of early French recordings, as for example the 1929 recording of the Saint-Saëns *Romance* by Edouard Vuillermoz.<sup>60</sup> Clyde Miller, who studied with Dufrasne for six years, attributed a great part of his own playing and teaching style to his master.

Dufrasne is likely to have continued to play his Van Cauwelaert single horn with crooks (mainly B<sup>b</sup>, A<sup>b</sup>, F, and E<sup>b</sup>) during his time in Europe. He certainly played this instrument in Ostend until 1913,<sup>61</sup> but in the picture shown of the Barrere ensemble of 1915, he appears with a rotary valve instrument, which means he had switched to an instrument more compliant with the American taste.

During the early 1920s, Dufrasne would become a protagonist of Conn horns, but would buy a double horn from Geyer in 1924. According to his brother, Dufrasne played horns from Alexander and Schmidt as well.<sup>62</sup> Also, we can rely to some extent on press critics, even if for Dufrasne, these date from his time in Pau and mainly 1920s Chicago and Cleveland, all nearly a hundred years old now and written in an entirely different musical context. From these recordings, press critics, and comments from listeners, it is easy to recognize typical aspects of the Belgian horn school: solid tone quality, an overall lyrical approach with delicate phrasing, exceptional accuracy, superb control of piano, variety in tonal colors and impressive endurance.

The playing system was based on the principles of "effortless" playing as described in the Farkas's writings, that survived parallel to the studios of Maurice Van Bocxstaele and André Van Driessche at the other side of the Atlantic. The strict use of the F horn in the training system is yet another aspect that Dufrasne, amongst others, took over the Atlantic. The importance of F horn playing was a key aspect in Farkas's teaching philosophy that survived simultaneously in the Ghent horn class with Heylbroeck, Van Bocxstaele, and the latter's pupil Roger Boone until the late 1960s. The doctrine has its roots in the late 19th-century Ghent horn school, which regarded the double horn as a useful invention uniquely for orchestral use.<sup>63</sup> Probably the most important common factor between the Ghent and Dufrasne tutoring system is the remarkable resemblance between the embouchure technique basics of the Farkas system and the one in use in Belgium. The knowledge Farkas wrote in his monumental *The Art of French Horn Playing* certainly was experience-based, but I am convinced the basic knowledge was transmitted by Dufrasne, who had learned the system from his teachers Jean Deprez and Charles Heylbroeck.<sup>64</sup>

Comparing embouchure position and mouthpiece angle on the 1941 picture of Dufrasne playing his Geyer with the one shown by post-war Belgian players is striking in every aspect: both photographs show a relatively wide angle, leaving lots of space for the upper lip to move, a solidly stretched chin, a certain amount of pivot and a common (although not general) use of the "einsetzen" mouthpiece placement.

As a general conclusion, the link between the Belgian and the American horn schools was to be found in the shared reliance on a consistent pedagogical system based on a flowing musicality, difficult practices, and advanced knowledge of embouchure technique, at a time when solid musical pedagogy was scarce.

Combined with dedicated and talented students, it was the right formula for success. In 1941 Dufrasne, aged 64, died in Evanston, Illinois. Sadly, he never saw the fruits of his work as a teacher; however, as Thomas Bacon pointed out in his foreword to his publication *The Dufrasne Routine*, there is a piece of Dufrasne in thousands of today's players around the world.

*Jeroen Billiet graduated from the Royal Conservatories of Ghent and Brussels where he studied horn with Luc Bergé. His dissertation is "200 Years of Belgian Horn School, a comprehensive study of the Horn in Belgium, 1889-1960." Jeroen is solo horn with leading European ensembles performing on period instruments such as le Concert d'Astrée, Il Fondamento, Insula Orchestra, and B'Rock Ghent. He is a founding member of the Mengal Ensemble (www.mengalensemble.be), and released a solo CD titled fall now blows its horn (Phaedra) in 2010, featuring unknown horn works by Flemish composers. As a teacher of horn classes in Tiel and Bruges, he passes on his passion for the horn to over 40 students of all ages. He is a faculty member and research fellow the Artesis-Plantijn Hogeschool-Royal Flemish Conservatory in Antwerp. See www.corecole.be.*

## Notes

<sup>58</sup>Fako, Nancy Jordan, *Philip Farkas and his Horn, a happy, worthwhile life*, Elmhurst, IL, Crescent Park Music Publications, 1998, p. 12

<sup>59</sup>Qu'évraint état civil, city services, birth certificate of Louis-Victor Dufrasne. Note that Louis-Victor was the first child of Julien Dufrasne's second wife. Julien was first married to Silvie Colart (1851-1876) with whom he had a daughter, Mathilde in 1873 (died 1875). After the death of his first wife in 1876, he remarried Marie-Louise Gally (1858-?), mother of Louis-Victor. Note that Dufrasne is a very common name in the Borinage region around Mons, Belgium, which makes it difficult to retrieve eventual genealogical links.

<sup>60</sup>*Washington Archive of Music and Musicians* (further mentioned as WAMM): File Dufrasne, letter from Philip Farkas to Norman Schweikert of October 8th 1983 describing the origin of the Dufrasne memorabilia.

<sup>61</sup>The data sheet of November 23rd 1966 was collected by Norman Schweikert from Dufrasne's younger brother Maurice and is in the Dufrasne-file of WAMM. Some of the information, especially on Dufrasne's time in Europe appeared to be uncorrect after verification.

<sup>62</sup>This document can be dated around 1890. It seems that Dufrasne has lived near Mons (Bois-de-Bossu being a village surrounding Mons, close to Qu'évraint). The Gallay method was commonly used in Belgium around that time. It is unclear whether Dufrasne was tutored the natural horn, but during his time in Ghent he must certainly have had instructions on the old instrument, as natural horns have been used in the class of Jean Deprez, and the conservatoire had a Raoux natural horn at the time that was commonly lent to the students.

<sup>63</sup>Dufrasne's 18-year younger brother Maurice Louis Auguste Dufrasne was born in Ostend on 16 April 1895 from a different mother, Julien Dufrasne's third wife Irma Joséphine Portier (Ostend, Burgerlijke Stand, city services; Registers of Birth, declaration 1895). This means that Louis-Victor's mother had probably died by then, and the family has moved to Ostend certainly before Maurice's birth in 1895. The relocation was presumably caused by work commitments of father Julien Dufrasne, as the Ostend railway terminal was in expansion around that time, due to the booming passenger traffic to England. Julien and Irma would have another child in 1905: Simonne Dufrasne. Maurice migrated to the US and was a cellist in the Cleveland Orchestra the same time his brother was in service there 1922-1925 (See: Stokowski.org).

<sup>64</sup>Emile Pierkot (Ostend, 1857-1923) Trumpet teacher at the Ostend conservatoire, soloist for the cornet in the Kursaal Orchestra from 1880 until 1903 and conductor of several local wind bands. Intriguingly, Dufrasne's oath of allegiance mentions as a witness a George Pierkot, musician, then aged 27.

<sup>65</sup>*L'écho d'Ostende*, 18/05/1893: Conservatoire d'Ostende: classe de cor, 2<sup>e</sup> prix avec grande distinction: L. Dufrasne

<sup>66</sup>*The Belle Epoque* is the period of time between 1870 and 1914 in which artistic, scientific, and social life in France and Belgium progressed greatly.

<sup>67</sup>Casier, Ann, *Het Muziekleven in het Kursaal van Oostende tussen 1852 en 1914*, unpublished master dissertation in musicology, Ghent University 1984. (Most orchestras did not perform during summertime (the so-called "relâche d'été"), and musicians were only paid for the months they worked. The seasonal work in casino orchestras was for most musicians necessary to survive...)

<sup>68</sup>*Le Carillon d'Ostende*, 16/04/1897 mentions Dufrasne having performed at several chamber music sessions played by Kursaal orchestral members in 1897. However, as there are no remaining orchestral lists for some of those years, it is impossible to verify at what time he actually joined the orchestra. I suppose Dufrasne was already part of the Kursaal Orchestra before he enrolled in the Ghent Conservatoire, as at that time many musicians were local except for the principals. He certainly made part of the



orchestra in 1899 (Kursaal Ostende: tableau du troupe 1899). Note that Maurice Dufrasne stated Louis was a Kursaal member only from 1902 onwards.

<sup>12</sup>See Billiet, "200 years of Belgian Horn School", dissertation Orpheus Instituut 2008 pp 46-53

<sup>13</sup>Library of the Ghent Conservatoire (BGC), Archives box 45: comptes-rendus des concours, 1899 & 1900. The *Romanza* by Leopold Wallner (1847-1909) was a popular piece at that time in the horn class in Ghent (a critical edition of these nowadays unavailable pieces is planned for 2016).

<sup>14</sup>Hendrik Waelput (Ghent, 1845-1885), Flemish composer, wrote a *Nocturno* for the horn, probably commissioned by the horn class at the Ghent conservatoire around 1880 (recorded by Jeroen Billiet on Phaedra 65, 2010).

<sup>15</sup>Hanssens, Karel Lodewijk, *les Janissaires*: horn quartet arrangement of the song for four-voice male choir (probably arranged by Heylbroeck), unedited. It was common at that time to have an ensemble piece in a horn exam. Ensemble playing was an important factor in the educational system, and various stunningly beautiful repertoire pieces have been written around that time. The horn quartet of the Ghent conservatoire performed regularly at public occasions in Ghent around that time and several beautiful pieces were written on this behalf.

<sup>16</sup>Pau, city archives, several documents in files 2R4/11 to 19

<sup>17</sup>Even if Belgium had known relatively prosperous economical conditions in the last decades of the 19th century, migration figures during the *belles époques* era were high, especially from the Flemish countryside where extreme poverty was widespread. Belgian migration was at that time mainly oriented to France and in a large extent to Northern America.

<sup>18</sup>Ghent City Archives, fund Ghent Opera, payment lists in AGO 541-574 (years 1899-1903)

<sup>19</sup>Pau, city archives, orchestral payment list of 2R4/15-16: Louis Dufrasne: 200 fr.(1903), 220 fr. (1905)

<sup>20</sup>A job as an instrumental tutor in a Belgian Royal conservatoire was often connected to the principal chair in the local opera orchestra. These positions were generally acquired by audition.

<sup>21</sup>Theophile Mahy (Brussels 1873-1951), pupil of Louis-Henri Merck in Brussels, teacher of horn at the Royal Brussels Conservatoire from 1900 until 1941 and principal horn of the la Monnaie theatre.

<sup>22</sup>Mathieu Lejeune (Liège 1859-1935), teacher in Liège from 1887 until April 1924 and principal horn of the Liège Opera.

<sup>23</sup>Pau, city archives, orchestral listings of 2R4/11-19. Other principals have been: Henri, Ranzy, Lambert, Castelain, Dufrasne, Speliers, Van Bocxstaele, Robert. Only Castelain was French-born, but studied in Brussels in L.H. Merck's class at some point, the others were all Belgian, trained mostly in Liège or Ghent.

<sup>24</sup>Pau City Archives, programmes and press comments 1903-1907 in 24R2/15-16-17-18: Dufrasne is mentioned as a soloist on a programme of April 5th 1905, playing the solo of the *Nocturno* in Mendelssohn's *Midsummer Night's Dream*. This event is covered in press articles of *l'écho des Pyrénées* and *l'Indépendant*. Shortly before, on March 25th 1905, he was applauded by *le Mémorial des Pyrénées* for his performance of the *Siegfried Idyll* and *Siegfried's Rhine Journey*.

<sup>25</sup>Pau City Archives, Ibid; a performance of the Strauss concerto was held in Pau on March 27th 1903, January 29th 1904; Dufrasne played an (unspecified) Concerto in E-flat major by Mozart on January 29th 1904 an unspecified concerto by Mozart, covered in *l'écho des Pyrénées* on February 2nd 1904; another Mozart concerto was played on the concert of January 27th 1905, covered by *l'Indépendant* on January 31st 1905. It is unclear if this was the same concerto, but we can presume it is the Concerto in E flat major No. 3, KV 447, as Dufrasne was well acquainted with it. Note that Dufrasne played both concerto's for his exams at the Ghent conservatory.

<sup>26</sup>Louis Dufrasne married Flora in 1904. Flora was born in Quiévrain. The 1907 musician's manifest in Pau Archives 24R2/11 to 17 also mentions a child in the family.

<sup>27</sup>Bgc: non indexed archive material: *tableaux du troupe* of the Ostend Kursaal 1900-1913

<sup>28</sup>Pau, City Archives, correspondence in 2R4/11 to 18: documents related to the *faillite* of the *Palais d'Hiver*.

<sup>29</sup>Scottish Orchestra, archives, programs of the 1905-1906 19th season. Listing of Dufrasne stops after the concert of August 1, 1906. Principal horn at that time was Aubrey Brain, Dufrasne was third horn.

<sup>30</sup>A petition in Pau City Archives, 2R4/15, "le personnel du Palais d'Hiver au maire de la ville de Pau," 25 January 1907," demanding financial support from the city in order to maintain the orchestra, is signed by Dufrasne.

<sup>31</sup>I could not find an orchestral listing of the Ostend Kursaal orchestra for the 1907 season; however the Ellis Island ship manifest marks Ostend as last place of residence.

<sup>32</sup>Emil Paur (1855-1932) was an Austrian conductor who migrated to the USA and conducted the Boston Symphony, the New York Philharmonic and the Pittsburgh Symphony. He returned to Germany in 1910, after the folding of the Pittsburgh Symphony, and became director of the Berlin Opera.

<sup>33</sup>WAMM, file Dufrasne, press critics, loose newspaper strip, December 1922: "Emil Paur brought him to Pittsburgh when that orchestra was at the height of its fame."

<sup>34</sup>Ellis Island Record of "Oceanic," image 555-557, lines 22 and 23 of 18 September 1907.

<sup>35</sup>Passenger records give evidence of travelling in 1907, 1909, 1912, and 1913.

<sup>36</sup>Even if prices had dropped in the early 1900's, one average ticket cost about a month's wage for a European.

<sup>37</sup>The Barrere Ensemble was a professional double wind quintet. Dufrasne appears as principal horn on a publicity poster, published May 1915 in *Musical America*.

<sup>38</sup>Dufrasne is said to have played in Chicago regularly from 1908 onwards by his brother (WAMM file Dufrasne). This seems unlikely because of his location in New York, but probably Dufrasne did play in Chicago before his official relocation to Chicago in 1917.

<sup>39</sup>In the first years of the Cleveland orchestra, it appears to have been common for musicians of the Chicago region to travel to Cleveland for playing with the orchestra. See Rosenberg, Donald: *The Cleveland Orchestra: Second to None*, Gray and Company, Cleveland, 2000.

<sup>40</sup>Concert with the Cleveland Orchestra on December 10th 1922, Masonic Hall, Cleveland (covered in unidentified press articles, Dufrasne files WAMM).

<sup>41</sup>Unreferenced press article in WAMM Dufrasne file (probably a Cleveland local press): "Solo for Horn at Symphony," date of the concert unknown; Concerto for Horn E-flat major (Kochel 447): allegro, romanza, allegro. Note that this is the only one of many performances of a Mozart concerto by Dufrasne where we have evidence which specific Mozart concerto is played. We can assume that the performances in Pau have also featured the KV447.

<sup>42</sup>Unreferenced press article in WAMM Dufrasne file (presumably a Cleveland local press): "Sokoloff gets Ovation in London": (on the next concert after Sokoloff's return to Cleveland): Louis Dufrasne played a french horn solo, the *Album Leaf in C* by Richard Wagner, one of the few works of the kind from the master that survive. This excellent artist, a member of the orchestra met with a fine reception that he deserved. Unfortunately, I could not retrieve the exact dates of this concert. The piece that was performed was: Wagner, Richard, *ein Albumblatt* (originally for Viola and Orchestra), arranged for horn and piano (orchestra) by Friedrich Gumbert, and published at Fritzsche, Leipzig in 1881 (courtesy of William Melton for providing me this information).

<sup>43</sup>Impossible to verify the truth of this story.

<sup>44</sup>This was stated by his widow, long after his death in a telephone interview with Norman Schweikert on 20 November 1980: "He was an opera man at heart and wanted to return to that life." The preference for opera is almost general for horn players of the Belgian school.

<sup>45</sup>US migration/passenger records, Ellis Island Database, Louis Dufrasne.

<sup>46</sup>Pau City Archives, 2R4/15, "le personnel du Palais d'Hiver au maire de la ville de Pau," 25 January 1907: "Louis Dufrasne, femme et 1 enfant."

<sup>47</sup>US Census 1910-1912, Manhattan Ward. The birth place of Solange is unknown.

<sup>48</sup>WAMM, petition of naturalisation of Louis Dufrasne: "I have 1 child (1st wife): René, born 1 September 1913, born in Belgium, resides in Belgium." René was probably born in Quiévrain, as he is not mentioned in the Ostend Birth register. This will be subject of further research.

<sup>49</sup>Maurice-Louis Dufrasne (Ostend 1895-US after 1966) was a cellist and would play in Cleveland for a few seasons. He came to the US with his brother for a first time in 1913, and was also on the passenger's list to return in 1919. Contrary to his elder brother, he did travel back to Belgium several times after 1919: Ellis Island database mentions travel records of Maurice Dufrasne to the US in 1913, 1919, 1921, 1925, 1928, 1932, 1936, and 1950.

<sup>50</sup>The *Tirage au Sort* was some kind of a lottery in which was decided who had to go into military service. This however meant he still had to present himself as a reservist in case of war.

<sup>51</sup>Intiguently, Dufrasne mentions, upon his arrival in New York on 22 September 1919, that he is traveling to his wife, 1705 Michigan Avenue in Chicago (Blanche Dufrasne). (Ellis Island Ship Manifest of la Lorraine, 22 September 1919, image 0387.

<sup>52</sup>WAMM, Dufrasne file: US naturalization documents, 1923.

<sup>53</sup>The divorce file of Dufrasne, if found, will probably reveal more about this. This will be subject of follow-up research.

<sup>54</sup>US Census for 1940: Blanche Dufrasne (Lille, France 1896-Evanston IL 1983).

<sup>55</sup>Phone conversation of Norman Schweikert to Blanche Dufrasne, November 20th 1980.

<sup>56</sup>"Louis Dufrasne" edited by Bacon, Thomas: *The Dufrasne Routine*, Southern Music Company (originally). The book was published by William Mercier, one of Dufrasne's students. See also John Q Ericson's article "Before Farkas: the Mercier (Dufrasne) routine" on Hornmatters.com.

<sup>57</sup>The existence of a routine of specific exercises with players of the Ghent school was confirmed by several pupils of Van Bocxstaele. This will be the subject of a follow-up paper.

<sup>58</sup>De Graeve, Felix, *Etudes pour le cor chromatique* (7 volumes), Schott, Brussels 1879, reprinted by Wind Music, Bloomington, Indiana 1967.

<sup>59</sup>Series of 78RPM records, recorded by the Cleveland Orchestra, dir. Nikolai Sokoloff. Brunswick 78rpm disc. Nr. 50047 was recorded January 23 1924 and features the Tchaikovsky 1812 *Overture*, nrs. 50053, 15092, 15090 were recorded in October 1924 and contain Sibelius's *Symphonic Poem from Finlandia* and *Valse Triste*; Brahms *Hungarian Dance*; Wagner: *Lohengrin*: "Wedding March" and "Prelude to Act III." These recordings will make part of follow-up research.

<sup>60</sup>His *Master's Voice Record* (*le Voix de son Maître*) of 1929 featuring Edouard Vuillermoz. Catalog Gray nr. L753

<sup>61</sup>The complete horn desk being trained in Ghent, one had to play a Van Cauwelaert. Even 1950s students from Ghent were obliged to perform on this curious instrument.

<sup>62</sup>WAMM, file Dufrasne, information sheet by Maurice Dufrasne, 1966.

<sup>63</sup>The conservatoire has a Van Cauwelaert Liègeois model B' single horn in service uniquely for use in the *Société des Concerts du Conservatoire*.

<sup>64</sup>Charles Heylbroeck, horn and Leo Vanderhaeghen, piano. Disques Chantal 78 RPM, ca 1918. This record features two recordings of a *Berceuse* (W.A. Mozart, arr. Heylbroeck) and *le Passant* by Léo Vanderhaeghen.

KEY HOLDER®

SAX DIAPERS®

WWW.MAMCOUS.COM

SPACEFILLER QUALITY LUBRICANTS™

PAD LIFE®



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

**Kalevi Aho – Theremin Concerto, Horn Concerto. Annu Salminen, horn;** Lapland Chamber Orchestra, John Storgårds, conductor. Carolina Eyck, theremin. BIS Records, BIS 2036.

Kalevi Aho: Concerto for Horn and Chamber Orchestra (2011); *Acht Jahreszeiten* (Eight Seasons) (2011); Concerto for Theremin and Chamber Orchestra; also a video clip, playable on a computer, with Carolina Eyck's introduction to the theremin and to Kalevi Aho's concerto.

Kalevi Aho's horn concerto, written in 2011, is a single movement divided into five distinct sections. The concerto is the eighteenth in Aho's ambitious composition project wherein he writes a concerto for each of the main instruments in a romantic symphony orchestra.

Unlike a concerto where the soloist performs standing at the front of the orchestra, this piece involves the spatial transformation of the soloist from backstage, to behind the orchestra, moving gradually from left to right while playing. In the end, the soloist leaves the stage again. According to Aho, this "gives the work a ritualistic character – as if the solo horn brings something from afar to the audience and orchestra and, when all is said and done, disappears from view." Without the visuals accompanying a live performance of the piece, it is still striking to hear the horn spatially represented from within the recording as coming from different locations. At times the horn is subdued and concealed within the texture of the orchestra; at other times, the horn stands out in relief.

The concerto also makes interesting use of the natural harmonic series, both open and stopped, similar to Ligeti's writing for the horn.

Soloist Annu Salminen performs the piece beautifully, with a rich, expressive tone quality, and tremendous conviction through virtuosic passages that would challenge any player with extremes of range.

Salminen is, according to the liner notes, one of the leading Finnish horn players of her generation. A graduate of the Sibelius Academy, Helsinki, and the Frankfurt University of Music and Performing Arts (HfMDK), she is currently solo horn with the Turku Philharmonic Orchestra. The composer's plans for this concerto took shape after hearing and being impressed by Annu Salminen, then solo hornist with the Lappeenranta City Orchestra.

This disc is wonderful, not only for the exquisite performance of Aho's concerto, but also for the *Acht Jahreszeiten*, per-

formed by theremin virtuoso Carolina Eyck. If you're looking for new, excellent contemporary concerto repertoire, or if you want to fill your head with some brooding, evocative Finnish music, check this one out. LVD

**Sea Eagle. Richard Watkins, horn;** Mark Padmore, tenor; Huw Watkins, piano; Paul Watkins, cello; Laura Samuel, violin; The Nash Ensemble: Marianne Thorsen, Laura Samuel, violins; Lawrence Power, viola; Adrian Brendel, cello. NMC Recordings NMC D203.

Peter Maxwell Davies: *Sea Eagle*; Gerald Barry: *Jabberwocky*; Colin Matthews: *Three of a Kind*; Huw Watkins: Trio; David Matthews: Quintet for Horn and Strings (live recording); Mark-Anthony Turnage: *Prayer for a great man* (from Cello Concerto); Robin Holloway: Trio for Horn, Cello and Piano.

NMC recordings is a non-profit label that seeks to enrich cultural life by recording new music from the British Isles. Richard Watkins, one of the most famous virtuoso horn players of his generation, has long been known for promoting contemporary music on the horn, giving premieres of concertos by Maxwell Davies, Osborne, Lindberg, Muldowney, and LeFanu, to name a few. It should come as no surprise that this CD showcases Watkins's exquisite, precise playing on some provocative new pieces.

The CD opens with, and is named for, *Sea Eagle*. Written for Watkins in 1983, Watkins's performances of this piece are legendary, and having a 2014 version is true pleasure. Watkins's playing remains extraordinary.

Gerald Barry's *Jabberwocky* is an appropriately bizarre version of the poem by Lewis Carroll. This version, for tenor, horn, and piano, has the piece sung first in French, then in German, and is, according to the composer, "a move from light to dark, from French to German, the horn, the boatman who takes you there."

Colin Matthews's *Three of a Kind* is a horn, cello, and piano piece with an amusing origin: Matthews had written *Tanglewood Fanfare* for Richard Watkins, and the reviewer of the premiere mistook the pianist, Huw Watkins, for Richard's brother. Matthews then decided that he wanted to write a piece for the two of them that would also include Paul Watkins on cello, Richard's real brother. The piece, *Three of a Kind*, begins with the *Tanglewood Fanfare*, has a connecting, reflective middle section, and then an extended third section that is an extended reworking of a piece originally written by Matthews for viola and piano. The composer claims to be "on the lookout for more Watkinses."

Huw Watkins' Trio for horn, violin, and piano was also inspired by Richard Watkins's effortlessly virtuosic horn playing of the Ligeti trio, and is a single movement, twelve-minute trio of considerable virtuosity for the musicians.

The David Matthews Quintet for Horn and Strings was commissioned as a companion piece to Mozart's Quintet, K. 407. The piece was premiered in 2010 by the Nash Ensemble and is rendered on this recording from a live BBC Radio 3 performance by the same group in 2014.



Mark-Anthony Turnage's *Prayer for a great man* is the fourth movement of his Cello Concerto, composed in 2010. The movement is a duet between horn and cello, based on a piece that the composer wrote for the funeral of his father-in-law.

Robin Holloway's Trio for Horn, Cello and Piano, written in 2010-11, is the second of a group of three trios Holloway wrote, exploring the timbral possibilities of pairing strings and winds with piano.

This CD is spectacular in every way: the pieces are all new, interesting, and exploratory ventures into new and tried chamber music combinations and the playing is absolutely top-notch. This is a must-have recording for fans of Richard Watkins and contemporary chamber music. *LVD*

**Haunted America Suite.** Celeste Shearer, horn; Jim Shearer, tuba; Darrell Fitzpartin, Dena Kay Jones, Laura Spitzer, piano. Summit Records DCD 647.

Justin Raines: *Haunted America Suite*; James Grant: *Why/Because*; Lon W. Chaffin: *Faraway Nearby*; Justin Raines: *Vain Struggles and Lamentations*; Lon W. Chaffin: *Unfolding Motives*; Lester Pack: Suite for Horn, Tuba and Piano.

Celeste Shearer, a third-generation music teacher based in Southeastern New Mexico, is also an excellent horn player and an advocate for new chamber music for horn. *Haunted America Suite* is a wonderful collection of music for horn, tuba, and piano, as a trio ensemble and as soloists with piano. The works are inspired by a great variety of things, including American ghost stories, paintings, poetry, history, and landscape.

Two pieces by Justin Raines, *Haunted America Suite*, and *Vain Struggles and Lamentations* are charming, audience friendly pieces that evoke the spooky narratives and imagery of their subject matter, ghost stories. The descriptions of the stories in the liner notes are thrilling, as is the performance. Given the style, it is not surprising that Raines has done significant work as a film composer.

James Grant's *Why/Because* is two songs without words written in a pop-musical style. *Why* is an introspective lament worthy of your favorite Disney princess, and *Because* is a more confident and secure answer to *Why*, à la your favorite knight in shining armor.

Lon W. Chaffin's *Faraway Nearby* is a beautiful three-movement work inspired by the paintings of Georgia O'Keefe. The stark use of open and perfect intervals and a restrained harmonic palate evoke the stark, subtle, expansive space in her paintings, inspired by the enchanting landscape of New Mexico. *Unfolding Motives* is also a three-movement work. The opening theme of each movement is, according to the composer, an "expanding, developing set of musical motives that ultimately unfold into a fully realized, mature thought." The three forms used (and the titles of the movements) are Toccata, Canzona, and Fugue, representing the aspects of the human condition: physical, emotional, and intellectual.

Lester Pack's Suite for Horn, Tuba, and Piano is in four movements. In the liner notes, Pack describes in detail the inspiration and historic motivation for the movements, ranging from a poem by Emily Dickinson to wandering with friends in the evening in Santa Fe, New Mexico. Pack's musical language has variety of textures and sonorities, sometimes sounding like a clanging gamelan, sometimes reminiscent of the fiery

rhythms of Revueltas, other times evoking the most intimate harmonies of a favorite Bill Evans album.

All of the compositions on this CD have been published by Potenze Music and are available on their website. This is a wonderful recording of new, highly accessible music for horn, tuba, and piano, and the musicians on the recording perform brilliantly. *LVD*

**Czech-American Horn Duo.** Steven Gross and Jiří Havlík, horns. Camerata Filarmonica Bohemia. Summit Records DCD 636.

Antonio Rosetti: Concerto for Two Horns in F Major; Joseph Reicha: Concerto for Two Horns in E<sup>b</sup> Major, op. 5; František Václav Habermann: Concerto for Two Horns in D Major; Antonio Rosetti / Franz Joseph Haydn: Concerto for Two Horns in E<sup>b</sup> Major.

Steven Gross, horn professor at the University of California Santa Barbara, and Jiří Havlík have made an elegant recording of classical concerti for two horns and orchestra. One might think of American and Czech horn playing as being different stylistically, but these musicians, who together form the Czech-American Horn Duo, have found a happy stylistic middle ground wherein their sounds merge compatibly.

While double horn concerti aren't as well-known as the horn concerti of Mozart and Strauss, many listeners will be familiar with the Rosetti Concerto in E<sup>b</sup> Major, sometimes (probably erroneously) attributed to Haydn.

The Habermann concerto was discovered in 1960 in the private collection of Zdeněk Vodek in north Bohemia. According to an interview with Professor Gross in *Fanfare* magazine, publication of the piece was difficult due to the communist regime, and it was only after Vodek's death that the piece was published by Hans Pizka edition. Final touches and edits were made to the piece upon recording. The piece, being written earlier than the Rosetti and Reicha pieces on this recording, has a more baroque form than the later, classical works.

Jiří Havlík co-founded the Camerata Filarmonica Bohemia, featured on this recording. Not only does he play horn on the recording, he conducts the orchestra as well, an impressive feat! Let's hope that musicians and conductors will be inspired to program these works after hearing this excellent recording. *LVD*

**On the Wings of Winds – Joseph Jongen 1873-1953.** 5 Beaufort Brussels Woodwind Quintet. Baudoin Giaux, flute; Bram Nolf, oboe; Jean-Michel Charlier, clarinet; Ivo Hadermann, horn; Luc Loubry, bassoon; Hans Ryckelynck, piano. Phaedra CD.

Joseph Jongen: *Rhapsodie*, op. 70 for woodwind quintet and piano; *Lied* for horn and piano; *Méditation*, op. 21 for English horn and piano; *Deux pieces* for woodwind quintet, op. 98; *Danse lente*, op. 54 bis for flute and piano; Concerto, op. 124 for woodwind quintet.

5 Beaufort Brussels Woodwind Quintet is a chamber group based in Brussels and all are soloists with the National Orchestra of Belgium. One of their aims as a chamber group is to champion the music of Belgian composers. This CD is a wonderful collection of music by Belgian composer and pianist Joseph Jongen, born in Liège in 1873. All of the music on this recording is lush with late-romantic tonalities and wind writ-





ing. The *Lied* for horn and piano was written in 1899 but only published in 1960, after the composer's death. It sounds as though it could have been written by Rachmaninoff. Performers looking for a solo work to add to their repertoire should definitely look at this sumptuous piece.

Similarly, the pieces on the CD for woodwind quintet are lovely, almost Ravel-esque compositions that exploit the potential color combinations of the various instruments in a similar tradition to the French composers of that era.

Hornist Ivo Hadermann has a distinguished career as a member of the National Orchestra of Belgium and as a professor at the Royal Flemish Music Conservatory of Antwerp. His playing on this recording is beautiful.

The music was recorded in May 2014 in the Chapel of the Saint-Rembert College of Tourhout and has a live feel to it, with resonant church-sized delay, even though it has been edited and engineered. Audiophiles might find this problematic, but this reviewer enjoyed the ambient qualities of the recording. *LVD*

**Uncommon Ground. Contemporary Works for Trumpet with Horn, Trombone, Piano, and Organ.** Amy Schendel, trumpet. **Bernhard Scully, horn;** Todd Schendel, trombone; Rene Lecuona, piano, Gregory Hand, organ. MS 1536.

Patrick Schulz: *Fanfare for Trumpet and Organ* (2012); Jean-Francois Michel: *Suite for Trumpet, Horn, and Trombone* (c.1994); Joseph Blaha: *French Suite* (2011); Wayne Lu: *Sonata for Trumpet and Piano* (2007); Jean-Francois Michel: *Awakenings for Trumpet, Trombone, and Piano* (1993); Harald Genzmer: *Sonata for Trumpet and Organ* (c.1971).

The featured artist on the recording, Amy Schendel, is Professor of Trumpet at the University of Iowa. The two pieces on the CD that include horn, the suites by Michel and Blaha, were recorded in January 2013 by the Contrapunctus Brass Trio (Amy Schendel with husband Todd Schendel, and Bernhard Scully).

Swiss composer Jean-Francois Michel (b.1957) begins his three-movement *Suite* for brass trio with a majestic off-stage horn fanfare. The trombone and then the trumpet join in to complete the first movement, *Overture*. The second movement, *Nocturne*, pairs the horn and trumpet in a sustained melody over the trombone's steady bass line. The rhythmically intricate third movement, *Allegro*, is a fitting way to complete this nine-minute piece.

Currently Director of Bands at Roanoke College (Virginia), Joseph Blaha (b.1951) was trained as a trombonist, which no doubt influenced his *French Suite*. Written specifically for the Contrapunctus Brass Trio and premiered at The College Music Society's 55th annual conference, Blaha's *French Suite* is modeled somewhat after those of Johann Sebastian Bach. The dance movement titles *Allemande*, *Courante*, *Sarabande*, and *Gigue*, as well as the structure, seem to be what Blaha's trio have in common with Bach's keyboard suites, but Blaha's suite is virtuosic, with the euphonium instead of trombone in the *Sarabande* movement.

Bernhard Scully, Professor of Horn at University of Illinois Urbana-Champaign and hornist with Canadian Brass, is in top form on this recording. Horn players who perform regularly in a brass trio should look into these two pieces, as well as this

recording. Liner notes give detailed information about the five artists and the composers and their pieces. *Paul Austin, Grand Rapids MI*

**Pictures – Music for 8 Horns and Percussion. German Hornsound 8.1. Stephan Schottstädt, Ralph Ficker, Martin Grom, Carsten Duffin, Timo Steininger, Christoph Eß, Christian Lampert, Sebastian Schorr, horns;** Simon Rössler, percussion, piano, celesta; Hannes Krämer, conductor. Genuin Classics GEN 15340.

Mussorgsky, arr. Stephan Schottstädt: *Pictures at an Exhibition*; arr. Georg Köhler: *Night on Bald Mountain*; Shostakovich, arr. Christoph Eß: *Suite for Variety Orchestra*; Prokofiev, arr. Stephan Schottstädt: *Romeo and Juliet*, op. 64; Tchaikovsky, arr. Ralph Ficker: *The Nutcracker Suite*, Op. 71a.

The German Hornsound, a quartet of German horn players founded in 2010, has released this, their second CD, in February 2015. Adding to their original group four more hornists and percussion for this project, the German Hornsound has put together an excellently performed CD of Russian masterpieces for eight horns and percussion arranged by various members of the group. On the recording, the familiar movements of *Pictures at an Exhibition* are intermixed with recordings of other popular Russian tunes. In the liner notes, it is explained that the presentation of the pieces is unusual, but "not reckless[...]" German Hornsound adds a few vivid Russian programmatic pieces to the exhibit suggested by Mussorgsky."

The arrangements are all excellent, displaying much of the impressive range and muscle of the hornists in German Hornsound. The addition of percussion, piano, and celesta helps the music come alive.

Perhaps the most noteworthy detail of this recording is the beautiful paintings included in the booklet by Sebastian Schorr, founding member of German Hornsound, who is also a visual artist. This is a must-have recording for fans of horn ensemble music. *LVD*

**Euphoria. Ann Ellsworth, horn.** Ray Anderson, trombone; Lew Soloff, trumpet; Mat Fieldes, bass; Marianne Gythfeldt, clarinet and bass clarinet; Sabina Thatcher, viola; **Rachel Drehmann, horn;** Jo-Ann Sternberg, clarinet; Debra Shufelt-Dine, viola. No label.

Claudio Monteverdi, arr. Kenneth Cooper: *Zephire torna*; Peter Maxwell Davies, arr. Ann Ellsworth: *Selections from The Yellow Cake Review*; Gene Pritsker: *Still Unvanquished for Alphorn and Samplestra*; Daniel Schnyder, arr. Ann Ellsworth: *Selections from Euphoria*.

*Euphoria* is a labor of love. This unique and delightful recording was made by Ann Ellsworth, a veritable renaissance woman of the horn, in celebration of her Mother's 80th birthday. The pieces were chosen as a programmatic walk through her Mother's life, and they are an unusual and eclectic mix of tunes, performed by a who's who of some of the greatest musicians, both jazz and classical, working in New York today.

The arrangement of Monteverdi's *Zefiro torna*, a madrigal originally for two tenor voices, is based on an ode to Zephyr, the west wind that brings Spring and its attendant opportunities for romance, or at least dalliance. Kenneth Cooper's arrangement highlights the subtle, buoyant character of the music, allowing the tenor voices, performed with great beauty



and effortlessness by Ellsworth and Rachel Drehmann, to soar in a optimistic song of Spring.

Ellsworth's innovative arrangement of selections from Maxwell Davies' *The Yellow Cake Review*, composed in 1980, includes Yesnaby Ground, As Earthquakes Subsided, Uranium's Daughter's Dance, The Pacemaker, and Farewell to Stromness. In the aftermath of the publication of a report concerning the possibility of mining uranium ("yellow cake"), which had been discovered near the town of Stromness in Orkney, the total opposition by the local community persuaded the Secretary of State to reject the mining proposals. The pieces are structured as cabaret songs, and in Ellsworth's arrangement, rather than having sung dialogue, the extraordinarily talented Ray Anderson and Lew Soloff improvise.

Gene Pritsker's *Still Unvanquished* for Alhorn and Samplestra combines brilliantly the ancient soul-tugging sonorities of the alhorn with Samplestra, pre-recorded electronics. Ellsworth's ease on the alhorn is evident, as she plays expressive lines with a clear, beautiful tone throughout its extensive range.

*Selections from Euphoria*, originally written for saxophone and brass quintet, are also arranged by Ellsworth. The piece is a narrative of the biblical story of Abraham, Sarah, and Hagar. Ellsworth has rescored four of the seven movements (Miraculum Divinum, Bananas, Fuga, and Dance of Joy), highlighting all of her collaborative artists in surprising and innovative combinations.

This CD is a joy to listen to, as it is a testament to Ann Ellsworth's strengths as visionary artist, horn player, arranger, and collaborative musician. *LVD*

**Skyward. Heima. Olivier Picon, horn**, bass, keyboards, trumpets, acoustic guitar; Vincent Flückinger, nylon string guitar, electric guitar, drum programming, sampling, Mathias Spoery, cajon. Unitrecords UTR 4504.

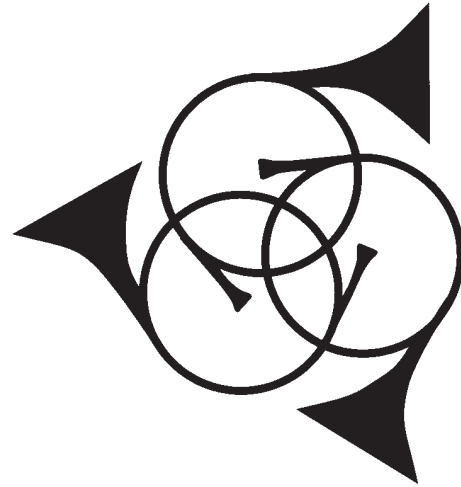
O. Picon: *Rise*; Lights of Johanniterbrücke; *Cloudburst*; *Shades of Gold*; P. Metheny, arr. Heima: *Travels*; O. Picon: *Glow*; M. Brecker, M. Stern, D. Grolnick, arr. Heima: *Original Rays*; M. Stern, arr. Heima: *Still There*; Sting, arr. Heima: *Shape of my Heart*; E. Spaulding, arr. Heima: *Fall in*; O. Picon: *Boston*; H. Uehara, arr. Heima: *Place to Be*.

Heima is an electro-acoustic jazz duo made up of multi-instrumentalists Olivier Picon and Vincent Flückinger. They met while studying early music in Basel, Switzerland. Both have an incredible variety of musical influences and skills. *Skyward* is the band's first album, released in June of 2014. The music draws much from the musical traditions of Pat Metheny and Michael Brecker. The playing is clear, clean, and beautiful, and the songs have an accessible, almost pop-like architecture, but with subtlety in the chord structures and melodies.

About half of the CD is original compositions by Olivier Picon, and they have a futuristic, space-age feel to them. One song samples what seems to be the communication between a spacecraft and mission control. Covers of pieces by Esperanza Spaulding, Sting, Michael Brecker, and Pat Metheny, arranged by the band, are all beautiful tributes to the music that Heima clearly loves and emulates.

The CD itself is beautiful, too. The photography and graphic design have an opaque, urban feel, and the booklet

cover almost looks like an homage to Edward Hopper. Olivier Picon is a fresh new voice in jazz horn. Fans of contemporary jazz-fusion music will absolutely love this recording. If listeners are unfamiliar with the genre and want to try something new, this recording is filled with great horn playing in a newer, contemporary context. We can only hope Olivier Picon has more new projects in the pipeline. *LVD*



# IHS LA 2015

August 2 - 8, 2015  
Los Angeles, California - The Colburn School



[www.ihsa2015.com](http://www.ihsa2015.com)

www.facebook.com/ihsa2015  
#ihsa2015 @ihsa2015

Hosts  
Andrew Bain  
Annie Bosler  
ihsa2015@gmail.com



# List of Advertisers

|  |            |   |                    |
|--|------------|---|--------------------|
| AAIIRR Power Acousticoils .....          | 84         | IHS Online Music Sales .....                    | 56                 |
| Gebr Alexander Mainz .....               | back cover | IHS T-Shirt Design Contest .....                | 6                  |
| American Horn Quartet .....              | 69         | International Horn Competition of America ..... | 69                 |
| Atkinson Brass & Company.....            | 15         | 47th International Horn Symposium .....         | 68                 |
| Baltimore Brass Company .....            | 32         | Join the International Horn Society .....       | 22                 |
| Beck Brass Works .....                   | 32         | Ricco Kühn .....                                | 10                 |
| Kendall Betts Horn Camp .....            | 46         | Kumamoto Horn Ensemble .....                    | 66                 |
| Birdalone Music .....                    | 40         | Lawrence University .....                       | 49                 |
| Bonet/Baumann/Mozart .....               | 37         | S. W. Lewis Orchestral Horns.....               | inside front cover |
| The Boston Conservatory .....            | 7          | Mamco Musical Accessory .....                   | 36 and 99          |
| Brass Journals .....                     | 56         | Osmun Music .....                               | 13                 |
| ChopSaver .....                          | 15         | Dieter Otto .....                               | 11                 |
| Chop-Sticks™ .....                       | 7          | Paxman Musical Instruments.....                 | 65                 |
| Classified Ad .....                      | 6          | The Pope-Balu Alliance horn .....               | 16                 |
| Clebsch Strap .....                      | 13         | Rimskys-Horns .....                             | 10                 |
| Crystal Records, Inc. ....               | 45         | Eric Ruske .....                                | 12                 |
| Danish Horn Society .....                | 10         | Engelbert Schmid GmbH .....                     | 12                 |
| James Decker .....                       | 7          | Select-a-Press .....                            | 46                 |
| Dürk Horns .....                         | 33         | Richard Seraphinoff .....                       | 37                 |
| Eli Epstein .....                        | 84         | Siegfried's Call .....                          | 13                 |
| faustmusic.com .....                     | 32         | Solid Wood Publishing .....                     | 66                 |
| Ferree's Tools .....                     | 32         | Stork Custom Mouthpieces.....                   | 56                 |
| Finke Horns .....                        | 30         | Summit Records .....                            | 31                 |
| GigBag .....                             | 7          | TrumCor .....                                   | inside back cover  |
| Haute Ecole de Musique de Lausanne ..... | 67         | Chuck Ward Brass Instrument Restoration .....   | 38                 |
| Horn Music Agency Prague .....           | 26         | Wichita Band Instrument Co., Inc. ....          | 8                  |
| HornCamps! .....                         | 24         | Denis Wick .....                                | 55                 |
| Hornsmith Publishing.....                | 10         | Wind Music, Inc. ....                           | 24                 |
| HornStuff .....                          | 46         | Woodstop Mutes .....                            | 8                  |
| Houghton Horns, LLC .....                | 14         | Yamaha Corporation of America .....             | 9                  |

## Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (May issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website ([hornsociety.org](http://hornsociety.org)) and follow the links to *The Horn Call* or contact:

Paul Austin, Advertising Agent  
P.O. Box 6371  
Grand Rapids, MI 4956-6371 USA  
Tel: 616-475-5919  
email: [HornCallAd@gmail.com](mailto:HornCallAd@gmail.com)

*The world-class horn section  
of a world-class orchestra selects  
the finest handcrafted custom horn.*



**Chicago Symphony  
Orchestra  
Horn Section**

Susanna Drake,  
Dale Clevenger,  
David Griffin,  
Oto Carrillo,  
Daniel Gingrich,  
and James Smelser  
with their  
Lewis Horns

**S.W. LEWIS®**

**Orchestral Horns • Chicago**

Maker of the finest handcrafted  
custom horns since 1977

930 Pitner Avenue  
Evanston, Illinois 60202 U.S.A.

773-348-1112 telephone

773-966-2735 fax

swl@swlewis.net e-mail

[www.swlewis.net](http://www.swlewis.net)



**HAND CRAFTED MUTES**  
for the discerning professional



Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.



**#4 & #5  
\$105**

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes: the #5 and the slightly smaller #4.



**Stealth #4 & #5  
\$105**

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute. **The #45T is a tunable mute with an adjustable chimney.**



**#45 & #45T  
\$105/\$130**

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. Exceptionally responsive in all registers, the #44 comes with two differently sized wooden "donuts" for aperture control.



**#44  
\$105**

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.



**#24  
\$105**

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate tone color, register and volume needs.



**Tri-Stop  
\$175**

available online at  
**<http://www.trumcor.com>**  
e-mail: [trumcor@sbcglobal.net](mailto:trumcor@sbcglobal.net)  
phone/fax: 214-321-0606