

Journal of the  
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l'Association internationale du cor  
Internationale Horngesellschaft  
La società internazionale del Corno  
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October 2014





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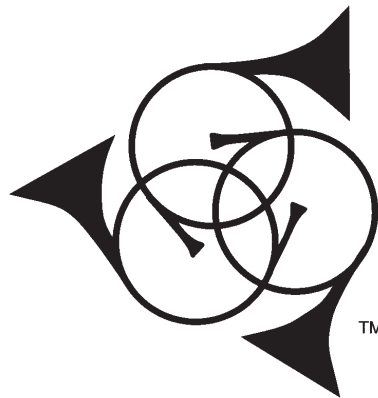
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# *The Horn Call*

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William Scharnberg, Editor

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*on the cover: 46th International Horn Symphony participants at Prince Albert Memorial,  
Kensington Gardens, London. Photograph courtesy of Chris Huning*

*[front row: host Jonathan Stoneman (white shirt), Jeff Nelsen (new IHS President) to his right,  
Frank Lloyd (IHS President at the Symposium) – front row, blue shirt]*

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.

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



## 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>Classified Ad and Correspondence</b> .....	6
 <b>IHS News and Reports, Kate Pritchett, Editor</b> .....	25
 <b>Articles</b>	
Obituaries .....	31
Sandra Clark (1959-2014) by <i>David McClellan</i> .....	31
Roger Collins (1942-2014) by <i>Randall E. Faust</i> .....	31
Wilke Renwick (1921-2014) .....	33
Harry Shapiro (1914-2014) .....	33
Louise Wing (1919- 2014) .....	33
The 46th International Horn Symposium – A Report, Photographs, and Honorees by <i>Bill Scharnberg</i> and <i>Marilyn Bone Kloss</i> .....	35
Kruspe Horns – Back in Business by <i>Lee Bracegirdle</i> .....	50
Daniel Rauch Retires – An Interview by <i>Gareth Mollison</i> .....	53
Another Way by <i>Charles Lomas</i> .....	65
Chinese Horn Master HAN Xianguang Celebrates his 80th Birthday by <i>LOU Jindy</i> and <i>DYE Shade</i> translated by <i>YEOH Li Zhi</i> .....	74
The Singing Style of the Bohemians Part 3: Czech Influence in America and Czech Horn Publications by <i>Tiffany N. Damicone</i> .....	80
Freelancing 102: Cold Calls and “Duets” by <i>Shelagh Abate</i> .....	94
A Traveling Horn Player's Thoughts on Studying Abroad by <i>Helena Giammarco</i> .....	97
Teaching Horn in Chile by <i>Natalie Young</i> .....	99
 <b>Columns</b>	
The Creative Hornist, <i>Jeffrey Agrell</i> , Series Editor: Interview with Ricardo Matosinhos – Millennium Musician .....	40
Technique Tips, <i>Jeffrey Agrell</i> , Series Editor, The Arpeggio Challenge .....	45
Orchestral Notes, <i>Richard Chenoweth</i> , Series Editor, Going Pro: It's More than the \$\$\$.....	59
Science and Medicine: What Every Musician Needs to Know about the Body – An Introduction to Body Mapping by <i>Dr. Johnny L. Pherigo</i> .....	90
 <b>Reviews</b>	
Music and Book Reviews, <i>Jeffrey Snedeker</i> , Editor .....	69
Recording Reviews, <i>Lydia Van Dreel</i> , Editor .....	87
 <b>IHS Business</b>	
Donors .....	5
An Index to <i>The Horn Call</i> Volume XLIV (October, 2013 – May, 2014) compiled by <i>Harriet Fierman</i> .....	102
IHS Thesis Lending Library reported by <i>Kristin Thelander</i> and IHS Financial Statement reported by <i>Heidi Vogel</i> .....	103
Minutes of the IHS General Meeting reported by <i>Marian Hesse</i> .....	104
IHS Awards and Performance Contests by <i>Nancy Joy</i> and <i>Heidi Vogel</i> .....	105
 <b>List of Advertisers</b> .....	107
 <b>Out the Bell: Just a Touch of Humor by Richard Dunn</b> .....	108



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# From the Editor

Bill Scharnberg

Dear Readers,

When asked, "what is it like to edit *The Horn Call*?" I respond that putting the journal together is similar to receiving a box of puzzle pieces three times a year – with no pictures on the covers of the boxes. From each box of puzzle pieces (articles, columns, reviews, IHS business, and advertisements) we assemble a new *Horn Call*. For this journal, the puzzle box had far too many pieces for its maximum space (108 pages). Through August I received, I believe, a record number of articles for the October issue, including two lengthy ones that may need to be serialized over two journals. Jeff Snedeker kindly cut four pages of Music and Book reviews so that an important article about Han, Xianguang's 80th Birthday Celebration could be added. Of course, having too many articles is a very good problem, insuring action-packed February and May journals!

For those of us able to attend the Symposium in London, it was a truly memorable event. Jonathan Stoneman did a great job of organizing the Symposium and the horn gods were with him for the BBC Proms concerts – it wasn't a week of Vivaldi but one including works by Richard Strauss, Nielsen, and Sibelius. Yes, it was frustrating to be sitting less than a block from the Victoria and Albert Museum and the Museum of Natural History listening to horn players and lectures – but those museums will be there for another visit.

Welcome to our new IHS President, Jeff Nelsen! Under Frank Lloyd's administration some remarkable changes were made in the policies and procedures of the IHS. While some of these changes may not "work" on a long-term basis, it is important to grow and try new possibilities. Attending the meetings as an *ex officio* member of the Advisory Council, I have been very impressed by the imagination of those on the AC and their commitment to the future of the IHS. The IHS is as healthy as it has ever been and the Symposium next summer in Los Angeles (August 2-8) already appears spectacular, with the Los Angeles Philharmonic on board to accompany soloists, premiere new works, and more.

Finally, you will read that Richard Chenoweth has decided to step down as the Orchestra Notes column editor. We thank him very much for his steadfast hard work on this column and welcome the new column editor, Greg Hustis, retired principal horn of the Dallas Symphony, who has agreed to take over the column.

I hope you enjoy this journal and please email me with interesting articles, horn humor, advise, and whatever is on your mind (as a horn player).

*Bill*

### Guidelines for Contributors

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

### Our IHS. Our Experiences.

I am incredibly excited to be your new IHS President. I have been a part of behind-the-IHS-scenes for only a few years, but I have been blown away with what every member of the Advisory Council does to support our special society.

Thanks to Frank Lloyd for his wise presidential leadership. Our success is very much his success, and I'll be keeping him on speed-dial. Frank gave us four wonderful years as IHS President (twice now) and, lucky for us, will not be going far as he steps into his role as Advisory Council member yet again. Thank you, Frank, for guiding us with such deep diligence.

I'll never forget my first symposium 20 years ago in Kansas City. It felt strange and awe-inspiring to see horn players, teachers, and horn makers about whom I'd read and only heard on LPs. I even got to meet these heroes, and talk with them. I strongly believe this was the beginning of my realizing that, no matter what our successes, we're all just people. I started to think that if these players could be that excellent, why couldn't I? I was mistakenly thinking I had to be perfect, and I was far from perfection. But because I spoke with other notable hornists at the symposium and they shared their fears, I was able to take a healthier look at my own fears.

I share this story to inspire anyone who is wondering whether or not to go to a horn event to stop wondering. Make your plans and go. If a regional horn event is happening near you, go go go! It will be worth it. And yes, most definitely find your way to Los Angeles next summer! Recordings and YouTube are fantastic, no doubt. But where the real magic lies is in the visceral experience of attending LIVE concerts and events.

What you experience goes much deeper than the concerts. It's ComicCon for Horn! You're sitting in the audience next to Phil Myers, and during the intermission he asks you what you thought. You're in the audience of a Sarah Willis Horn Hang with Terry Johns, and he jokes about Maurice Murphy mentioning that he played at the Royal Wedding, to which he replied, "Well I played at Darth Vader's funeral." You stand in a room full of more than a dozen different makes of horns (natural and valve), pick them up, play them, and then ask the horn maker why they made the horn that way. All your horn sheet music needs are also fulfilled. Composers. Mutes. Cases. Oh my! Yes, these events are dangerous places for our credit cards, but oh so worth it!

Looking at the pictures on [hornsociety.org](http://hornsociety.org) right now of the people Jonathan Stoneman impressively assembled together in London, I feel the same awe I felt 20 years ago. Too many things to mention, but a special highlight for me was hearing the Budapest Festival Horn Quartet perform multiple times. Exquisite playing all around, with Hungarian encores only this ensemble could play so authentically. Watching Jasper Rees's book *I Found My Horn* come to life through a one-man-play was another powerful shared experience for all.

You can read about the latest horn events on the pages that follow. This is why it's always exciting to discover that thick

white *Horn Call* envelope in the mailbox. We get to connect and feel a part of it all. In order for us all to be able to join in all the fun, we have to join. I'm preaching to the choir here, as you're probably a member. But if you have borrowed this *Horn Call*, please join the IHS. If you have students or colleagues who are not members, please invite them to join our society, and meet us in Los Angeles for the 47th International Symposium (August 2-8). It's going to be a blast!

Our International Horn Society is a group of people who universally share a sometimes-mild obsession with the horn. When I mentioned in London that I play the horn, "because while watching a movie and you're feeling excited or crying, the horn is playing," everyone just smiled and nodded. We get it. All of us get it. May you all have an active and artistic run up to the New Year, diving into constructive fundamental work while taking on some adventurous new pursuits, too.

Let's attract more people to join us on our noble and majestic journey with our passionately shared obsession – The Horn!

Jeff



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## Correspondence

Your article in the May 2014 *Horn Call*, "If They Could Have, They Would Have," solicited opinions about the author's conclusions, and so I am writing this letter. I play second horn in the Memphis Symphony and am intimately familiar with the issues raised. I preface my comments by agreeing that the premise stated in the title might be true. That is, if they could have maybe they would have. However, to recommend from that that we should change the parts is in my opinion a very naive conclusion.

First let us consider the possibility that Beethoven really wanted the players in unison no matter what. There are countless examples in his music where Beethoven easily could have written octaves but chose to write unison instead. In the Sixth Symphony a particularly striking example happens starting at bar 171 of the first movement. And of course the call in the Scherzo of the Fifth is in unison the first time and in octaves the second. There is no way to conclude definitively that he would have written any given passage in octaves if he could have.

However it is also possible – even probable in many cases – that Beethoven would have written octaves if they were on the horn but instead wrote unison because he couldn't. In these situations Beethoven, being the great composer that he was, almost certainly adjusted other parts of the orchestration to compensate. A fine example is the one printed in the article, bars 47-48. At exactly the moment the horns jump to unison, the second violins split to cover the lower octave G. If we were going to change the second horn part, would we not also need to change the second violin part? Perhaps other parts as well? How far are we willing to go? In my opinion we would be replacing a quirky little orchestral spark with bland conventionality in both the second horn and second violin parts.

I think composers in this era frequently made "lemonade" from the lemons handed them in the limitations of the brass instruments of the day. We would do well not to try to remix it. The jumps from octaves to unisons are a characteristic ele-





ment of the style and orchestral sound of the era. Who are we to change it?

Robert Patterson

Dear Editor:

I fully agree with Dr. Richard Sohn's theory that classical era composers often wrote d" for 2nd or 4th horn, even though it would entail a big jump, because d' isn't in the harmonic series for a natural horn; *The Horn Call*, May 2014 (Vol. XLIV, No. 3) p. 43, "If They Could Have, They Would Have."

For decades as an amateur I've been playing d' instead of d" in situations covered by Dr. Sohn's theory. If memory serves me, in all that time no one has questioned what I was doing. Anyway, the d' usually sounds better.

Happy playing, -- Jim Whipple, Boston MA

Dear Bill,

My answer to Dr. Sohn's question (May, p. 43) is, yes, Beethoven and other classical composers would have written the lower octave if the 2nd horn notes were available as natural harmonics. My solution, however, is, if struggling to play these "large skips" - just leave them out. The first horn can cover it adequately, thus keeping to what the composer actually wrote. In the *Pastoral* example, it's much more important to concentrate on perfect intonation of the octaves that follow.

Looking back on one's career, a few things from a few teachers keep coming back. When I read in the May issue (p. 89) about the "Frizelle Orchestral Audition Contests" for "High Horn" and "Low Horn," I remembered Michael Hölzel saying to me (more than once), "There is no such thing as high horn players and low horn players, only good horn players and bad horn players."

These were the circumstances: I was 23 at the time and looking for a job in Germany. He said this to me because I had sort of made up my mind to become the best "low horn" player around. But all the auditions were for principal, third, first, - whatever, anything but 4th - therefore his quote. My advice: don't limit yourself to "high horn or low horn." Be a good horn player.

Best regards,  
Doug Blackstone

Dear Editor,

First of all, congratulations to you on your fine work editing *The Horn Call*. Regarding the article by Dr. Richard Sohn, I agree with his solution. I play principal horn with the Gran Canaria Philharmonic in Spain (ofgrancanaria.com), one of Spain's major orchestras, and for 25 years my section has done this in all classical repertoire. We also think these composers would have written differently if, in those days, the valve horn had existed.

Many thanks!  
Very best,  
Jose Zarzo Sabater

PS: I also enjoyed the article by Shelagh Abate

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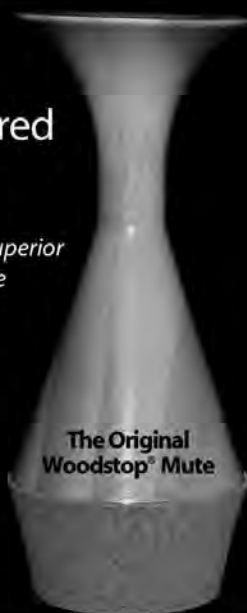
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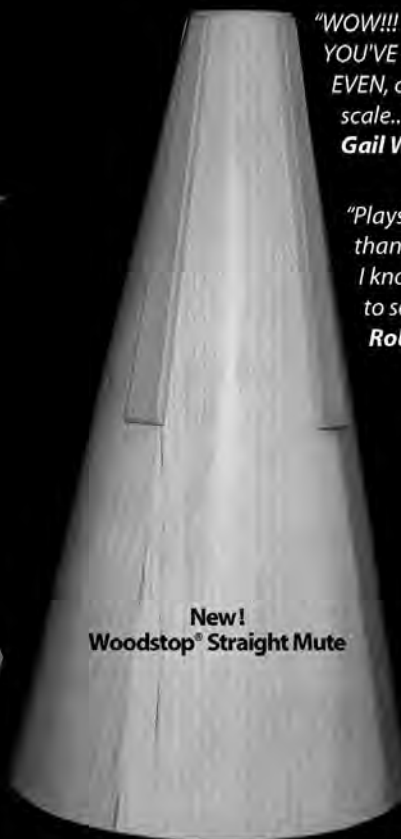
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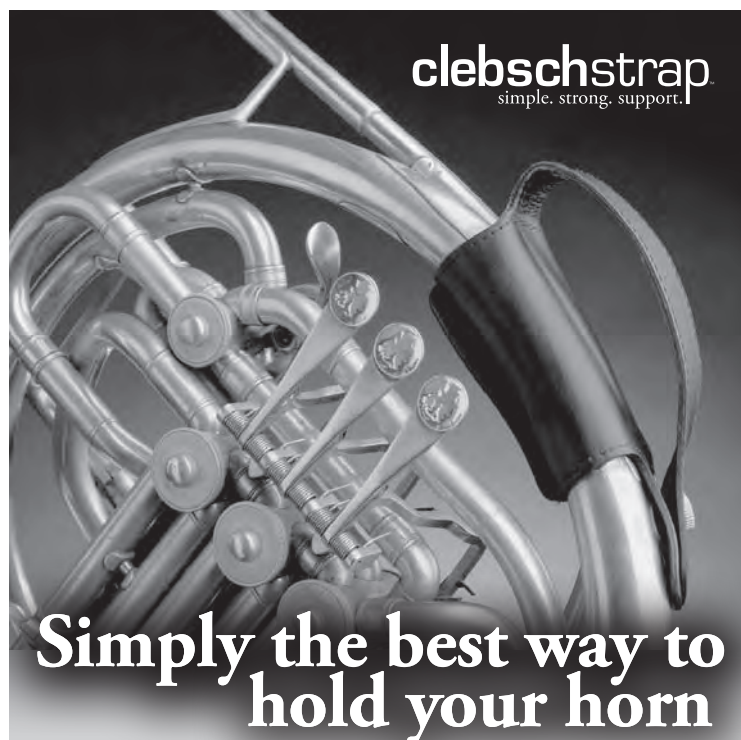
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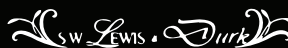
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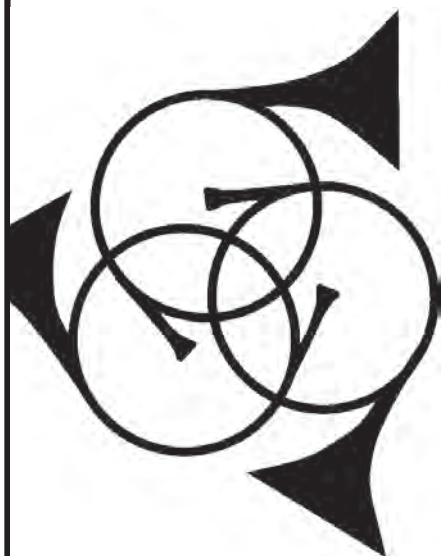
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# IHS News and Reports

## Kate Pritchett, Editor

### From the Office

**T**his is your Society, and it requires your participation! If you know someone you think would make a good board member, nominate them. Every member is entitled to make nominations to the Advisory Council (the governing board of the Society). You have the right and responsibility to vote in the annual election of Advisory Council members. We have made voting easier – now you can vote electronically as well as by mail.

Do you have creative ideas on how the Society could promote education, composition, or performance for the horn? Do you have suggestions to improve the Society for its members? Contact any Advisory Council member, the President, or the Executive Secretary with your ideas at any time. But please remember – although the Advisory Council works via email throughout the year, they meet only at the annual symposium, so for your good ideas to receive personal consideration, the Council needs to hear your suggestions in time to place them on their agenda. Suggestions about the annual symposium really need to be made at least one year or more in advance, as planning for symposiums takes several years. – **Heidi Vogel**

### Call for Nominations

Nominations for election to the Advisory Council three-year term of office (beginning after the 2015 International Symposium and ending after the 2018 Symposium) must be received by Executive Secretary Heidi Vogel before December 1, 2014. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, e-mail address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in August 2015: **Lisa Bontrager**, **Ken Pope**, and **Leighton Jones** are completing their second terms and are therefore ineligible for re-election this year. **Bruno Schneider** is completing his first term in office and is eligible for nomination.

Send nominations to Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City, HI 96763-0158 USA; telephone / fax: 808-565-7273; e-mail: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org).

### New Advisory Council Members

Advisory Council members: re-elected by the general membership were **Young-Yul Kim**, **Frank Lloyd** (second term), and **Jeff Nelsen** (second term); elected to three-year terms by the Advisory Council were **Louis-Philippe Marsolaïs** and **Kristina Mascher**; **Nobuaki Fukukawa** and **Jose Zarzo** were elected by the Advisory Council to two-year terms.

### Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. 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**, **Marc Cerri**, **Chih-Ya Yang**, **Michael Digatono**, **Michael Drennan**, **Andrew Dykes Jr.**, **Allyson Fion**, **Lee Garton**, **Johanna Grace**, **Eric Thomas Johnson**, **Hervé Joulain**, **Furuno Jun**, **Jon-Erik Larsen**, **Michael Lasfetto**, **Edward Leferink**, **Eric Lesch**, **Casey Natale Maltese**, **Anna Marshall**, **Cathy Miller**, **JG Miller**, **Chris Monroe**, **Kozo Moriyama**, **Michiyo Okamoto**, **Marc Ostertag**, **Derek Pothoff**, **Sarah Probst**, **Robert Reynolds**, **Irit Rimón**, **Roberto Rivera**, **Hyun-seok Shin**, **Wayne Shoaf**, **AL Simon**, **Alexander Steinitz**, **Karen Sutterer Thornton**, **Charles Tubbs**, **Sachiko Ueda**, **Braden Williams**, and **Kestrel Wright**.

### News Deadline

The next deadline for news submissions is December 1, 2014. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **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 Rimón Commissioning Fund was founded in 1990 in memory of Meir Rimón (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 des-



ignated 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.

## IHS Website

Notes from **Abe Kniaz** on playing the horn, plus recordings of him playing excerpts, have been added on the Multimedia menu. The Table of Contents is on the right side of the screen, with access to any topic. You can download a pdf of the complete document from the Kniaz Home page. Kniaz (1923-2007) was principal horn in the Columbus OH Symphony and for ten years in the National Symphony in Washington DC before teaching at Indiana University and Laval University in Quebec, Canada. He never published a method, but he wrote copious notes, which were collated by Thom Gustafson, a former student. Steven Ovitsky restored the recordings. Kniaz never thought he had the answers, but he asked questions and searched for answers. - **Dan Phillips**

## Jobs and Assistantships

Hornists with information about professional jobs should send the information to **Jeffrey Agrell** at jeffrey-agrell@uiowa.edu. This information is posted on the IHS website. To view the listing, look under Networking -> Performance Jobs.

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.

## Area Representative News

The Advisory Council has decided that it would be useful to have Facebook Coordinators for our six US regional Facebook pages. We are still determining the details of the position, but if you are interested, please let me know.

The Area Representative for Florida is now **Carolyn Blice**; **Jaime Thorne** is taking on both Connecticut and Rhode Island. Some states still need representation: Mississippi, West Virginia, Idaho, and Hawaii. See page 2 for the names of representatives in the states in each of the six regions - consider becoming an area representative yourself! - **Elaine Braun**, US Area Representative Coordinator

## Coming Events

**Ricardo Matosinhos**, together with AvA Musical Editions, is organizing his second annual competition. It will be held online, in three age categories: players up to 12 years old, 12-14 years, and 14-16 years. Applications will be accepted until November 30. Applicants post a video of themselves playing Ma-

tosinhos's *Three Suites for Horn and Piano* or his *Low Horn Suite* on YouTube. See ricardomatosinhos.com.

**Southeast Horn Workshop**, March 6-8, 2015, Louisiana State University in Baton Rouge with featured artists **Adam Unsworth** and **Gail Williams**. Host: **Seth Orgel** (sorgell1@gmail.com).

## Member News

**The Holiday Horns** presented a concert of patriotic and traditional American music at the Town Hall of Westminster MD in April. Sergeant First Class **Shawn Hagen**, United States Army Band "Pershing's Own" in Washington DC, was the guest conductor and horn soloist. Westminster is a short distance from "Terra Rubra," the homestead of Francis Scott Key, and Fort McHenry in Baltimore, where Key penned "The Star Spangled Banner." A replica of the flag that flew over Fort McHenry was presented by Bruce French, a member of the Society of the Sons of the American Revolution, in his colonial uniform, while the Holiday Horns played the Roderick Harkins arrangement of "The Star Spangled Banner."



*Holiday Horns (l-r) Front Row – Dana Hutchinson, Scott Joachim, Adam Herbstsomer, Scott Taylor, Rick Dellinger, Pam Mesite; second row– Shannon Lilly, Jeremy Norris, Beth Torres, David Pape, Rachel Seibel, Sister Elaine Davia, Kristen Knight-Griffin, Collin David, and Ela Wiswakarma; standing – Phil Hooks (Holiday Horns Music Director), SFC Shawn Hagen, Sal Formica (Narrator), Bruce French*

**Douglas Hill**, having retired from teaching at the University of Wisconsin-Madison in 2011, continues to write new music featuring the horn. **Bill Scharnberg** was the hornist at the official premiere of Hill's *Bass 'n' Brass Trio for Horn, Trombone, and String Bass* at the Red Lodge Music Festival in Montana in June. Commissioned by bassist Aaron Miller, this four movement, lighthearted work features many Latin/jazz elements. Hill composed *Raptor Music for Solo Horn* to feature the prowess of **Frank Lloyd**, and based on a poem that features their mutual love for birding. *Three Jazz Fantasies for Horn and Piano*, which morphed into *Three (Jazz) Fantasies for Solo Horn*, is written in a style and manner more easily playable than Doug's popular *Jazz Soliloquies* and *Jazz Set for Solo Horn*. All of these are now available at reallygoodmusic.com. Doug also enjoyed teaching and coaching residencies this past spring, working with the students of **Bernhard Scully** at the University of Illinois in Urbana-Champaign and **James DeCorsey** of the Lawrence Conservatory of Music, Appleton WI.

**Laura Klock** says, "1974 was a good year! I graduated from the University of Michigan, I was hired as the first full-time horn professor at the University of Massachusetts, Am-





herst, and I won a position with the Springfield Symphony Orchestra." In the 40 years since that time, she has performed on modern horn and natural horn in solo, chamber, and orchestral settings across the country and around the world. A few highlights have included quintet concerts in Italy and at the Kennedy Center as a member of the Brass Ring, guest principal horn with the Bogota (Columbia) Philharmonic, teaching in Taiwan and in the American and British Virgin Islands, summer chamber music festivals, and opportunities to play with almost every applied faculty colleague at the University over the years. "Being at UMass has been my way to get to know so many wonderful people. Seeing my students go on to careers and full, rewarding lives has been a real joy. Having many of them send their own students back to me has been an added bonus! I am now delighted to give someone else a turn as I retire and welcome Dr. **Joshua Michal** to the University of Massachusetts faculty this fall."



*Laura Klock and the UMass alumni horn choir, April 2014*

**Nathan Sielbeck, Helena Giammarco, Clay Toms, and Andrew Fordham** of the Air Force Band of Mid-America's performed Hübler's Concerto for Four Horns with the band on their April Wisconsin Tour. The section also performed the Hindemith Sonata for Four Horns, Rimsky-Korsakov's *Notturno*, and the Gogolak *English Folk Song* in a recital at Scott Air Force Base's Rockwell Hall, with guest artist Major Cristina Moore Urrutia conducting.



*(l-r) MSgt Nathan Sielbeck, SrA Helena Giammarco, TSgt Clay Toms, and TSgt Andrew Fordham performing Hübler*

**Sherry Linnerooth** directed the Montana State University-Bozeman Horns! Ensemble in their eleventh spring concert in April. The soloists and ensemble performed works by Eric Ewazen, Paul Basler, Saint-Saens, Vaughan Williams, Beethoven, and the Beach Boys.

*Sherry Linnerooth with the MSU - Bozeman Horns! Ensemble*



**Lanette Compton**, conducting the Oklahoma State University Horn Studio, and **Nancy Jarrett**, director of the Flower Mound High School (TX) Horn Choir, performed a joint concert at Flower Mound High School in April. While in Texas, the OSU ensemble also traveled to Austin and Fort Worth to participate in the Mid-South Horn Workshop and the TCU HornFest. The FMHS ensemble also gave a guest performance at the TCU HornFest.



*Flower Mound H.S. and Oklahoma State University combined horn choir in Texas*

**MirrorImage**, horn duo of **Lisa Bontrager** and **Michelle Stebleton**, with collaborating pianist **Tomoko Kanamaru**, performed and presented master classes at Florida State, Michigan State, Western Michigan, Central Michigan, and the University of Michigan in April. In May, they recorded commissions by Michael Daugherty, Paul Basler, Laurence Lowe, James Naigus, Mark Schultz, and Luis Szaran, for an upcoming release on MSR Classics label, *MirrorImage on Safari*.

*MirrorImage*



**Heather Test** gave a new meaning to "horned frogs" (TCU mascot) at TCU Hornfest at Texas Christian University in April. Hornists from all over Texas and Oklahoma enjoyed concerts, master classes, and recitals with guest artist **Rick Todd**.



*TCU Hornfest performance of Procession of the Nobles (l-r): Bobby Francis (conductor), Victoria Matthews, Nancy Jarrett, Simon Willets (tuba), Karen Houghton, Gerry Wood, Angela Winter, Heather Test, Lanette Compton, David Heyde, and Rick Todd*

**Lee Bracegirdle** has been retired from the Sydney Symphony (Australia) for two years. He finished a composer-in-residency in the Brahms Haus, Baden-Baden, Germany in June, followed by a residency as guest horn teacher for a week at the Chopin University of Music in Warsaw, Poland. In July the Sydney Symphony premiered his composition *Legends of the Old Castle* for solo harp and wind orchestra.

**David Johnson** participated in an Erasmus exchange with **Roger Montgomery** in the spring. David spent five days with Roger's students at Trinity College in Greenwich, England, cul-



minating in a final ensemble performance in the Christopher Wren-designed chapel of the naval college.



*Trinity College horn students with David and Heather Johnson*

**Phil Hooks's** horn studio held its spring recital in Maryland in May. After solo and duet performances by eleven students, the program concluded with a novelty piece arranged by Hooks for six Kudu Horns, a Ram's Horn (Shofar), and three Conch Shells. Hooks obtained the Kudu horns while attending the International Horn Society Symposium in Cape Town, South Africa in 2006.



*(l-r) Scott Taylor, Jason Brodbeck, Garrett Stair, Shannon Lilly, Roslyn Heald, Henry Layton, Collin David, Andrew Colangelo, and Pierce Neubert of the studio of Phil Hooks*

Audiences in Oklahoma enjoyed Mahler's Symphony No. 1 several times this year, with performances at the OK Mozart Festival and by both the Oklahoma City Philharmonic and the Lawton Philharmonic.



*Lawton Philharmonic Mahler section (l-r): Brian Brown, Heather Test, Nancy Jarrett, Kate Pritchett, Sue Ann Hannah, Michelle Johnson, and Derek Mattheson with obliging buffalo*

Malaysian hornist **TAN Chai Suang**, a student of Professor **HAN Chang Chou** (son of Professor **HAN Xianguang**) at the Yong Siew Toh Conservatory of Music in Singapore, won the 2014 Professional Development Prize at the Associated Boards of Royal Schools of Music. She had her winner's recital tour in August in Kuala Lumpur, Kuching, and Penang (Malaysia). She is furthering her horn study at the Hochschule Luzerne, Switzerland.

**ONG Yong Hang**, hornist of the Malaysian Philharmonic Youth Orchestra won the audition to tour with the prestigious

Asian Youth Orchestra, including performances in Shanghai, Hangzhou, Tianjin, Beijing, Hong Kong, Taipei, Chiayi, Osaka, Ayase, and Tokyo. Ong was one of only five Malaysian musicians selected to compete and he became the only horn player to represent Malaysia in a decade. The last Malaysian horn player chosen was the new IHS Malaysian area representative, **YEOH Li Zhi** (2003-2004).

The South Shore Symphony performed Mahler's Symphony No. 2 at Saint Agnes Cathedral in Rockville Centre NY in June.



*South Shore Symphony Mahler 2 section (l-r) Row 1 - Michael Herzlin, Brad DeMilo, William Riley; Row 2 - Philip Scanze, Denise Meshejian, Ross Kaplan, Megan Bastos; Row 3 - Bryan Kupferman, Anthony Hayes, T.J. Cusack, Christopher Doherty.*

The Spokane Horn Club helped to raise money for a local food bank for the Second Harvest Food Bank by participating in Spokane Street Music Week in June.



*Spokane Horn Club (l-r) Pete Exline, Bruce Brummett, Jennifer Brummett, Steve Getman, Nate Lloyd, Roger Logan, Stewart Schuele, Charles Karschney, Cyndi Sanchez, Verne Windham, Bill Schulman, Steven Munson, and Paul Manly.*

**Black Bayou Brass**, resident faculty brass ensemble at the University of Louisiana at Monroe, presented a program of music for brass trio by women composers at the International Women's Brass Conference, hosted by Raquel Rodriguez at Northern Kentucky University. The program included works by Libby Larsen, Adriana Isabel Figueroa Mañas, Fanny Mendelssohn Hensel (arr. Boldin), and Lauren Bernofsky. Members of the ensemble are Aaron Witek (trumpet), **James Boldin** (horn), James Layfield (trombone), and Scot Humes (organ).



*Black Bayou Brass*

**Jeff Nelsen** performed the Strauss first horn concerto with the Beijing Symphony, was a featured artist at the Southwest Horn Convention in San Diego, and played guest principal with the Santa Barbara Symphony. With his mezzo-soprano wife, Nina, he performed their orchestral pops show with the Peoria Symphony and the world premier at Indiana University of Robert Bradshaw's Cantata No. 5, "Nunc Dimittis: Cantic of Simeon," written for them for large chamber ensemble, solo horn, and solo alto. He also premiered a two-horn concerto at Eastman School of Music that he and **Michael Walker** commissioned from Jason Thorpe Buchanan, funded in part from the Meir Rimmon Fund. They performed it with Musica Nova and





maestro Brad Lubman. Jeff taught Fearless Performance at UC Irvine (CA), Ithaca College (NY), and Indiana University (IN) and will perform *The Glass Bead Game* with the IU Wind Ensemble at the 2015 CBDNA National Conference.



Jeff Nelsen performs Strauss with the Beijing Symphony

The Rockford (IL) Area Horn Club, founded by **Amy Nyman** in 1983, continued this year with the annual Christmas Walk in Belvidere IL and a performance at the Kiwanis Brat Days in July in Rockford.



Rockford Area Horn Club (l-r) Front Row - Nancy Johnsen, Ben Randecker, Rosemary Hinkley, Mary Peterson, Sarah Thurber Fiorenza, Karin Wicox, Mary Jane White, and Amy Nyman; Back Row - Teresa Walters and Sue Sweeney.

**Jorge Macedo**, a student of **Ricardo Matosinhos** at Academia de Música Costa Cabral (Oporto) in Portugal, organized a horn competition in Oporto in July in honor of **Adácio Pestana** (1925-2004), a famous Portuguese horn player and teacher. This competition will be a recurring one; see [trompista.com/adaciopestanda](http://trompista.com/adaciopestanda).



Participants in the Adacio Pestana Horn Competition.

**Seth Orgel** will host the Southeast horn workshop in March and will be performing with the Louisiana State University Wind Ensemble, *Silver Chants the Litanies*, in memoriam Luciano Berio/Mahler (Horn Concerto) (2004) by Augusta Read Thomas while she is in residence at LSU in October. His Atlantic Brass Quintet will release a CD featuring the winner of the 9th annual Raymond and Beverly Sackler Music Composition Prize, Kevin Walczyk, who composed Symphony No. 3: *Quintet Matinee* for the Atlantic Brass Quintet and large wind ensemble with the UConn Wind Ensemble. Also on the CD will be a brand new piece by ABQ's own trumpeter, Andrew Sorg, titled *Voices in Da Fan*.

**Steven Gross** was on the faculty at the Crescendo Summer Institute in Tokaj, Hungary and then spent his 15th year with the orchestra at the Oregon Coast Music Festival as principal horn. He joined Wendell Rider and Bill Klingelhofer as faculty at the first-ever Horns in the Redwoods, set in the Touristenverein die Naturfreunde Center in Mill Valley CA.

Steven Gross with Hungarian students



The **Trompas Lusas** Horn Quartet gave several concerts this summer in Portugal and Spain and participated in the International Horn Symposium in London. In July the quartet performed at the 3rd Alicante International Brass Festival, in the fabulous Spanish city of Alicante.



Trompas Lusas (l-r) Bruno Rafael, J. Bernardo Silva, Nury Guarnaschelli (guest), Xiao Ming Han (guest) Hugo Sousa, and Nuno Costa.

As the **American Horn Quartet** commences its final year, the members (**Kerry Turner**, **Kristina Mascher**, **Charles Putnam** and **Geoffrey Winter**) have had concerts in Germany and completed a new CD entitled *En-Cor!* The disc for Albany records features 20 favorite encores and shorter pieces that have been in the AHQ's repertoire for nearly 30 years. In July, the AHQ performed at the Sydney International Brass Conference, were artists in residence at the Queensland Conservatory in Brisbane (**Peter Luff**, organizer), played and taught at **Tina Brain's** Horn Ensemble Day at the Knox School in Wahroonga, Australia, and then were featured artists at the Thailand International Brass and Percussion Conference at Mahidol University. They were featured artists at the 46th IHS International Symposium in London. September will find them at the Sauerländer Hornstage in Germany (**Mathias Pfläging**, organizer), and they will undergo one of their last tours to the US in late October/early November. See [hornquartet.com](http://hornquartet.com).

The American Horn Quartet reflects on their history



**Kerry Turner** was commissioned by **Andrew Pelletier** to compose a new work for horn and piano to be an homage to French composer Francois Couperin. The *Couperin Variations* was premiered at the Symposium in London. Kerry was also commissioned by the US Army Field Band to compose a new work for five solo horns and wind ensemble. **Bernardo Silva** commissioned Turner to write a fanfare for his quartet **Trompas Lusas**. *Fanfara per Roma* was also premiered at the London Symposium.



**Emory Waters** (Midlothian VA) saw the premiere of his new work, *Drawing Patients Closer*, in June at Amherst College, Amherst MA, as part of his class's 45th Reunion. "It's a musical setting of texts (with coordinated slides of related drawings) by my classmate Alan Blum, MD; while taking patient histories, he sometimes sketches them, and turns what they say into stories and poems. The piece is scored for flute, clarinet, horn (**Jean Jeffries** in this performance), string quartet, mezzo soprano (who also speaks) and male speaker."

**Bob Watt** (Los Angeles), former student at New England Conservatory and retired after 42 years as assistant first horn in the LA Philharmonic, has written his autobiography, *The Black Horn: The Story of Classical French Hornist Robert Lee Watt*, to be published by Scarecrow Press in November.

**Lowell Shaw** is celebrating 50 years in the horn music business at Hornists' Nest! The first sale was in September, 1956! They are still at it, and thank you for your patronage.

## Reports

### The Western Illinois Horn Festival by Randall Faust

Hollywood hornists **Annie Bosler** and **Dylan Hart** were featured artists for the 2014 Western Illinois Horn Festival, giving insights into current horn performance in the movie industry, as well as perspectives on its history.

Bosler, who teaches at the Colburn School, University of California-Irvine, Idyllwild Arts Academy, and El Camino College, presented sessions on *The Healthy Musician*, as well as her film, *1M1: The Hollywood Horns of the Golden Years*. In addition, she presented duo performances with Dylan Hart on the horn and the Wagner tuba. Dylan Hart gave stunning solo performances of Messiaen's *Appel interstellaire* as well as his own spectacular arrangements of Bach's Partita in B<sup>b</sup> Major and Rimsky-Korsakov's *Flight of the Bumblebee*.

This year's Festival was dedicated to the memory of one of Annie's teachers, **Robert Pruzin**, as well as the memory of longtime Festival mentor **Roger Collins**.

We invite you to join us on April 19, 2015 for the next Annual Western Illinois Horn Festival. See [wiu.edu/horn](http://wiu.edu/horn).



Annie Bosler and Dylan Hart perform a Wagner Tuba Duo by Los Angeles hornist Daniel Kelley.

### Trompas Lusas Festival

**Trompas Lusas** hosted the third Trompas Lusas Festival at the Espinho Academy of Music, Portugal in June with featured artists **Marie-Luise Neunecker**, **Javier Bonet**, and **Sören Hermansson**.

A diverse festival included concerts, master classes, workshops, ensembles, instrument and accessories exhibitions, lectures, and for the first time this year, the 1st Trompas Lusas Competitions for Young Horn Soloist (for players under 13 years old) and Horn Quartet.

Marie-Luise Neunecker performed works by Kirchner, Aho, and Schumann. Javier Bonet performed a recital/pre-

sentation of his latest album, *Ad Origine*. Sören Hermansson presented an innovative program of works for horn and electronics and a recital of works for solo horn.

About 70 participants from all over Portugal had the opportunity to perform in concert in various horn ensembles. At the final concert Trompas Lusas presented a program of works by Gabrieli, Turner, and Ewazen.

### Horncamps!

Horncamps! in Daytona Beach returned with very talented participants from across the country. Hornists came to study and perform with artists **David Johnson**, **Marty Hackleman**, **Michelle Stebleton**, **Dan Phillips**, and **Bill Warnick**. It was a collegial week of lessons, master classes, concerts, and fun! Ensemble performance is what the Horncamps! philosophy is based on. Recitals included both large and small performance opportunities and occur all over town, from our new home to Daytona Beach boardwalk. With tunes ranging from classics to doo-wop, Horncamps! participants experience a vast range of musical styles. The 2015 Horncamps! workshop is now being planned. See [horncamps.com](http://horncamps.com) and like us on Facebook at Horn Camps.



P.J. Hummelt, Brian Swihart, Logan Bryck, and Michelle Hembree at Horncamps!

### Thailand Brass and Percussion Conference

**Daren Robbins** hosted his third Thailand Brass and Percussion Conference in July at the Mahidol University College of Music in Bangkok, Thailand. The featured artists were the members of the American Horn Quartet: **Turner**, **Mascher**, **Winter**, and **Putnam**. The AHQ coached **Horn Pure** (Mahidol's student horn ensemble) and Arnold's Brass Quintet. In a clinic about "The Art of Chamber Music," they explained the concepts and techniques they use in their rehearsals and performances, and demonstrated their ideas by performing excerpts from their repertoire.

Later they served as judges for the TBPC Horn Solo Competition. The winners were 1) **Nattapon Khasak**, 2) **Thanapak Poonpol**, and 3) **Wongwarit Nipitwittaya**. Horn Pure presented a mini concert and were joined by the AHQ in a performance of Kerry Turner's *Take 9*.

The AHQ's gave a master class featuring the five finalists from the horn competition. Friday evening was the AHQ's feature concert and Saturday afternoon's Finale Concert included Schumann's *Konzertstück* with the Mahidol Wind Symphony.

Many thanks to the AHQ as well as the other brass and percussion artists who contributed so much to make it a successful event!

Horn Pure and the American Horn Quartet





# Obituaries

## **Sandra Clark (1959-2014)**

by David McClellan

Her obituary opened thus in the Toledo Blade: "Sandra Clark passed away July 12, 2014 at her home in Toledo surrounded by her family. She was born Stewart D. Clark on October 30, 1959 in Decatur, IL."

She passed after bravely coping with brain cancer for 18 months.

Sandra earned a BA in Music Performance from San Jose State University, studying with Dr. William George and an MM at the Cincinnati College Conservatory of Music, where she studied with Lowell Greer. Her cancer didn't know and her cancer didn't care.

She had performed as Principal Horn with The Toledo Symphony since 1990. She played 4th horn in the Dayton Philharmonic four years prior to that, and with the Chicago Chamber Brass in 1989. She placed second in the professional division of The American Horn Competition in 1987 and 2001, but her cancer didn't know and her cancer didn't care.

In 1999 she confronted her gender issues, chronicling her transition in a book titled *Running to Normal*. The book is still available and has undoubtedly served as a resource to other gender dysphorics through times that can include confusion, depression, and suicidal thoughts. But her cancer didn't know and her cancer didn't care.

Sandra had a special affinity for the music of Alec Wilder, and produced a critically acclaimed CD of his works performed by her and colleagues in the Toledo Symphony. She often included his horn works in her recitals. She turned her talents to composition in the last year of her life, setting Sullivan Ballou's "Letter to Sarah" for tenor and chamber orchestra. A recording session of this can be found on Youtube. But of course, her cancer didn't know and her cancer didn't care.

Her wit has engaging, her Scrabble game was killer, her knowledge of popular culture was endless, her "Sleep Alone" chili was a highlight of many Northwest Ohio horn ensemble potluck gatherings, and her self-deprecating humor was undeserved. Her willingness to teach and share was a bottomless well. If a one hour lesson lasted an hour and a half, it was on the short side.

Her memorial service included a mass horn choir of twenty-four performers playing the Howard Copping octet arrangement of the "Prayer" from Hansel and Gretel. Participating were symphony colleagues, other area professionals, many adult amateur hornist friends, and several high-school aged private students.

She is survived by a sister, two daughters aged 19 and 24, and an ex-wife who remained a friend, often serving as her assistant in larger works with the TSO.



Her cancer didn't know and her cancer didn't care. But all of us whose lives she touched ... we knew, and we cared.

*David McClellan is an amateur/freelance hornist in the Toledo, Ohio area and has known Sandra for 20+ years, counting himself lucky to have studied with her.*

## **Roger Collins (1942-2014)**

Hornist, teacher, scholar, and friend

by Randall E. Faust

I met Roger while auditioning for Western Illinois University's Summer Music Camp in 1975. I was very, very nervous, but his relaxed demeanor immediately put me at ease. I placed 8th horn (last chair) in the wind ensemble that year but my experience at that camp changed me forever and I quickly started taking weekly lessons with him. I feel so grateful to have had his gentle sup-

portive guidance as a young horn player. He gave me a handwritten warm-up that I still use today and give to each of my students! I consider Roger Collins a major reason for my success as a professional horn player, and I know many others do, too. His life will have lasting impact for generations to come.<sup>1</sup>

– Susan Welty (Associate Principal Horn, Atlanta Symphony Orchestra)

This testimonial is one of many that were read in behalf of Roger at his Memorial Service in February. Roger had a lasting impact on so many through his scholarship, his teaching, his performances on the horn, and – in so many ways, his good humor.

Roger, the scholar, grew up in Cheyenne, Wyoming. Although one might think that is a long distance from the world's cultural capitals, it did not deter Roger! When asked what he wanted for Christmas one year, he told his parents that he wanted a lesson with Philip Farkas! His parents arranged the cross-country trip. Another year, he received a gift of a recording of the complete Wagner Ring Cycle. His interest in the serious study of music started early – and it lasted throughout his life. When he retired, as a retirement gift to himself, he sat down with the scores and recordings of all of the symphonies of Franz Joseph Haydn – and studied them all systematically.

After graduation from high school, Roger attended Colorado State College, (now known as Northern Colorado University), in Greeley, Colorado, completing his Bachelor of Arts degree in 1963. During this time, he became the fourth horn





of the Denver Symphony. In 1966, he completed his Master of Music degree at Indiana University, studying with Philip Farkas and Abe Kniaz.

1966 was also the year that he moved to Western Illinois University to become the founding hornist of the Camerata Woodwind Quintet – the first ensemble-in-residence at Western Illinois University and one recognized as “one of the most renowned groups of its kind.” (*New York Times*)<sup>2</sup>

The Camerata Woodwind Quintet was a central part of Roger’s work at Western Illinois University, where he also served as horn professor, taught a variety of classes, and for a time also conducted the University Symphony Orchestra. On several occasions, Roger turned down offers to teach at other universities, or play in some major symphony orchestras in order to stay at Western Illinois University and perform with the Camerata Woodwind Quintet.

Dr. Robert Koper, founding bassoonist of the Camerata Woodwind Quintet, describes some of Roger’s work with the Camerata Woodwind Quintet as follows:

During Roger’s tenure with the Camerata Woodwind Quintet, school concerts funded by an organization known as *Young Audiences*, were presented throughout Illinois and Missouri. In 1969, George Irwin, conductor of the [Quincy Symphony in Quincy, Illinois], supported a grant by Young Audiences to meet national directors of Young Audiences to formulate the design of national Young Audiences programs. The Camerata Woodwind Quintet also joined the New York Woodwind Quintet to present a joint concert. The results were rather dramatic and led to a special concert in St. Louis for the National Councils of Art.

Dr. John Westover, the Dean of International Studies at Western Illinois University, helped the Camerata Woodwind Quintet to honor Carlos Chavez, Mexico’s greatest composer, at the American Embassy – an event hosted by Ambassador Robert McBride. Westover also worked with the State Department organizing a tour of Yugoslavia by the Camerata Woodwind Quintet in the spring of 1974. The American ambassador featured the Camerata Woodwind Quintet at the American Embassy.

Western Illinois University President Leslie Malpass honored the Camerata Woodwind Quintet in 1977 for special recognition at the Annual Faculty Lecturer Award for the service rendered to Western Illinois University.<sup>3</sup>

In addition, Roger was recording music with the Camerata Woodwind Quintet. One of the early accomplishments of the quintet was the set of recordings of the basic woodwind quintet repertoire for the Music Minus One label. Other recordings include an album of French repertoire on the Coronet label and other recordings of contemporary composers, including works by William Karlins and Thom Ritter George.

On March 12, 1983, the Camerata Woodwind Quintet appeared at New York’s Carnegie Hall. The *New York Times* review described the Camerata: “They proved a polished and spirited group with a collective tone that is smooth and diaphanous. Mr. Collins actually manages to make the horn

sound sprightly, while Mr. Koper produces a dark tone that is cultivated and Mephistophelean.”<sup>4</sup>

The Camerata Woodwind Quintet was on the cutting edge of cultural exchange travel during Roger’s tenure, with other performances in China, Japan, Poland, Yugoslavia, and Germany. These travels provided great venues for Roger’s horn performance, intellect, and humor! His colleague George Townsend cites a couple of cases.

Roger’s droll sense of humor was legendary. For example, after our big concert in Mexico City in 1972, a reception was held in our honor at the United States embassy, with luminaries such as Carlos Chavez, Eduardo Mata, and the US Ambassador and his wife in attendance. Upon entering the embassy, Roger was greeted by the ambassador’s wife. Roger noted the marble inlaid parquet floor, and remarked to the ambassador’s wife, while gesturing to the floor, “nice linoleum.” A few year’s later, we played a tour of what was then Yugoslavia. Our guide and interpreter met us at the airport in Belgrade. (Believing it was polite to say a word in the host’s language, Roger prepared and practiced a phrase from the guidebook.) When the guide introduced herself, Roger replied in Serbo-Croatian, “How high is the diving board?” Fortunately, the guide had a good sense of humor.<sup>5</sup>

Along with his work with the Denver Symphony, Roger also served as principal horn for the Tri-Cities Symphony Orchestra (now Quad-Cities – Iowa/Illinois). He also served for many years as principal horn of the Knox-Galesburg Symphony, where he had one of the longest tenures with the KGSO – 48 years. He was a concerto soloist with the KGSO on several occasions.

A number of professional hornists considered the mentoring they received from Roger at the KGSO as an important part of their training.

I also have been the beneficiary of many evenings playing with Roger in the orchestra, hearing his amazingly solid playing and wonderful humor. Galesburg is famous as a railroad town as well as the hometown of Knox College. In fact, the train tracks are very close to the building where the Knox-Galesburg Symphony rehearses. One evening, we were rehearsing the Fifth Symphony of Tchaikovsky. I was playing first and Roger, second. The low strings began their dark, soft, seven-measure introduction of the second movement. As I began to breathe and prepare to play the horn solo, a train came blaring by outside! “The sound of the horn!” Roger exclaimed. The entire orchestra collapsed in laughter! Thanks to Roger, that passage always brings a smile to my face! – *Randall Faust*

My first professional position was fourth horn in the Tri-Cities Symphony where Roger was principal horn. My second season I moved to third horn, then succeeded Roger as principal when he stepped down because of the amount of travel from Macomb to Moline. Roger was a wonderful horn player and gentleman with excellent accuracy, sound, and technique, plus a spectacular single-tongue speed. He could





single-tongue the thirty-second-note passage from *Scheherazade* and could start on pedal C, playing the second of Clark's *Technical Studies for Cornet* at break-neck pace. Yet he was so humble about it – he apologized to his students because he couldn't teach them to double-tongue. His wry, quiet sense of humor kept the section constantly amused and calm. Roger was, in my opinion, one of the finest, yet unrecognized, horn players of his generation. He was able to enjoy his career in a relatively small environment, performing with colleagues that he truly liked, and teaching students who appreciated his ability and assistance. – *Bill Scharnberg*

In 1997, Roger officially retired from Western Illinois University. However, he continued to be active as a regular performer on the Faculty Chamber Music Series – serving as hornist at times in chamber ensembles with the Camerata Woodwind Quintet, the LaMoine Brass Quintet, and other faculty ensembles. In 2003, he performed with me on the recording *Fantasies on American Themes – The Music of William Presser and Randall Faust*. For the past dozen years, Roger served as a contributing artist, conductor, and coach at the annual Western Illinois Horn Festival. In 2004, the Western Illinois Horn Festival honored him for his contributions to horn playing in the region. His artistic contributions to the campus and the community have been significant and lasting.

Mr. Collins was my teacher...He taught me by example... He taught me to keep an open mind... [And]...I have been blessed because of his incredibly positive influence.<sup>6</sup> – *Jennifer Kummer, Hornist, Studio Recording Artist, Nashville.*

<sup>1</sup>Email from Susan Welty, Associate Principal Hornist of the Atlanta Symphony, February 4, 2014

<sup>2</sup>Email from Robert Koper, founding bassoonist of the Camerata Woodwind Quintet, January 29, 2014

<sup>3</sup>Robert Koper, January 29, 2014.

<sup>4</sup>Robert Koper, January 29, 2014.

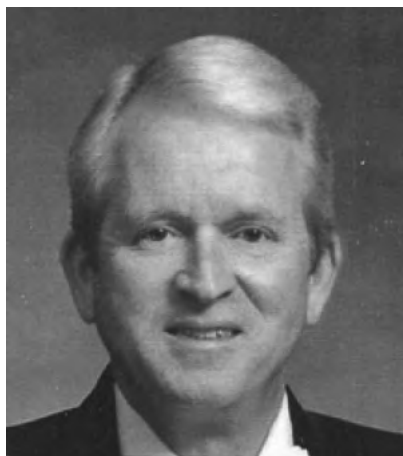
<sup>5</sup>Letter from George Townsend, founding clarinetist of the Camerata Woodwind Quintet, January 29, 2014.

<sup>6</sup>Email from Jennifer Kummer, Hornist, Nashville, Tennessee,

## Wilke Renwick (1921-2014)

Wilke Richard Renwick Jr., 92 of Florence, Or. passed away May 23, 2014. Born December 17, 1921 in Stockton, California to Dr. Wilke Renwick and Lois Hammond Renwick, he took piano lessons from age 7 years until 14 when he was presented with a horn. He played his first orchestral concert at age 15 with the Stockton Civic Symphony under Manlio Silva.

On December 8, 1941 he enlisted in the United States Navy, serving in bands in Washington DC, North Africa, Norfolk VA, and Japan. He left the Navy to continue studying horn under Willem Valkenier and Harold Meek at the Longy School of Music in Cambridge MA, graduating in 1951. He was Assistant principal horn in Pittsburgh Symphony for two seasons.



Wilke then entered the New England Conservatory of Music to complete a second Bachelor's degree. While there he played third horn with the Boston Pops under Arthur Fiedler, including a seven-week tour of the Midwest and East Coast. He graduated with high honors in May, 1954 and became the principal horn of the Denver Symphony Orchestra. He remained with the DSO for 32 years, retiring in October 1986. While in Denver, he completed his Master of Arts in Music Education.

Wilke Renwick was also a composer of some note. In addition to several suites for orchestra, he composed an encore for Brass Quintet, *Dance*, which has been played in over 30 countries. Wilke and his wife, Janice Burtt Renwick, moved to the English Cotswolds for the next four years. Wilke played with and conducted the Blockley Brass Band during that time as well as free-lancing with five different pro-am orchestras in the nearby towns. The Renwicks returned to Fort Collins CO in 1990 where Wilke played with the faculty brass quintet at Colorado State University and third horn in the Fort Collins Symphony.

Wilke and Janice moved to Florence OR in 1998. He helped to found the Florence Brass, a brass quintet that entertained at the gazebo in the Old Town park on summer Saturdays for the next five years. Wilke was a charter member of the Oregon Coast Chamber Orchestra conducted by Robin DeVour.

Wilke and his wife enjoyed travel, literature, musical productions including drama, and entertaining, which they did with gourmet flair. They had a wide circle of friends in many different fields which embraced their many interests, especially classical music. They were friends to all animals, and supported several protective organizations.

He is survived by his wife, a son, Wilke Richard Renwick III of Virginia, and a daughter Margaret Elisabeth Kennedy, of California. Memorial contributions may be offered to the New England Conservatory of Music.

## Harry Shapiro (1914-2014)

Harry Shapiro, second horn in the Boston Symphony Orchestra (1937-1976) and afterwards assistant personnel manager, transportation manager, and manager of the Tanglewood Music Center Orchestra, died in June at age 100. He also contracted for the Boston Ballet, Opera Company of Boston, and the Boston Pops Esplanade Orchestra. In later years he took particular joy in mentoring young musicians, working with the New World Symphony in Miami, and a similar training orchestra in Japan. BSO and Tanglewood Festival Orchestra members and alumni, organized by Richard Sebring, played at a memorial concert at Tanglewood in July. Speakers included family members and colleagues from the orchestra and the office. A full obituary will appear in the February *Horn Call*.

## Louise Wing (1919- 2014)

Louise Wing (Swampscott MA) died in April at age 95. She was a SPAR (US Coast Guard Women's Reserve), studied horn at Juilliard, and played in the North Shore (MA) Philharmonic. She supported the Girl Scouts and encouraged children in sports and music.

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# The 46th International Horn Symposium – A Report, Photographs, and Honorees

by Bill Scharnberg and Marilyn Bone Kloss

It is difficult to write a Horn Symposium report – one carries expectations of performances and exhibits, but there were the smells and the sights unrelated to Symposium (a gold-plated Ferrari), and the unscheduled conversations at breakfast, in a hallway, or even, this year, at a pub. Getting to the Imperial College in London was difficult for many – the long walk through the Heathrow airport, the longer lines for Tube ticket, and then the hike from the South Kensington station to the site. Upon arrival, however, we found the facilities in close proximity. The Imperial College, the facility host Jonathan Stone chose for the Symposium is not a music school but a technical school, so the performance halls were large classrooms – Jonathan bought enough wire stands for an orchestra! While the venue may not have been ideal for a music convention, it was excellent for easy access to exhibits, a dining room, dormitories, and lecture halls.

The weather was cool, it rained a bit, and the dorm rooms were tiny but comfortable. Breakfasts were eaten in a large dining room with students and participants from several conferences – the food was the same every morning but there was a good variety and plenty to eat. IHS participants could buy a meal package or fend for themselves for lunch and dinner. With a little searching, one could find both expensive and very reasonable food in the area.

The Symposium opened on Monday morning August 11 with horn choirs from the Royal Academy of Music and the Royal Northern Academy performing both jointly and separately in an enjoyable concert. The first afternoon recital featured Andrew Pelletier and Richard Watkins playing only new works – all difficult but well performed. The New York Philharmonic horn section then played arrangements of US pop and show tunes (trombone arrangements transcribed for horns). Because that recital went long many of us missed the following interview and a presentation by John Cox (Oregon). At 4 p.m. the Bergen Philharmonic horn quintet performed arrangements of Norwegian music followed by the American Horn Quartet performing Turner's Third Quartet and *West Side Story* arrangement. Ensemble competitions followed. The evening BBC Proms concert featured the BBC National Orchestra of Wales – many Symposium attendees attended that concert standing with many joining the hundreds standing in front of the orchestra for £5!

Each morning began with a warm-up and advice on testing horns from a different clinician – Tuesday it was Eli Epstein. Simultaneous lecturers on the Alexander Technique by Kerin Black and Technology in Performance and Teaching by Lydia van Dreel were presented at 10 am. The 11 am performance by the Japan Horn Society, Horn Pure (Thailand), and Mallet Horn Jazz Band was moved to a smaller lecture room, so many stood in the back and side aisles. For many, the highlight of three fine performances was Horn Pure, an eight-member group of young hornists from Thailand who performed dif-

ficult repertoire with precision, accuracy, and a sense that they were having fun. Nick Smith presented a lecture concerning the European influence of American horn sections at noon, which was overlapped by the 11 am performance. Simultaneously, Ian O'Brien spoke on hearing damage to horn players. The 1 p.m. performance began with two solo pieces performed by Dylan Hart (LA), followed by Brazilian Radegundis Travares performing works with piano from his country's composers. That "hour" concluded with a spectacular performance by the Budapest Festival Horn Quartet – a major highlight in this reviewer's opinion. At 3 p.m. one could choose from a Spanish Brass master class on quintet playing or a lecture on the influence of Louis Dufrasne on the US by Jeroen Billiet. At the 4 p.m. hour we heard three works for horn and chamber orchestra conducted by Michael Thompson – Alec Frank-Gemmill beautifully rendered Butterworth's *Romanza*, Ab Kostser performed a flawless Mozart Concerto No. 2, and Frank Lloyd concluded with a brilliant performance of Gordon Jacob's Concerto. Unfortunately, Zdenek Divoky was ill and could not perform. Following that recital Jeff Nelsen presented his lecture on Fearlessness. The evening BBC proms concert was again the BBC National Orchestra of Wales performing the music of Peter Maxwell Davies, Walton, and Sibelius.

Wednesday opened with another warm-up with Ilene Chanon, followed by a lecture on the Viennese Sound Concept with Gergely Sugar, against another Alexander Technique session with Black. Because Zdenek Divoky was ill, the Czech-American Duo with Steven Gross was not able to perform on the 11 am concert but the South Queensland horn ensemble stepped in with a contemporary work followed by the American Horn Quartet's rendition of Tippet's Sonata. At noon there were three simultaneous lectures by Engelbert Schmid (acoustics and craftsmanship), Tiffany Damicone (Bohemian Singing Sound), and Vincent Andrieux (French horn players from 1899-1929). The 1 p.m. recital featured the two excellent Hawkins Competition winners, Ana Beatriz Menezes and László Gál. A Japan Horn Ensemble then played Eric Ewazen's *Bridge of Dreams* (with the composer present), followed by the Jim Rattigan Trio (horn, violin, piano) performing works from his latest jazz CD. There were two events at 2 p.m. and if you didn't make it into Sarah Willis's Horn Hangout with Terry Johns by 2 p.m. it was streamed without you. Randy Gardner reminded us of our practice fundamentals at 3 p.m. The 4 p.m. recital was again spectacular featuring the Spanish Brass who performed a plethora of music from all sorts of genres over 45 minutes from memory, and Trompas Lusas, who belted out an amazing assortment of quartets. At 7:30 p.m. a one-man, one-act play inspired by Jasper Rees's book was performed. The sole actor, Jonathan Guy-Lewis, did an outstanding job with all sorts of "in" horn humor and actually performed the second and third movements of Mozart's Concerto, K. 447 as Rees may have,



improving as he went along. It was an outstanding and moving performance.

Thursday began with either a guided warm-up with Martin Lawrence or a lecture by Randall Faust on the history of the IHS Composition Contest. At 10 a.m. John Humphries lectured on 19th-century horn players in London against another Alexander Technique presentation by Black. The 11 a.m. performance was unfortunately moved to a venue that could not seat the crowd. Here a group of trompes-de-chasse led by British Horn Society President Chris Larkin performed works by the Dampiere and Kling. Ensemble Mengal from Belgium then performed octets for six natural horns and two trombones by Mengal to stirring applause. Natural horn virtuoso Anneke Scott played last due to the fact that her train had been delayed that morning. She did not disappoint with a flawless performance of variations on a Donizetti melody for horn and piano. When she discovered the last page missing from her stand, she turned and read from the piano part – those of us close enough were treated to an exotic hand display in her bell. The noon hour included another presentation by Eli Epstein about “finger breathing” opposite one in a series of interviews during the week by Tony Catterick. Unfortunately Anthony Halstead was not able to attend due to illness. At 1 p.m. we heard horn duets with Anneke Scott and Joseph Walters, the group of British players again, this time on Vienna horns, performing works by Weber. Jean-Pierre Dassonville performed an *Intermezzo* by Dupont on a six-piston-valve instrument made by Adolphe Sax – impressive! Likewise was the performance of Gallay’s Quartet for four horns in four keys led by Anneke Scott – brilliant! At 2 p.m. there was a lecture by Jeffrey Snedeker on the nineteenth-century Paris Conservatoire followed at 3 p.m. by either a master class with Anneke Scott or a panel led by Daren Robbins on alternative careers in music. The 4 p.m. performance began with Jeffrey Snedeker playing Weber’s *Concertino* on natural horn followed by the Ensemble Mengal, this time performing on piston-valved instruments the music of Ryeland and Dubios – very impressive. 5 p.m. was a light-hearted duet presentation by Sarah Willis and Klaus Wallendorf of the Berlin Philharmonic advertising their new CD. The British Horn Society held their annual general meeting between the duet presentation and the 7 p.m. orchestra concert. This concert began with Ligeti’s seldom heard *Hamburger Concerto* performed by Andrew Pelletier, followed by Richard Watkins in a performance of Colin Mathews’ *concerto*. The final work on the program was a rousing rendition of Schumann’s *Konzertstück* with the New York Philharmonic horn section. The Proms concert that evening included works by Sibelius, P. M. Davies, and Bridge, performed by the BBC Philharmonic.

Friday’s warm-up hornist was Tim Thorpe of the BBC Wales Orchestra, followed with simultaneous lectures by Peter Kurau (Transference Learning) and Kerin Black (Alexander Technique). The 11 a.m. recital feature Bernardo Silva, Rose French, and the Budapest Festival Horn Quartet. The quartet performed the Schneider and Hübler *Concerti* for four horns. At noon a quartet from the Berlin Philharmonic performed light-hearted quartets mostly arranged by Wallendorf, to the enjoyment of the audience. That concert began and ended late so the picnic at the Albert Memorial in Kensington Park, about

ten minutes walk from the Imperial College, also began late. There was a quickly assembled performance of the *Liberty Bell March* for soloists and massed horn choir (music clipped on the lanyards for the person behind to read). Due to dark clouds and a bit of rain, the concert was called after about 10 minutes. While the participants ate a sack lunch, Horn Pure from Thailand and two quartets performed, one from South Texas that had won the quartet competition. The Symposium ended with Tim Thorpe performing with piano, the South Queensland horn choir, and then the Budapest and American Quartets joining for two Kerry Turner works, ending with *Bronze Triptych* by Turner for 12 horns and percussion. The IHS general meeting ensued followed by the BBC Scottish Symphony at the Proms, ending the day with a rousing *Ein Heldenleben*.

Thanks to Jonathan Stoneman for a superb week, well-planned, and well-executed. For he’s a jolly good fellow!

The photographs below were graciously provided by Chris Huning, the official photographer of the Symposium. Colored versions of these and other photos can be seen in on the IHS website ([hornscociety.org](http://hornscociety.org)).



*The exhibit hall*



*NY Philharmonic Horns*



*Ab Koster and Michael Thompson performing Mozart*



*Budapest Festival Horn Quartet*



*Frank Lloyd and Michael Thompson rehearsing Gordon Jacob*



*Richard Watkins*



*Horn Pure at the Albert Memorial*



*Berlin Horn Quartet*





*IHS Honorary Members, Punto Award recipients, and Service Medal of Honor recipients are voted on by the Advisory Council at each International Horn Symposium. See the IHS website ([hornsociety.org](http://hornsociety.org)) for photographs and more complete biographies of this year's recipients and previous winners.*

## Honorary Members

*Honorary Membership in the International Horn Society recognizes living hornists who have made a major contribution at the international level to the art of horn playing.*

**Myron Bloom** is best known for his tenure as principal horn with the Cleveland Orchestra (1954-1977) under George Szell, his association with the Marlboro Music festival from its inception, and his teaching at Indiana University since 1985. He was also principal horn in the New Orleans Symphony (1949-1954), principal horn of the Casals Festival Orchestra in Puerto Rico, and principal horn of the Orchestre de Paris (1977-1985). Myron has taught at the Curtis Institute (1982-2001), Carnegie Mellon University (1993-2001), Cleveland Institute of Music (1961-1977), Oberlin Conservatory, Juilliard School of Music, Boston University, and the Conservatoire National Supérieur de Music de Paris. He has been a jury member at the International Geneva Horn Competition and juries in Canada. His recordings include Strauss Concerto No. 1 with Szell and the Cleveland Orchestra, and Schubert's *Auf dem Strom* and the Brahms Trio on Marlboro Music Festival recordings.

**Lowell Greer** has received critical acclaim and international recognition as an orchestral hornist, chamber musician, soloist, educator, and horn maker. He had many horn teachers, including Ernani Angelucci of the Cleveland Orchestra, then studied with John Barrows at the University of Wisconsin and in Chicago with Helen Kotas, Frank Brouk, Dale Clevenger, and Ethel Merker. Lowell has been a member of the Detroit Symphony, the Mexico City Philharmonic, the Antwerp Philharmonic/Royal Flemish Orchestra, the Cincinnati Symphony, and the Toledo Symphony. He won seven first prizes at six prestigious international horn competitions and has recorded for Harmonium Mundi, including the Mozart Horn Concertos and Quintet, Brahms Horn Trio, and the Beethoven Sonata on natural horn, and a recording for Decca L'oiseau Lyre of the entire music of Mozart for winds performed on original instruments.

**Phil Myers**, a native of Elkhart IN, studied with Frank Brouk and Dale Clevenger, then with Forrest Standley at Carnegie Mellon University. He has been principal horn of the New York Philharmonic Orchestra since 1980 and a member of the New York Philharmonic Principal Brass Quintet. He began his orchestra career in 1971 with a three-year term as principal horn of the Atlantic Symphony in Halifax, Nova Scotia. He was third horn in the Pittsburgh Symphony from 1974-77, and principal horn of the Minnesota Orchestra for a season and a half. Phil is currently a faculty member at Mannes College, New York University, and the University of Music Lausanne in Fribourg, Switzerland.

**Adriaan van Woudenberg** was born in 1925 in Amsterdam and studied horn at the Conservatory there with Richard Sell. In 1943 he won a position in the Concergebouw Orchestra and was promoted to solo horn in his second year, a position he held until 1985! During his tenure in the orchestra he devised

the system of co-principals which has become standard throughout the world. He was also the hornist in the Danzi Wind Quintet, one of the most highly regarded quintets active in the 1960s and 1970s. He made many recordings with both the orchestra and the quintet and collaborated with Hermann Baumann in recordings of natural horn. He taught at the Conservatories of Maastricht, Tilburg, and the Sweelinck Conservatory in Amsterdam.

## Punto Awards

*Individuals selected for the Punto Award have made a major contribution at the regional or nation level in areas such as performance, teaching, research, or service to the IHS.*

**Christopher Larkin** is Chairman of the British Horn Society, has special interest in historical instruments, and is also a conductor. He studied at the Northern School of Music with Peter Rider and Julian Baker and at the Royal Academy with James Brown. He has been a member and director of the London Gabrielli Brass Ensemble, a member of the BBC Symphony Orchestra, and has recorded film music. He has conducted many brass and wind programs and recorded them for various radio stations around the world.

Chris has researched and recorded CDs of French music for organ and brass, 19th-century brass music, and 20th-century American music. He has an encyclopedic knowledge of brass instruments and often gives lecture-demonstrations on instruments through the ages.

**Michael Thompson** has had a varied career – principal horn in major British orchestras, an international soloist, professor of horn, and conductor. Born in 1954, he studied at the Royal Academy of Music, and was appointed principal horn with the BBC Scottish Symphony Orchestra at age 18. At age 21, he became principal horn in the Philharmonia, leaving after 10 years to concentrate on his solo and chamber music career.

Numerous solos, premieres, recordings, movie sound tracks, work with the Michael Nyman Band and Sir Paul McCartney, conductor of Ulster Youth Orchestra and City of Rochester Symphony Orchestra, and Fellow and Professor of Horn at the Royal Academy indicate the breadth and depth of his accomplishments.

## Service Medal of Honor

*This honor, instituted in 2012, is for individuals who have made a major contribution in service to the International Horn Society.*

**Douglas Campbell** hosted the 1978 International Horn Symposium in East Lansing MI, where he was a Michigan State University faculty member for 45 years. The superior organization of that workshop inspired Paul Anderson to create the first International Workshop Guidelines and Workshop bid forms, which every host since has used as his/her manual. Doug was instrumental in initiating Regional Workshops, hosting a series of annual Horn Fandangos – workshops involving Michigan hornists from 1970 to 1983. He was also a long-time faculty of the Interlochen Arts Camp. In retirement, he followed his wife Ellen to three universities where he often taught as an adjunct professor. He again resides in East Lansing.

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# The Creative Hornist

Jeffrey Agrell, Series Editor

## Interview with Ricardo Matosinhos – Millennium Musician

I don't know if you've noticed, but it's a new millennium out there. Life is different for everyone, in just about every trade and profession, and this certainly includes music. Change is everywhere, and to survive and thrive, we all need to change with it. It will come as no surprise to you that I think that it is a good idea for the Millennium Musician to think outside the 19th century box, to be active and, as the saying goes, "create the reality that you want to be a part of."

This new world and new you may be a little different from how it was and you were in the olden days. If you're not there yet, or not sure what or how to do it, plenty of good examples are out there in Horn Land. Some of them you will read about in this column. Portuguese hornist and composer Ricardo Matosinhos is a good example. Born in 1982, he did all the usual horn studies in Portugal, winning prizes and scholarships along the way, and becoming a professional horn player and teacher. He has played with orchestras such as Filamonia das Beiras Orchestra, Orquestra do Norte, Orquestra Nacional do Porto and others. He currently teaches at ARTAVE, CCM, and at the Academia de Musica de Costa Cabral in Portugal. What interests us here is not that part of his résumé, but the creative activities that he has pursued parallel to the traditional path.

**JA:** When and how did you start playing the horn?

**RM:** I started studying horn in 1993 in a wind band. Back then I began with an E<sup>b</sup> mellophone. In 1994 I was admitted at Escola Profissional de Arte de Mirandela, where I attended the horn class of Mr. Ivan Kučera. Actually I wanted to study trumpet because my experience with the mellophone wasn't exactly rewarding as I played afterbeats most of the time. Fortunately, I was persuaded to choose the horn and I had the honor being in the first horn class as there had not been such a class before. Six months later I was already playing in the orchestra alongside the older students. This experience was extremely important to me as I found out that my true passion was playing the horn, and this passion has been increasing ever since.

**JA:** How did a horn player with a classical education become interested in jazz?

**RM:** My interest in jazz began when I finished my studies at Escola Superior de Música e Artes do Espetáculo in Oporto. I remember doing some free improvisation with some of my



colleagues when I was in school. Then, when I finished my studies, I was curious about the jazz world, and I wanted to get to know it better. However, the idea was never to pursue a career in that field, but rather to learn something from that world and being able to apply that knowledge to my work, since you can find several different styles mixed together in the music of the 20th and 21st centuries, and sometimes it is not that easy to distinguish the different styles and to determine the borderline between jazz and classical music. That is also more or less the way things happened in my interest in the natural horn. My aim, while studying it, was not to pursue a career, but to apply that knowledge to the interpretation of works written specifically for natural horn, which were played on modern horns.

**JA:** Tell us about your jazz studies with saxophonist Mario Santos.

**RM:** Well, I must confess that at the beginning it wasn't easy. I had always been good at music theory and aural training. However, all of a sudden I had to face the challenge of doing aural transcriptions of melodic improvisation and harmony. At that point I realized the gaps that a classically trained musician has in that field. The skills in harmony that jazz musicians have are far superior to those of classically trained musicians. Additionally, the improvisations proved to be a rewarding experience by setting me free from music notation, which gave wings to my creativity. As far as the chord reading is concerned, it was a bit difficult as there were not many scores or *Real Books* [i.e. fake books with melody and chords] in F.

**JA:** When did you start to compose?

**RM:** My composition process started very early in life, when I was fourteen years old, but from that time only a few sketches remain, just some attempts to group notes in an interesting melodic and harmonic way. At that time I didn't even dare to write for horn, so most of my "work" was for piano and it didn't get published since it wasn't good enough. That period in my life made me understand that composing was something I liked and longed to do. Nevertheless I didn't do much of it until I started to teach. Then I felt that there were many gaps in the horn pedagogical repertoire that should be filled, and that I could contribute to that process by composing some works of my own.

**JA:** Who have been your greatest influences on horn?





**RM:** I believe that the Czech school had a major influence on my work as I studied with Ivan Kučera and Bohdan Šebestík, both from the Czech Republic, and I went to their country several times for master classes. In addition, there is the music of Arkady Shilkloper with all that jazz and world music influence. It opened my eyes to the different types of music. It is important to mention that I belong to a generation that grew up along with the spread of the internet, which made it easier and easier to access and opened up the world to everybody. I was able to watch several different ways of playing, so I think that ultimately my performance as a musician has a worldwide influence.

**JA:** Who have been your greatest influences on your composing?

**RM:** To be honest I don't see the influence of any great composer on my composing work, which is mainly pedagogical. The only influence has been my students – their needs and handicaps.

**JA:** Do you improvise?

**RM:** Generally, I don't improvise and seldom in public. However, I face the composing process as a kind of improvisation but in slow motion. Sometimes I record private improvisations made at home and later these turn into compositions. This happens at the most unexpected times, I just can't choose the moment, but I try to make the most of these creative moments. Sometimes it happens in the traffic jam and I just pick up my recorder or mobile phone and record it to use later. Whenever I have some spare time I work on those records, that are the product of these moments of inspiration and then I come up with some compositions.

**JA:** How did you get the idea for the books of jazzy etudes?

**RM:** The idea came up when I was taking classes with saxophonist Mario Santos. The use of the jazzy style is just a veiled form of working on the aspects of technique that we usually work with other kind of studies. It is like taking a pill with an orange juice instead of a glass of water. Some technical aspects of the horn have a bitter taste but with the use of my studies they can be worked on in a more pleasant way, with a tastier flavor.

**JA:** Do you use anything from jazz in your own practice sessions?

**RM:** From jazz I usually take to my own practice sessions the work with patterns in different music scales, with or without play-along. Usually the classically trained musicians don't use this kind of approach. Variation and improvisation go hand in hand, so in my daily practice I always try to vary and improvise.

**JA:** Do you encourage your students to either improvise or compose?

**RM:** I usually do some improvisation while working the scales and harmonic series with my students. The same way I always encourage them to start composing their own cadenzas from an early age and to write their own variations whenever they are working on theme and variations pieces.

**JA:** Do you have any advice for horn students out there who might be interested in doing something creative, like composing or improvising?

**RM:** My advice is just like that Nike advertisement: "just do it!" The idea is not to think but just start to create something, no matter what other people might think. Most of my creations don't even get out of the drawer, but sometimes small sketches do come out of the drawer months or even years later, and then all of sudden it all makes sense. I start to give them a shape, and in the end there is something with quality. Something that can be seen! Nevertheless I do not consider myself a great composer since I wasn't trained in that specific field. However, as I have been dedicating a lot of time to the horn teaching, I directed my creativity to the creation of teaching materials. I believe that at the beginning it is very important to create something just for the act of creation itself without any kind of criticism, just letting creation find its own way. It is my belief that creativity and chaos go hand in hand. If you do the same things in the same way every day, routine will hinder any trace of innovation. My advice is doing something different every day, so that different points of view and different ways will naturally inspire creativity. When you feel that the creative process is totally chaotic, then pay attention carefully as usually new approaches, new creative ways emerge from chaos!

**JA:** How is the horn student of the 21st century different from the 20th century horn student?

**RM:** The student of the 21st century has a wider and easier access to all kinds of technologies, methods, master classes, and concerts. At a first glance it might seem great, but if you look closer you'll find out that it doesn't necessarily mean an increase of interest in music. The easy access to a wide variety of things can have negative effects on students. Since things are so easy to access and there's so little they have to do in order to achieve them, they underestimate the privilege that is given to them. They just take those things for granted!

Moreover, I feel that these days there are so many extracurricular activities that the students lack time to play with other children, even to have their own opinions and think by themselves. All mammals learn all they will need in their lives by playing and observing each other. I think that students nowadays lack that experience, as I use to say they need "to play outside the horn." As players we must dedicate a lot of time to the technical perfection and to the reading of what is written as well, but expressiveness in music performance lies in human feelings. To know what a *pastoral* setting feels like, a walk through the fields is required. To play *appassionato* you need the time and chance to actually fall in love. *Dolce* will only be possible to play after having enjoyed a delicious ice cream. To play *Giocoso* you need to spend some times with your friends and laugh out loud. The twenty-first century, with all its crisis, led to deep changes in people's way of life – they no longer have time to live in the real sense of the word. I'm afraid that this new generation of musicians might end up completely restricted to the technical perfection and that they might forget what music really is!



**JA:** If you were king, what would you change in the music world?

**RM:** I would immediately encourage the creation of more orchestras. Taking Portugal as an example: there are high level intermediate horn students, whose level has been increasing in the last years, but there aren't enough orchestras where they can have the chance to play and strengthen what they have learned before. Notwithstanding, sometimes it is not easy to determine what is good or bad music. If I were a King I would do everything I could to cover all the costs related to good music projects and do my best to make things difficult for all who encourage bad music.

**JA:** What are you listening to these days?

**RM:** These days I make an effort to listen to different musical genres and different players. However, every now and then I feel the need to revisit the work of Arkady Shilkloper and Radek Baborák.

**JA:** What are your creative plans for the future?

**RM:** My motto is living to improve my skills on interpretation and composing.

I'm planning to release a new étude book in the near future. Since the Matosinhos International Etude Competition was a great success, there will be a new one next year. The *Low Horn Suite* for horn and piano, along with another online competition (this year) based on this suite, and another three for horn and piano are coming up very soon.

I am preparing to release other pedagogical projects that are still pending at the moment, but the big one will be called *Horn 365*. I have been thinking about this one since I first started teaching when I realized that, despite studying scales, for example, every day, most of my students weren't able to apply them to the sequence based repertoire. So, *Horn 365* will have a unique code with which the student can go to the website [horn365.com](http://horn365.com) and create an account which will enable him to access several video tutorials for each exercise. It is an enormous project, a true challenge for me, but I do like challenges!

I found out that many teachers don't use methods or exercises since these aren't always suitable to the individual handicaps of the student and his learning sequence. An exercise itself it is not necessarily easy or difficult, it is up to the student to determine whether it is difficult or easy. This exercise book was thought and built on a different concept. All the exercises are organized and identified by numbers. How to play them is identified by letters. This way by the combination of the dif-

ferent elements (numbers and letters) it's possible to create exercises suitable to the needs of the student. Besides, the same exercise, when played in a different sequence, tempo, rhythm, dynamics, and articulation can have different purposes. It can help the student improve different aspects and skills. I still don't know when this book is going to be released, but something I can say in advance is that all the exercises are already written and I have already started recording some of them.

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

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# Technique Tips

## Jeffrey Agrell, Series Editor

### The Arpeggio Challenge

Scales and arpeggios go together like peanut butter and jelly, Damon and Pythias, bricks and mortar, Fred and Ginger, green eggs and ham. More's the wonder that [rant alert] high-school all-state competitions universally require scales (in octaves only, but that's another rant for another day) but not arpeggios as a test of basic musicianship. You'd think they would want to start with arpeggios. Arpeggios are the backbone, the scaffolding, the harmonic structure of tonal music. The most basic arpeggio is just scale steps 1 3 5: the triad that defines the tonality of the music. There are fewer notes than in a scale, and they're all "good" notes – they sound consonant in any combination or inversion. Scales just fill in the gaps between the arpeggio notes. A solid technical foundation for any musician includes study of both scales and arpeggios. I am going to go out on a limb here and guess that you were profoundly (if unconsciously) affected by your all-state committee's illogical decision to crown scales king, and that you don't practice arpeggios much, if at all, to this very day. I'm not referring to the harmonic series warm-up arpeggios that you probably do in some form. I'm referring to knowing your way around arpeggios of different types and in all keys with the valves. Let me creep a little farther out on the limb and guess further that if you do actually practice arpeggios now and then, you practice mainly in major and there exists a distinct and considerable difference in your familiarity with arpeggios in different keys; e.g., you can play a D<sup>b</sup> major arpeggio with nowhere near the facility that you have with your C major arpeggio. That is about to change!

If you take up the Arpeggio Challenge, with time and effort you will be able to review four kinds (major, minor, dominant 7th, and diminished) of octave arpeggios swiftly, fluently and accurately in all twelve keys in less than two (2) minutes. Not a bad way to start the technical part of your horn day.

#### Preparation

Two kinds of preparation will speed up the efficacy of your Arpeggio Challenge efforts.

1. Practice valveless harmonic series major arpeggios (overtones 4, 5, 6, 8; i.e., for F horn: c' e' g' c'') in all "horns" (fingerings). Valve work is always improved by doing similar valveless work first. Valves narrow the choice of notes, but they do nothing to get you up and down an arpeggio or other wide leap. Valveless work teaches you how to change the pitch of lip vibration via adjustments to air and aperture without any false reliance on the valves.

2. Practice spelling. Be able to spell the major arpeggio in all keys fluently and accurately. Don't waste your chops until you can do this. Write them out first, then say them aloud by heart. Extra credit: finger along as you say the triads in all keys: "C E G. F A C. B<sup>b</sup> D F. E<sup>b</sup> G B<sup>b</sup>..." Say them slowly but in a regular tempo. If you hesitate at any point, repeat that triad

until it is familiar. Repeat and gradually increase tempo. Use this order of keys:

C F B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> F<sup>#</sup> B E A D G

The reason for this order is that every key is the dominant of the following key, and this dominant relationship is common in tonal music; i.e., you will see it frequently, much more often than, say, using a chromatic order. After you are fluent in this order, it is of course a good idea to work on other key orders, such as chromatic or completely random.

#### Acquiring Familiarity

When you can spell major arpeggios quickly and without hesitation, it's time to repeat the process on the horn. Here is one way to do this (note: this should all be without any reference to printed notation. If you don't know the arpeggios well enough to play without looking at notation, go back to Preparation and repeat until you know them all by heart).

1. Play each major triad (1 3 5 8) four times in each key (starting with C) in a comfortable register before going on to the next key. Slur everything – it's harder. Add more repetitions and/or slow down if you hesitate or miss any notes.

2. Repeat each triad 3, then 2 times each before moving on to the next key.

3. Repeat: 1 time each. Start slowly. Use Template #1, below.



Don't increase tempo until you can play through all keys without a miss. Again, if you miss anything, automatically and instantly add repetitions and reduce tempo. When you can play through all keys without a miss, then speed up the tempo – gradually.

The effect of this should be to nearly balance your fluency and familiarity of major triads in all keys. Well, okay, F<sup>#</sup> is never going to be as fluent as C, but the difference will be much smaller. Instead of giant potholes in your technique, it will only be a slight dip.

When you can do this – but not before – you are ready to take on the Arpeggio Challenge, which means recording your times playing through one arpeggio type using three different articulations.

#### Arpeggio Challenge Rules

1. You choose the tempo. Hint: choose a tempo where you can nail everything. This will be slower than your fastest time on your easiest arpeggio. That's okay. Start with this. Go for quality. Speed will come naturally with a substantial quantity of accurate repetitions.

2. If you scratch or nick any note in an arpeggio, you are obliged to repeat it until you can play it perfectly. Hint: slow



## The Arpeggio Challenge

down on second tries. If you need a third try, either slow way down, or take the arpeggio aside for more quality work time on it. Remember this: *The Arpeggio Challenge* is a great way to *review* arpeggios. It is not a good way to *learn* arpeggios. You learn each arpeggio during the preparation time; i.e., become very familiar with it. Only then are you ready for the challenge.

3. Record your time in seconds for each of the three articulations (2+1 means slur the first two notes of the triplet and tongue the third note). Record the total for all of these.

Major 1358	Slurred	2+1 (mixed)	Tongued	Time (in seconds)
Day 1				
Day 2				
Day 3				
Day 4				
Day 5				
Day 6				
Day 7				
Week Totals				

When you are fluent in the Template #1, go on to Template #2, which will cut seconds off your time because there are no rests between keys (sneak a breath whenever you have to).



(again: C – F – B<sup>b</sup> – E<sup>b</sup>, etc.)

If you choose your tempo wisely, you will get your best time. Missing notes means adding seconds to your time for each miss. At first, shoot for a time for once through all keys (any articulation) of 30 to 50 seconds. Before long, you should be under thirty seconds. A very good time is around twenty seconds. An excellent time is about sixteen seconds. A combined time for all three articulations of around 48 seconds means you can feel pretty good about your major arpeggios (you are, of course, not done mastering them by any means – this is still the first level of practice - but it is a great start).

It's also rewarding to track your progress over time. After you have done the first chart for a week, then record your results just once a week in a chart like the one below. Watch your progress over whatever amount time you like: a month, two months, a semester, a half year, a year.

Major 1358	Slurred	2+1 (mixed)	Tongued	Time (in seconds)
Week 1				
Week 2				
Week 3				
Week 4				
Week 5				
Week 6				
Week 7				
Week 8				
Total seconds				

That's the major arpeggio. You still have three more basic arpeggio types to go (either sequentially or concomitantly). Repeat the whole process with the dominant seventh arpeggio (1 3 5 flat-7 8; in C: C E G B<sup>b</sup>), minor arpeggio (1 flat-3 5 8; in C: C E<sup>b</sup> G C), and diminished arpeggio (1 flat-3 #4 6 8; in C: C E<sup>b</sup> F<sup>b</sup>

A [yes, yes, I know that it is supposed to be double-flat-7 and not 6. You go ahead and think in double-flat 7's if you like. I'm sticking with 6's]. Same charts. You will notice that your times are slower. This is because 1) minor arpeggios are less familiar to us than majors and 2) the dominant 7th and diminished arpeggios have one more note in them.

Once you can do all four types in all keys fluently and accurately, you're not done. You're just beginning. This is actually good news – because you can choose to keep life interesting by increasing the challenge rather than just repeating what you know day in and day out and risk boredom.

Ways to continue and/or increase the challenge include:

1. Play them all again, but instead of playing one arpeggio type (e.g., major) in all keys, play all arpeggio types one after another in one key before you go on to the next key:

2. Major and minor triads. We might have started our arpeggio study with simple triads (1 3 5; 1 flat-3 5) – it makes



perfect logical sense – but we didn't for the simple reason that they go by so fast. Going to the octave is both more familiar to most players and gives you more time to think and react. You should in any case go back then and learn your triads after you can do octave arpeggios.

3. Play octave arpeggios in other registers, higher, lower, until you have played them throughout the full range of the horn.

4. Other types of arpeggios. Example: augmented arpeggios (1 3 #5 8)

5. Extended chords. Examples: 7ths (major 7: 1 3 5 7; minor 7th: 1 flat-3 5 flat-7). 9ths (major 9: 1 3 5 7 9 [in C: C E G B D]; minor: 1 flat-3 5 flat-7 9 [in C: C E<sup>b</sup> G B<sup>b</sup> D]).

6. Extended arpeggio lengths; i.e., instead of turning around at the octave, turn around at the 10th, the 12th, or at two octaves.

7. Start on a scale step other than the root.

8. Start descending instead of always ascending.

9. Try broken arpeggios; e.g., 1 5 3 8.

10. Vary the note values – instead of using steady 8ths always, try all kinds of different rhythms and rhythmic patterns. Play swing 8ths. Change the meter, add accents, too.

11. Combine arpeggios with scales; e.g., arpeggio up, scale down, or vice-versa.

12. Vary dynamics – much louder, much softer.

There's more, but this should hold you for a while. Enjoy catching your arpeggio skills up to your scale skills!

Jeffrey Agrell is horn professor at the University of Iowa. Summers you can find him at the Kendall Betts Horn Camp. This article is taken from his forthcoming book on horn technique. Contact: jeffrey-agrell@uiowa.edu



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# Kruspe Horns – Back in Business

by Lee Bracegirdle

Kruspe is once again open for business, after decades of issues related to their location in the former communist state of East Germany and a period of being closed down. The new two-man team of craftsman-son and businessman/designer-father are meticulously pursuing their vision of re-creating the horns that the “grandfather” of American horn-playing, Anton Horner, would have approved. This vision, coupled with the added advantage of modern-day precision machining, means that Kruspe is now producing horns with great beauty and warmth of sound, solid projection, excellent intonation, and fluent, reliable valves.

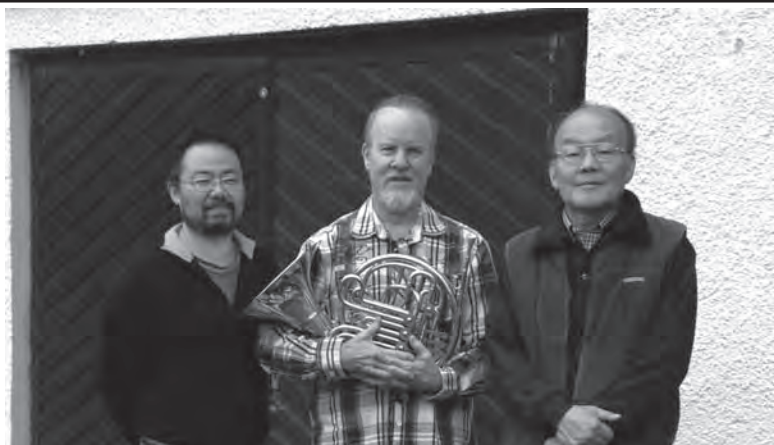
Anton Horner introduced Kruspe horns to America in 1902, but the name has been associated with brass instrument making for more than 175 years. In 1833 Karl Kruspe took over the workshop in Erfurt where he had been apprenticed to Karl Zielsdorf. Karl Kruspe’s son Eduard took over the shop in 1864 and Eduard’s son Fritz took over in 1893. Fritz and his brother Walter developed the first F-B<sup>b</sup> double horn in 1897.

In 1920 Fritz’s son-in-law, Georg Wendler, who had played with the Boston Symphony Orchestra for 20 years, took over the company. Rudi Schneider learned instrument making under Fritz Kruspe and took over in 1936. Obtaining materials became ever more difficult after 1945, and Schneider was the only master craftsman for 20 years. Peter Heldman eventually apprenticed at Kruspe and took over the company in 1979, retiring in 2012.

When I was Principal Horn in Hof, Germany in the late 1970s, my third horn player was Tatehiko Sakaino, who had studied in Japan with Richard Mackey and Kaoru Chiba and in Germany with Erich Penzel. At the time, he had a little son named Katsushi. After retiring from professional horn playing, Tatehiko exported instruments from Europe to Japan and son Katsushi eventually trained as a brass instrument builder. Subsequently Katsushi did an apprenticeship at Kruspe under the direction of its then master craftsman, Peter Heldmann, who had been building their instruments since before Germany’s reunification.



Lee Bracegirdle and Katsushi Sakaino



(l-r) Kruspe craftsman son Katsushi Sakaino, author Lee Bracegirdle, and businessman father Tatehiko Sakaino

In the mid-2000s, under their own label, Curia Bavaria brass instruments, the Sakainos began production of two double horn of their own design, natural horns, Vienna F-horns, and rotary-valve trumpets.

The Sakainos then took a leap of faith. Kruspe had folded due to a combination of the economic issues of transitioning to the new economy and the battle-scars of competition from subsidized brass instrument giants in Germany as well as multi-national conglomerates. So father and son

bought Kruspe with the vision of building again these great instruments. As well as the Horner model, they also make the Wendler compensating double, the Leipzig single-F model, and a B<sup>b</sup>/f-alto horn. In the early 20th century, the Horner and Wendler models were also known as the Philadelphia and Boston models. Kruspe horns are made in nickel-silver, brass, and gold-brass.

I visited their workshop in a converted barn in the village of Prienbach, near Passau in Bavaria, Germany in May to try their nickel-silver Horner model. I knew immediately that I was playing on a masterpiece of craftsmanship. I was lucky that this was a demonstration instrument and I was able to buy it on the spot. Young Mr. Sakaino builds his instruments on order only, and says that production time for each instrument is approximately four weeks, once he has the materials in his workshop.

Lee Bracegirdle studied with James Chambers, has held principal positions in the Sydney Symphony, the Hofer Symphoniker, and the UNAM Orchestra of Mexico, and co-founded the German quintet Rekkenze Brass. He now divides his time between chamber music, teaching, composing, and conducting, based in Australia and Europe. For more on Kruspe Horns, see [edkruspe.com](http://edkruspe.com).



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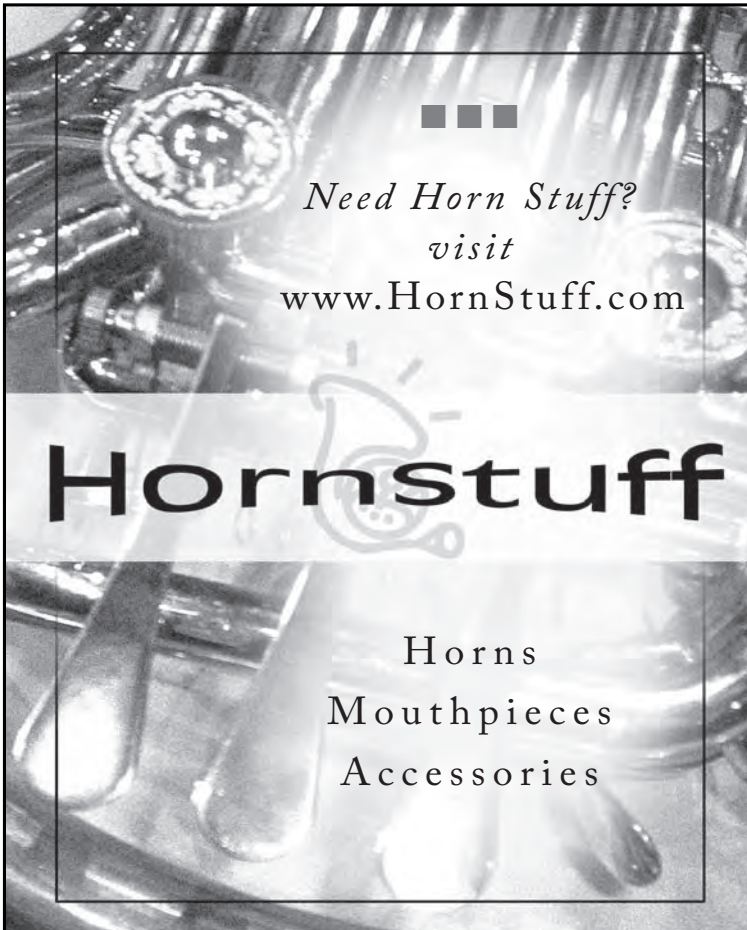
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# Daniel Rauch Retires

## An Interview by Gareth Mollison

"You're going to buy a horn you haven't even played?" asked my wife. I had to admit it was rather counterintuitive, but I had good reason to be optimistic as my new horn was being made by master horn maker Daniel Rauch.

An email arrived; it hardly inspired confidence. It read, "I got your horn assembled today and had the first blow. I think it will be OK but I usually test them a couple days to be sure." I thought back to the three Rauch horns I had played and considered, if it's "OK" for Mr. Rauch, it's going to be great.

My trip to Oslo from London went like clockwork. Daniel met me at his local station and drove me to his workshop. On the way, he told me how he was looking forward to his retirement, which would start at the end of the year when the lease for his workshop was due for renewal.

I found myself in an old-fashioned, traditional workshop surrounded by all the things required for making horns. Daniel showed me my horn. I screwed the bell on, slotted in my mouthpiece, and blew. Daniel wanted the horn back for a moment. He had a particular way of holding his creation, precise, delicate, and authoritative. He tapped the horn, then the bell. He tightened the bell a fraction more and returned it to me. I had the sense of being with a horn expert but different from being with a great player or teacher. Daniel left me to play but I felt he was listening as I found my way around my new horn. I heard a buzzing sound and asked if Daniel could hear it. He said, "Play it again." There, did you hear that?" He said, "I heard nothing that I don't usually hear in this room." I smiled. It was the lights.

My horn was the 425th horn Daniel had made. Those who have played his instruments might recognize them as horn playing's Holy Grail. I felt sad that Daniel was retiring but, more importantly, wanted to celebrate his contribution to the Horn. I wanted to learn more about how he has achieved such stellar results. Daniel agreed to an email interview. I posed some questions and these are his replies.

### Early Years

**Gareth Mollison (GM):** Where did you grow up?

**Dan Rauch (DR):** Born in 1947 and grew up in Indianapolis, Indiana.

**GM:** Did you come from a musical family?

**DR:** I was the only child and my parents were not musical.



**GM:** Can you remember the first time you heard a horn or wanted to know what made that sound?

**DR:** It would have been a school concert given by the Indianapolis Symphony, when I was about 9-10 years old. I don't remember it being a heavy horn program, but the sound of the horn section made an impression.

### Student Days

**GM:** You studied with Philip Farkas, was that at a University or privately?

**DR:** I studied with Phillip Farkas at Indiana University, where I received a Bachelor's of Music degree.

**GM:** Did you have any notable musical contemporaries?

**DR:** It was a big school, the horn class alone was about 50. There were six full-size orchestras. Many of the students went on to play professionally in the orchestras of US, Canada, and Mexico. Don't think I have heard of any really super stars from my time.

**GM:** Was this around the time you met Geyer?

**DR:** I met Geyer while I was a student. My Holton was a little tight and Farkas advised that I go see Geyer. He was about 90 then and still worked every day, but no longer made horns.

**GM:** What fuelled the decision to make a horn?

**DR:** After the university I did my military service playing in a band and had access to some tools at the band room's rehearsal hall. There was a small workshop, but no one was using it. I made small repairs on the horns in the group.

**GM:** So you had a free workshop and instruments to practice on, did anyone teach you how to solder and take dents out? Beyond that, were you improving horns at that time, even if just your own?

**DR:** My father was a tool and die maker and handy at everything, and I think some of that is in my genes. He had taught me a lot of basic things like soldering, cleaning metal, etc. As far as dent removal, I have pretty much learned on my own, as well as most everything else I do. Of course, I have picked up tips and guidance from other repairpersons over the years. There is always something new to learn in repairing or building music instruments and we must constantly try to improve our technique.

For the first years, before I went to Miraphone, my work was just basic repair work. The only types of improvements were fixing manufacturers' mistakes or trying different mouth-



pipes on horns. After I started at Miraphone, the work became more complicated: there was a trend to convert the old tuba valve linkages to a new ball joint system and there was a need to fabricate many new parts. Also started doing valve replating and screw-bell conversions at this time. I owned various Schmidt and Geyer horns and did a good deal of measuring and experimenting with them.

### His First Instrument

**GM:** Did you make any other instruments before you made horns?

**DR:** After the military I moved to Los Angeles and got a job as a repairperson in a music store. I stayed there for three years before getting a job with Miraphone Corp. (Miraphone of Germany). I had made my first horn (1976) at the music store, it was a natural horn with all the crooks from B<sup>b</sup> alto to B<sup>b</sup> basso. The manager of Miraphone saw my work and asked me to come work for them. They had a couple horn projects they wanted me to work on. At this point I had only made the one horn. During my six years at Miraphone I made several horns, several bass tubas, a couple of trumpets, a B<sup>b</sup> Wagner tuba.

**GM:** Can you remember the first horn you made?

**DR:** The first valve horn was at Miraphone and was a special order from James Decker. It was a single high F horn with a fourth valve that gave the open harmonics of the long F horn. It was made with parts from Miraphone, but I had to do all the bending and fitting.

**GM:** Did you sell it?

**DR:** It was not mine to sell, but Decker either purchased it or it was given to him. He was quite happy with it.

**GM:** Did you make your own tools for that horn?

**DR:** In the beginning I used the tools at Miraphone; it was a well-fitted shop, with facilities for everything, lacquering, metal plating, all types of machinery, etc.

**GM:** What tools did you make?

**DR:** While at Miraphone I began to make tools, both for projects there and for my personal use later. One never has enough tools.

**GM:** You told me the first mandrel you made you still use for your highly successful R1 leadpipe. Was that a stroke of luck or did you know that that "shape" was going to give the results you wanted?



**DR:** I think some luck was involved. I had measured some older mouthpipes and had made a drawing of a mandrel that combined what I thought were the good qualities of several pipes. It was quite a lot of work to make my first mandrel and was not exactly like the drawing, but it has turned out to be a good pipe. I have made maybe ten mouthpipe mandrels (two or three for natural horn crooks) but only the R1 and the "G" have turned out to work well on my horns. I have also made six first branch mandrels, two for natural horn, and four for valve horn.

**GM:** You don't advertise; was it always easy to sell the horns you made or did you have to wait for your reputation to grow?

**DR:** I did a little advertising in the middle years, but nothing works better than having people use your horns in an orchestra. I have always had enough to do, luckily, but there have been periods when it was tough. I seldom made a horn that was not preordered so it was not a problem with stock building up that didn't sell.

**GM:** When did you decide to be a full time horn maker? Why Norway? Did you make horns in America?

**DR:** I decided to try horn making as a profession maybe about 1979-80. I was still working at Miraphone but had begun to develop a workshop in my home. Several horn players were asking me to try so I began to look for materials. I got my hands on 20 sets of valves for double horn from the F.E. Olds Co. in Los Angeles. I picked up about five more valve sets from various places and produced about 25 horns in Los Angeles before moving to Norway in 1984. I met my wife, Frøydis, in LA and decided to move to Norway. She had jobs in the orchestra and at the university in Oslo, so I was willing to move, and my kind of work can be done anywhere.

### Bells

**GM:** Did you experiment with bell profiles?

**DR:** The horns that were made in Los Angeles were with whatever bell I could get my hands on. I was selective, not every bell I purchased was something I could use, but I managed to get enough bells to build the first 25 horns. When I moved to Norway, I met a couple of people (Anton Alexander and Richard Merewether) who were very helpful with pointing me to the suppliers that made good valves and bells. I have always preferred the C. F. Schmidt size bell (which Geyer used) and almost all of my horns have been made with this size bell. I have tried larger and smaller bell sizes, but they did not give the desired result.

**GM:** Did you ever make your own bells?

**DR:** No, I have never made a bell. For a one-person shop you have to be selective with what you use your time doing, I just felt it would be too time consuming to make bells. Plus as long as someone was willing to make a bell I was satisfied with, it was never an issue.

**GM:** Who makes bells for you now and for how long have you used the present bell profile?

**DR:** I have been using bells from Ewald Meinl in Geretsried Germany since 1984. I went to meet both Ewald Meinl and Herbert Meinschmidt (valves) in 1984. I told Meinl what I





wanted and he said he could make it, and I have used the same bell ever since. He bends the bells for me as well.

**GM:** Do you ever add a kranz to the bell?

**DR:** The only horns that I have used a bell with kranz are the French style natural horns (about ten) that I have made.

**GM:** Do you prefer spun or hand hammered bells or have no preference?

**DR:** I have only used spun bells. I am not sure there is such a big difference, all bells involve a good bit of hammering, and spinning.

## Other Horns

**GM:** You are renowned for your Geyer wrap horns, but have you made or experimented with Kruspe, Schmidt, or any other wraps?

**DR:** Yes, I have made about all the styles. At Miraphone one of my projects was to make a Conn 8D style horn and there were three or four of them. I also made one Kruspe style horn of my own, just because I came across a valve set of that type (one of my LA horns). Another project for Miraphone was to design and make the prototype for a full double B-flat/high f descant.

I always liked the C. F. Schmidt horns, and owned about eight of them. So about 20 years ago I made three Schmidt model horns. It was a lot of work, but a project I really enjoyed. I made the horns in the original bore size of 11.9 mm, duplicating all the braces and details. In the end I decided my Model 1 with the bore size of 12.1 mm was a better overall horn and made no more Schmidt models. Early on I made a few compensating doubles and a few B<sup>b</sup>/high f descants. I have also made a good many double horns with a single muting valve on the B<sup>b</sup> side.

**GM:** Did your prototype ever go into production at Miraphone?

**DR:** I don't think the full double descant ever became a production model. Miraphone made a pretty decent Kruspe model already in brass and gold brass and their hopes were to improve the quality of the nickel silver model to appeal to the hornists of LA, who were loyal Conn 8D players. This project never turned into anything either. Not all design projects make it to the production stage, one has to accept that. The important thing for me was the experience I received from these projects; it was a big help later.

**GM:** It's interesting about the Schmidt horns with a piston thumb valve. Until trying your horns, I thought the piston valve must be the answer to a really good F side, but you have managed to achieve a balance between the F and B<sup>b</sup> sides of your horns. What's the secret to achieving this?

**DR:** The playing qualities of the Schmidt, or any horn for that matter, is not in the use of the piston valve, or the shape of the tubes (reducing or eliminating sharp bends), etc. A good playing horn is a combination of several factors that all work together.

Most important are the tapered parts – mouthpipe, first branch, and bell. The rate of taper and length of these three parts, and the relation of the lengths to each other, determine the character of the horn. This is a very important factor and

one I have spent the most time studying. The next factor is the length of the cylindrical tubing in the middle of the horn; small differences in its length can make big changes, especially with the B<sup>b</sup> side of the horn. The F section of cylindrical tubing is just a matter of adding enough tubing to lower the pitch to F. The overall weight of the horn, the thickness of tubing, bore size of the cylindrical tubing – are all factors that play a small role.

**GM:** Why do you solder together all the tubes that run next to each other? Many manufacturers separate and use braces. Does the soldering have acoustic benefits or is it for structural stability only?

**DR:** I do believe that soldering as many tubes together as possible, instead of bracing, will give a more stable structure to the horn. It does have a drawback in that when a horn of this type is dropped, more tubing gets damaged, rather than a few braces popping loose. Still I feel one should build the horn with the goal to be playing quality rather than dropping quality. On my LA horns I soldered the mouthpipe to the bell without braces, as did Schmidt and Geyer, but felt that the grip size was a little small so I began to use braces there. I also believe that the playing stability of the horn is better when more tubes are soldered together. This is something I noticed – if I put some tubes into a horn unbraced, for experimental purposes, and play it, the horn will not play as well as when things are all soldered together later. You cannot totally judge a new mouthpipe by just fastening it to the horn with tape.

**GM:** You used to offer an option of a double horn with thicker tubing. What were these horns like and why did you stop making them?

**DR:** The Model H was made entirely of brass tubing, no nickel silver tuning slides or ferrules, and the slide tubing was a little thicker than normal. Also the braces were brass and a little heavier. My idea was to make a horn that would be more stable in heavy orchestra playing. The reason I used the brass tuning slides was that I felt the playing characteristics would be more even if there was only one metal. It was a very nice playing horn, but not intended to be a screw-bell. That would have made it too heavy. There were maybe five or six of this model made, but orders for it tapered off and there were always enough orders for the normal Model 1, so I stopped it. The brass slide tubing was a little difficult to get, as well.

**GM:** Have you worked on other makes of horn to improve them, for example, added your leadpipe etc?

**DR:** In my Los Angeles days, I worked on all types of horns, and making mouthpipes for other brands was a big part of my work. I did the same after moving to Norway, but as the list of new horn orders increased, it was necessary to stop all the outside work and just concentrate on my production.

**GM:** In playing the horn you made for me it seems as though you have addressed and resolved all the shortcomings one finds in many horns. Can you describe the inner musings that drive the evolution of your horns?

**DR:** My goal has always been towards a middle-of-the-road type horn, not too big or too small, and as simple as possible. That is why the Geyer layout is so attractive to me. It is so simple. When one gets it right with all the tubes lying



beside each other and the main tuning slides placed in the middle of the body and perpendicular to the valve section, it is beautiful. It is also important to make all the parts of the horn fit together correctly; I just never give up until it all goes together as planned. Every tuning slide parallel and sliding smoothly, every solder joint fitting correctly without crimping – all the bends of the tubes smooth without lumps or bulges.

No two horns are exactly alike in the shape of the bends, making the various parts non-interchangeable with other Rauchs, but each horn as a unique work. Another thing that has always been important for me is that every horn is thoroughly tested before it is shipped out or put into the hands of the player. I have tested all horns myself for several hours when they are completed and also almost all are tested by experienced players who play Rauch, to be sure. You don't put something together and just send it out. Still, even with such precautions, I have had a few horns returned that did not play properly.

**GM:** You've certainly achieved "a middle-of-the-road type horn," but your horns excel at extremes as well – the top is great without loss to sound at the bottom; the pianissimo is fabulous, which is such a help; and a crescendo to fortissimo is a smooth transition to a robust, burnished, projecting sound. Can you say what governs these things?

**DR:** Middle-of-the-road can also mean a starting point from where one expands and extends to the extremes. What always made good sense to me was what Farkas said about choosing a mouthpiece, "pick a mouthpiece that is not too easy in the high, or too easy in the low. A rim that is not too wide, or too thin, etc, etc." If one makes a horn with an extremely easy high register it is most likely to be difficult in the low register, and visa-versa. A horn that plays too easily in the low register is likely to be difficult in the high. So the keys are compromise and moderation. You first need to make a horn that works well in the middle register, and then judge how the high and low registers are working in relation to one another. Then you begin to make small adjustments to see what changes. For me it all goes back to getting the correct growth, length, and relationship between the tapered parts. The range of dynamics of the horn can be adjusted with the weight and cylindrical bore size.

**GM:** I once had a horn that had been damaged yet showed no visible signs. When a repairer put heat to the first lead pipe brace the joint went "bang." The horn was stressed; would you call your horns stress free?

**DR:** It is very common when a horn gets a good jolt, from a drop for example, the valve section will shift in the body of the horn. Usually the damage is visible, but sometimes not, but the result will be increased stress in the structure of the horn. When a brace is unsoldered it will result in a "bang" as the stress is released. Even a horn that is not damaged can have various degrees of stress as a result of soldering it together when the parts don't quite fit.

I try to get my horns together without any stress, but it is difficult. The parts expand as they are heated to solder and therefore move out of position, even though everything is held in place with binding wire. As they cool they move again, but not always back to where they began. As one is soldering, it is

common to hear a creaking sound during heating and cooling. It is not uncommon for me to go back and resolder a brace or joint that has cooled out of position.

**GM:** What comes first – the desire to improve an aspect of the horn's characteristics, or do you try something then see what difference it makes?

**DR:** There were some big differences between the Los Angeles horns and the Norway horns, primarily because I began using different materials in Norway. The LA horns were 11.9 bore size and all tuning slides were brass. When I began using Meinschmidt valves, it was with a bore of 12.1 and nickel slide tubing. Also the switch to Ewald Meinel bells. The larger bore size was an improvement in the blowing characteristics, it suited a wider range of players.

At one point I tried to make a horn with a larger bell size and larger mouthpipe, but it was not my favorite model. From 1984 on evolution has been only small changes to try to improve intonation or construction. At horn #140 I made an adjustment to the length of the mouthpipe and first branch, making the mouthpipe a little shorter and the first branch a little longer. This improved the intonation and also gave the body of the horn a wider diameter, which made the layout less cramped. The sound quality of my horns has always been important, so any changes that affect that I don't do.

**GM:** Did this adjustment to the mouthpipe and first branch work first time, or did you try various combinations before you were happy?

**DR:** The adjustment was pretty calculated. My mandrels all have extra length on both ends so it is easy to use the same mandrels in different configurations. I was using the same mouthpipe and first branch but just removed a little from the large end of the mouthpipe and used a longer first branch. I pretty much knew what the result would be from earlier experiments.

**GM:** You showed me how you have strengthened sections in response to commonly occurring damage to those sections but did you get feelings about how to address other playing/performance weaknesses in standard horns?

**DR:** I have not made a lot of changes with regards to damage. The horn is a fragile instrument compared to most others and players need to handle them carefully. The thicker F tube you refer to was something I thought about for a long time, but didn't start doing until about three years ago. As for other brands of horns, it has been at least 20 years since I worked on other brands, so I am only aware of problems I hear about. The mouthpiece weights that I make are used quite a bit for other brands of horns.

**GM:** Do you keep an eye on what other horn manufacturers are doing?

**DR:** I follow a little bit, mostly just read the advertisements in the various horn magazines.

**GM:** When did you develop the G pipe?

**DR:** The G pipe came about maybe 20 years ago. I mentioned that I made a model with larger bell and mouthpipe, the model was called the "G Model" and had the G mouthpipe. It is not that much different in taper than the R1, it just starts a





little bigger and reaches full-bore size sooner. My wife always overblew the R1 pipe, and when we tried the G pipe on her horn, it really helped the overblowing. It turned out the Model 1 with a G mouthpiece was a much better instrument than the G Model horn. I eventually dropped the G model horn and just offered the choice of the R1 or the G pipe on all my models.

**GM:** What prompted the use of your smaller 25 mm valve option?

**DR:** I never liked my horns with a screw-bell as well as the uncut version. I designed the horn to play the way I wanted without a cut bell, and cutting the bell just made the horn less responsive. It had gotten to the point where almost every horn order was a screw-bell. When I heard that Meinschmidt was making the smaller valves I decided to try them on the screw bell horns. It was the ideal combination in my opinion. It is the only valves I have used the last three years.

**GM:** You use traditional methods and fare rather better than those who have large Research and Development budgets and use Computer Aided Design. Did you ever think about the instrument mathematically?

**DR:** My research technique has always been put something together and see how it plays, a pretty simple approach. In the beginning I experimented with various tapers of the mouthpiece and first branch, but once I had what I wanted, the only experimenting was with the relationship of the lengths of the tapered parts, as with the change at #140. I cannot see that the development of the horn has been helped much by all the scientific research and computer design. One can go a long way with logic and common sense. Computer programmed machinery has certainly been a help in the mass production of small parts.

**GM:** Do you have any thoughts on mouthpieces and have you made any? For yourself?

**DR:** I have not made any mouthpieces, tried a little but never managed to make a back bore cutter that worked. I have modified mouthpieces for myself and others, but mostly enlarging the bore or making screw rims.

## Retirement

**GM:** While it's sad for horn players that you are retiring, I understand you are rather looking forward to it. What will you be doing with your free time?

**DR:** After over 45 years of constant employment, and over 30 as a one-person business, with very little vacation time, I just decided it was enough. I have enjoyed fly-fishing and fly-tying for quite some time and hope to do more. The knees are not so good now, so maybe more tying than fishing. Photography is my big hobby these days, and I look forward to more time for that. I am planning a project to make a photo book of all my horn models and include some text, hopefully electronic and paper editions.

**GM:** How many horns will you have made by the time you retire?

**DR:** I will stop with horn #432, that is the number of horns that I have made entirely myself and have my name on them. Counting the instruments that I made for Miraphone and sev-

eral horns that I made with valve sections from other horns would increase the number by about 20.

**GM:** Will you be teaching horn making to any one?

**DR:** You met Thomas Elbro at my shop – he will take over all my tools and materials. He has expressed a desire to learn to build horns and has studied a little with me. We are going to start a project with him building a horn soon. At the end of the year all the stuff will be moved to his workshop in Aarhus, Denmark and I will go down there from time to time to continue the training with him.

**GM:** Who will take on where you left off?

**DR:** The Rauch horn will end with me, as is the case of other instrument makers. No one will ever do it quite like I do, for better or worse.

**GM:** Would you like to recommend any particular horn maker to horn players who will no longer be able to buy a horn made by you?

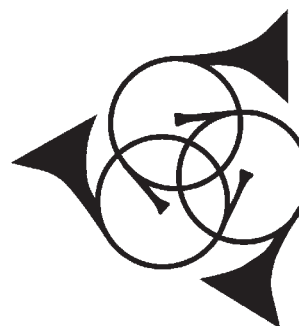
**DR:** There have never been more horn makers than there are now, so there are a lot of horns to choose from. I haven't tried any of them so it is hard to recommend any specific maker.

## Conclusion

My hope is that this interview will shed some light on Daniel's approach and method. I found him to be a humble man, a consummate craftsman – an artist who has developed and refined the tradition that went before him.



*Gareth Mollison has been a member of the London Symphony Orchestra since 1986 and is also a writer of International Cue Cards and screenplays.*



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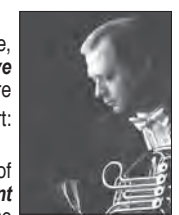
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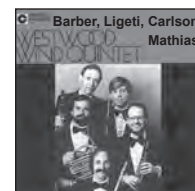
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# Orchestral Notes

Richard Chenoweth, Series Editor

## Going Pro: It's More than the \$\$

Many past issues of *The Horn Call* have contained articles that address the business aspects of playing the horn, including the excellent series by John Cox on strategies involved in contract negotiations, numerous interviews with prominent professionals discussing protocol, repertoire and behavior, tips for successful audition strategies and comments about equipment. Like it or not, music is a business—the plentiful ads that appear in this publication attest to that.

So, I am always surprised when some musicians react with disdain or indifference when the subject of professionalism and the nuts-and-bolts details of union membership are mentioned. Given the hyperactive news cycle that dominates our media, it is no surprise that musicians hold strong opinions about unions. Depending on one's beliefs, unions are either "good" or "bad": either they stand up for the working individual or they are the root of all of our labor and economic problems.

As a high school student, I had the good fortune to study with the accomplished and experienced hornist, Jerry Knop (former principal horn with the National Symphony Orchestra). During one of my lessons, I naively asked him, "What does it mean to be a professional?"

As I recall, Mr. Knop thought for a moment and said, "That's really a tough question. It's not just about being able to play all the notes. There's really a lot more to it than that. For example, why did the composer give the horn those particular notes? Can you immediately and correctly interpret and translate the intentions of the composer and the conductor, not to mention having the ability to fit in with what is happening around you musically? And, of course, can you be accurate and consistent at all times, no matter how you might be feeling? And, that's just the horn-playing part!"

The part of "being a professional" that we did not discuss at that time was the business part of playing, the nuts-and-bolts of union membership, collective bargaining agreements, working conditions, orchestra/management/board relationships, and the routine that is a part of orchestral or commercial playing. I surmise that in those days, it was assumed that we all would go through the same rites of apprenticeship and learning-on-the-job that our teachers had experienced.

For those readers of *The Horn Call* who are also wired into social media, it should come as no surprise that the past few years have been especially challenging ones for members of the music profession. In addition to the on-going issues surrounding intellectual property rights (such as pirating of recordings—how many times have you heard the expression, "Hey, Music should be free, right?"), the recent resolution of a divisive and bitter contract negotiation between an out-of-touch, union-busting CEO and board and the members of the world-class Minnesota Orchestra is a vivid example of the rea-

son why, as musicians of conscience, we owe it to each other to acquaint ourselves with the basics of the business end of music-making. No matter what our level of accomplishment, our aspirations or career involvement, sooner or later, most of us who are passionate about making music will be asked to express an opinion or take a stand regarding the issues that now face musicians in many areas of the profession.

Here are two more examples of current music-business-related events that demand our attention:

1. As of this writing, the musicians of the Metropolitan Opera Orchestra are preparing for contract negotiations. Although many of the financial issues facing the Met are a result of poor financial and artistic decisions on the part of the opera management, the musicians and members of other unions are being asked to accept the burden of taking large salary cuts and changes to their benefit packages to rectify a problem that is not of their making. The Met musicians' strategy to prepare for these negotiations has included development of effective social media outlets to provide a reasonable and transparent forum for discussions of the financial issues facing the Metropolitan Opera – not just those facing the members of the orchestra, but the other members of the company. These attempts at transparency have been met with a management media campaign attempting to demonize the "unions" as the root of all of the financial problems, when in fact, the unions have always had clearly stated wage scales and working conditions that are articulated in their collective bargaining agreements, which theoretically should allow the management to plan for these expenses in their budget. [note: the Met contract was ratified by the musicians in September after this article was written]

2. An attempt was made to perform Wagner's complete "Ring" cycle in Hartford, Connecticut using an entirely digitally sampled orchestra as the accompanying ensemble. Fortunately, the reaction was so negative that the series was postponed, although the organizer and manager blamed the "unions" as mounting a campaign against the production, when in fact the American Federation of Musicians (AF of M: see afm.org) only issued a comment after the event had been postponed. An overwhelmingly negative press and social media reaction to the concept of a digitized orchestra, as well as a barrage of comments from musicians across the country, most likely had more to do with the cancellation of this poorly-conceived project than any influence from a professional union. The outcome does demonstrate the power of social media to influence events.

Young musicians often ignore the benefits of belonging to a union, although being a member of an organization that practices collective bargaining on behalf of its constituency brings numerous advantages. Having access to an organization that is experienced in labor relations and can offer expert assistance and legal resources is one major advantage, not to



mention having the backing of a group with a long-established record of successfully negotiating base-line working conditions and wages. The AF of M offers student membership at a discounted price, and local union officials are almost always willing to meet with young players to discuss these and other benefits.

Looking at the larger picture, if you are reading this, you are likely a member of the International Horn Society, an organization that exists to provide connections, resources, knowledge, and information about our instrument. In a way, the IHS could be considered a type of union because it demonstrates the power of collaboration and cooperation and is an organization that brings together diverse opinions, approaches to playing, and points of view, all under the umbrella of an organization with a global reach.

As a young performer in New York, I played in various Broadway show orchestras. The level and consistency of the pit musicians was inspiring – that they could produce such an exciting and accurate performance eight shows a week, sometimes for multiple years, was remarkable. However, musicians who now make their living in the commercial studios and in touring shows can attest to the pervasive use of digital keyboards that are supplanting live musicians. While playing a recent New York touring production of a popular musical, I noted that there were four synthesizers in the pit – and that was a union-supported show! Unfortunately, non-union versions of Broadway shows tour nationally as well – these shows that do not use members of Actors Equity or American Guild of Musical Artists or pay AF of M wages to their pit personnel. The players do not receive union scale or have the protection of the union from abusive working conditions, unfair labor practices, and unreasonable demands by their employers. One of my New York free-lancer friends, while lamenting the demise of the large orchestra shows and related engagements, told me, “The situation is becoming so bad that my cancellations are starting to conflict...”

However, the future still appears good for those who want to make a living in music, although the key now is having the ability to adapt and to be knowledgeable and flexible. The use of digital media is not going away, so having an entrepreneurial approach and thinking outside the normal and conventional is a key aspect to success, as is the ability to collaborate and innovate.

The title of this article is a reference to the fact that being part of a professional group involves more than simply receiving a salary for services rendered: there are a multitude of different aspects involved in being a member of a group that receives compensation for artistic work, including health benefit packages, instrument insurance, number of services (rehearsals and concerts) per week, overtime regulations, number and length of breaks, vacation packages, disability policies, tenure procedures, call order, regulations about the physical environment in which one plays, acceptable sound levels and many other details. In addition, most ensembles expect their employees/players to demonstrate commitment to a high standard of artistic product through service on orchestra committees, audition committees, artistic committees, board liaison committees and public appearances on behalf of the group promoting the artistic product. Finally, many groups have created addi-

tional work opportunities, such as small ensembles, chamber ensembles, solo appearances and school concerts that require an additional set of negotiated procedures and conditions. Through the establishment of mutually-acceptable contractual agreements that apply to the entire ensemble, most orchestra members have been able to avoid the “divide-and-conquer” mentality of some managements, which, once becoming part of a group culture, can be a destructive and demoralizing environment in which to work.

Although the Minnesota Orchestra experience was a grim reminder of what happens when politics and ego (on the part of a short-sighted management) supplants the responsible and artistic financial maintenance of an outstanding group and the cultural well-being of a community, it seems that many organizations have learned from that situation and orchestras are now reporting successful conclusions to their contract negotiations. Audience numbers for opera and orchestra concerts remain high and in many cases are growing, and the conversation has turned from the rationalization of the existence of these groups to how can they better reflect the essential culture of a local or regional community.

One recent successful example of this forward-looking and entrepreneurial approach is the Dayton Performing Arts Alliance ([daytonperformingarts.org](http://daytonperformingarts.org)), in which three major artistic groups – the Dayton Philharmonic Orchestra, The Dayton Opera, and The Dayton Ballet – decided to merge and combine their resources in order to create an organization that has lowered operational costs while increasing the number of opportunities for its members.

Currently the only group of its kind in the US, it has seen dramatic growth in revenue, audience numbers, and events while continuing to engage the community through innovative educational offerings and adventurous programming. As an example, the Philharmonic gave a performance of Stravinsky's *Rite of Spring* in collaboration with a local university that brought over 2,000 first-year students to a concert featuring a multi-media presentation and performance. This performance served as a springboard and inspiration for curricular innovation and collaboration in the university courses offered that year ([go.udayton.edu/rww](http://go.udayton.edu/rww)). This concept is now being used to schedule an annual arts immersion project by the university for its first-year class as a method of engaging students in the importance, presence, and influence of the arts in their lives.

Finally, the media tends to report those stories that attract attention. Good news about positive events in the arts does not tend to make the front page, but the fact is that many arts organizations are, for the most part, doing well, exceeding their expectations, or at the least holding on to their audiences and supporters by increased attention to the personal and public needs of their communities. During extreme financial events (such as the Great Recession of 2009), arts organizations are the canaries in the mine – they are the first groups to suffer from a lack of disposable income, so monetary support for those groups almost always fluctuates. A popular meme now making the social media rounds is a quote by the late author, pianist, and writer Charles Rosen, who stated, “The death of classical music is perhaps its oldest continuing tradition.”

However, as of this writing, numerous opera companies and other arts groups have reported record audience atten-





dance, thus disproving the dire predictions currently used by managements to manipulate public opinion and garner support for draconian wage and benefit reductions. While it is sadly true that some groups are struggling to maintain their seasons, here is a reminder that music *is* a business: the most successful business model are those that adapt their product to changing tastes and cultural environments, while at the same time allowing and encouraging their employees to take risks, dream and innovate. The dedication and commitment of board members and managements who believe in this model are a key factor in the success of their groups.

Although there is a tendency to dismiss issues surrounding the treatment of musicians in other orchestras as a problem that belongs to someone else, it is important to be aware of these issues as part of the musical culture to which we all belong. We do walk in the footsteps of those who came before us, especially those who sacrificed much in order to professionalize the making of music and the establishment of fair standards of employment.

There is a popular saying in the music business that I first heard from Phillip Farkas: "It's better to quit five minutes too soon than five minutes too late." It is my intension for this to be my last column and I want to thank my colleague Bill Scharnberg for allowing me the opportunity to be its editor.

Over the years, Bill has encouraged me to explore an extremely wide variety of subjects related to the orchestral craft

and I have enjoyed making the acquaintance of many wonderful colleagues while relating their collective wisdom, knowledge and experience. I hope that the material in this column has been helpful in providing IHS members a broad perspective to the art, history, opinions, and skill involved in orchestral playing. Unfortunately, my professional and other responsibilities now dictate that I retire from editing this column and my hope is that the issues and topics that have been the focus of "Orchestra Notes" will continue.

As one of my colleagues said, "We don't choose the horn, the horn chooses us..." so I will look forward to continuing to read and learn more about the horn, horn-players, and the sharing of our heritage, music and mutual interest in the art of horn-playing.

*Richard Chenoweth is professor of horn at the University of Dayton, former principal horn of the Dayton Philharmonic Orchestra (33 years), former second horn of the Santa Fe Opera (35 years), and a member of Carillon Brass Quintet. He received his DMA degree from the University of Cincinnati College-Conservatory of Music.*



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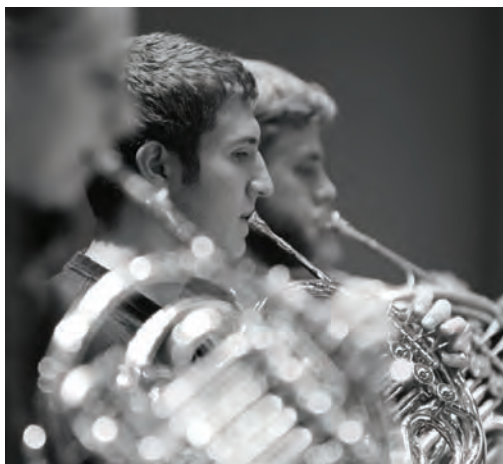






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# Another Way

## by Charles Lomas

I find myself asking questions. As an amateur musician, is the horn playing that I do creative? Or, is there another way – a more creative way.

Certainly, as amateur musicians, when we play our horns in a community orchestra or a concert band, if we play from the heart, that is the essence of music and very creative. But there is a lot that we do when playing in those organizations that, in my opinion, lacks creativity. We walk into the rehearsal hall and play the notes that are written, at the tempo and loudness that is indicated by the conductor. We play the pieces in the order chosen by the conductor who also decides which pieces will be played during the performance and the order in which they'll be played. I may occasionally play a solo that lasts four or five measures. And then we go home.

I've also performed with a piano accompanist. You know – Mozart horn concertos played as special music for churches in my town. I think of that as a creative enterprise and the music directors of churches sometimes ask for a short piece to be played during a Sunday service.

I also play in a community orchestra in my town. In addition, I travel two hours each way once a week to play in a concert band in another town. But I've found another way. I belong to another organization that allows me to be very creative, play what I want to play in the way that I want to play it, and perform as often as I wish.

### The Popular-Music Duo

I've partnered with a female keyboardist, and we play a combination of country/western standards and Broadway show tunes. Our performance venues are county fairs and festivals, retirement homes, and local eating establishments.

You might think that listeners wouldn't accept this kind of music to be played on a horn, but I don't find that to be the case. I'm sure they don't even think, when I'm playing "Please Help Me, I'm Falling" or "Crazy Arms" (two country/western standards) on my horn, that I should be playing a guitar instead. In fact, many have never heard a horn played, are not sure what instrument it is, but appreciate its mellow tone.

To understand how different it is to play in this kind of group, I wonder if you've ever, when playing in a symphony orchestra, asked the conductor, "Who is going to compose an introduction to this piece?" or "Shouldn't we play this piece at a very different tempo, just for variety?" Or "Do we have to start at the beginning? Couldn't we start in the middle of this piece?" These are questions that would never be asked in an orchestra setting, but they are valid questions that must be addressed when playing popular music in a duo.

The advantages of playing in this two-person group are many. We choose the songs that we wish to play. We compose the introductions and endings for those songs and decide which one of us will play them. We decide on the tempo, and we may modify that tempo many times as we rehearse the song. We decide in which order to play the songs. We decide if we'll start the song at the beginning, in the middle or near

the end. We decide who will play the melody and when, and whether the other person will play a harmony line or sit out.

And from the hornist's point of view, when you play in a duo, every time that you're placing your mouthpiece against your lips, you're playing a solo or an exposed harmony. That means stamina is important when you're playing for two or three hours. Luckily, the keyboardist will probably be playing the melody half the time and that allows the embouchure to rest.

You may wonder if you can play this kind of music well. You'll usually be playing simple tunes in the horn's middle range where it's easy to sound good. The up-tempo songs are simple to play also. In addition, all of these songs cry out to be embellished with grace notes, turns, and short runs.

### Playing By Ear Versus Playing From a Musical Score

My partner and I play very differently. She plays by ear and I play from a musical score. She is amazed at my ability to distinguish between an eighth note and a sixteenth note (but doesn't see that distinction as being important). That I know what those little dots mean that are sometimes placed after notes, puts her in awe of me.

But, her ability to play without looking at the sheet music and play a song better than it's written, amazes me. Her ability to transpose without even thinking puts me in awe of her.

As a musician who has always played from a musical score, I have to be careful and not criticize when my partner plays notes that are not written. I'm so used to playing exactly what's written, that I assume that she should follow the score faithfully also. It isn't unusual for me to wait to hear her melody descend to a certain note, only to find out that she's playing ascending notes to reach the final note an octave higher than I'm used to hearing it. It isn't easy for me, but I'm slowly learning that the musical score for this genre of music is more of a suggestion than something written in stone.

We sometimes have difficulty playing the melody together because her version of the song is different from the one that I'm reading from the score. But usually, if she is playing it differently than I, her version is better and I try to follow her lead. Otherwise, we don't play the melody together but take turns instead.

Also, she chords with her left hand and uses the keyboard's way of forming chords using only one, two, or three fingers. We also use the keyboard's styles, voices, reverberation patterns, split points, EQ and volume settings, etc. Sometimes we also use the keyboard's introductions and endings.

### Arranging Our Songs

In order to develop a song, we first choose a song that we know and love. We listen to others play it on YouTube and we also find a copy of the piano score or a fake book version of the score. But that's just the beginning.



We play the song a few times in unison in order to obtain a feeling for it. We can both play from the same score because she sets her keyboard in the key of F. If that song has a part that is too difficult for me to play without a lot of practice, she will play that part. If the song has many chord changes that may be difficult for her, we put that song aside and choose another one. Our rule of thumb is to arrange the song and choose the tempo so that each of us can play it easily. Then we can forget about the technical details and work on getting our feelings into our music.

We sometimes compose introductions to our songs. They are usually about four to sixteen measures long. Sometimes I'll play the introduction with my horn, unaccompanied. Sometimes the keyboardist will play the introduction and sometimes we use a pre-recorded keyboard introduction. We also compose endings as well.

We break up the song, which is usually about 32 measures long, into either four-measure, eight-measure, or sixteen-measure segments and decide who will play and when. We try the arrangement we've chosen and, by trial and error, choose the best way to play each song and how many times we'll repeat it. The number of times we repeat a song is usually chosen to result in a duration of 3-4 minutes.

It isn't too important that we follow the musical score exactly. We often simplify difficult parts or embellish simpler parts. We hope that the audience regards the inevitable mistakes we make as our attempts to embellish our music. We understand each other's limitations and arrange each song so that our strengths are highlighted.

I also play a chromatic harmonica (set in the key of F) and sing. And those skills are important when I have to play for a long time. I break up our playlist so that sometimes I'm playing the horn, sometimes the harmonica, and sometimes singing. That gives my lip a chance to rest when long gigs are played.

Taped to the piano score is a "roadmap" or arrangement that tells each of us who will play what and when. There is also a sheet with the lyrics on it for songs that will be sung. There may also be a composed introduction or ending. Finally, there is often a short outline about the song and its composer.

### Equipment

I presently play a single B<sup>b</sup> horn (King). It is light, reliable, and I'm used to playing it. The lightness of the horn is important to me because I play while standing and we sometimes perform for several hours with only a limited time for breaks.

I use two harmonicas (Hohner 270/48 Chromonica and M. Suzuki SCX-48). Both cover three octaves and are set in the key of F. Harmonicas aren't as reliable as horns and usually need to be disassembled for cleaning before performing. It isn't unusual, during a three-hour performance, for one harmonica to malfunction, requiring me to switch to a second harmonica.

My partner plays a fairly inexpensive 64-key keyboard (Yamaha PSR-E433). In our duo, we try to use all of the capabilities of the keyboard to add the electronic music that allows us to play without having a percussionist, bassist or other musicians in our group. For example, if our duo

consisted of only a pianist and hornist, we wouldn't sound, in my opinion, nearly as good as we do when using the styles that are present in the keyboard. They add the percussion sounds, double bass violin, and other string sounds that add so much to our presentation. The keyboard allows two musicians to sound like a larger group.

We play using amplification and that's been a learning process for us. We use a 90-watt amplifier (Behringer Ultratone K900FX) and a mixer (Behringer Eurorack UB1002). A microphone (Shure SM57) is placed on a microphone stand and is about 12 inches beyond the rim of the bell of the horn. Another microphone (Shure SM58) is held in the hand and used to introduce songs to the audience, for vocals, and to amplify the harmonicas.

I am a firm believer in using hearing protection when playing in order to prevent permanent hearing loss. In concert band and orchestra rehearsals and performances, I always use earplugs. I use shooters earmuffs when I practice alone at home. I use earmuffs (Howard Leight Sync) with small speakers in them that are connected to the mixer during rehearsals and some performances. I also sometimes use earmuffs containing a speaker and amplitude-limiting circuitry (Western Safety) for hearing protection that also allows me to hear my partner when she speaks.

The keyboardist has difficulty hearing herself when I am playing the melody on my horn. We've experimented with using earphones (Sony) connected to the mixer or a monitor (Kustom) placed near her keyboard.

A difficulty for us has been developing a good balance between the different instruments that we play. We sometimes ask friends to listen to us play and then adjust our mixer for a good balance. A way that we've used lately is to make a movie of us playing and judging the balance in that way. Almost every small digital camera has the ability to take movies and their sound quality is good.

Although the keyboard has built-in reverberation, we don't use it. Instead, we turn it off and use the reverberation that is built into the amplifier. We use trial-and-error to find the best type of reverberation. There are many – we try to use a reverberation duration that allows the sound of the horn to be heard for about three or five seconds after I stop playing.

You may, as you read this, notice that I seem to be writing a lot about keyboards, harmonicas, and electronics. But it also points up a reality that was surprising to me when I started playing in this duo – listening to one's partner when playing isn't enough. One must also become knowledgeable about the strengths and limitations of the partner and know about their instrument and its capabilities.

### Human Interaction in the Duo

We find it advantageous to have only two people in our group. We work as equal partners and use consensus to solve all of the many problems that come up. This means that we'll discuss each problem repeatedly and in great detail until we have meeting of the minds. With three or four people in our group, it would be much more difficult to find agreement.

It's important that both musicians have similar hopes and dreams for the future of the duo. As the duo is formed, it may appear that there is good agreement, only to find out, as





the duo matures, that problems surface again that were once thought resolved.

Problems that we've grappled with include how long and how often to rehearse, whether to perform outdoors or inside, to watch out for times when the music ceases to be fun and seems more like work, and, lastly, whether or not to play in drinking establishments.

This last issue has lately become our most pressing concern. My partner has played the electronic organ in churches for many years and we both play at a local rural church. She feels that, as representatives of the church, it would be inappropriate for us to play in bars.

## Venues

Presently, we don't charge money for our performances. We play as a community service, for the love of music, and to brighten the lives of our audience. But, because we are not paid, we enjoy an attentive and appreciative audience.

We get the most enjoyment when we play for retirement homes. Even if a party is going on there and we are part of that, the residents will stop their socializing and sit quietly to listen to our music. They like the up-tempo songs because, they tell us, "it's boring here and we want to have fun." They often come up afterwards and express their gratitude. Performing at a retirement home is also an excellent way to try out new songs and new arrangements.

Playing at county fairs and festivals is more problematic. We generally play outside and may be placed in the direct sunlight on a hot day. Most of the audience walks by as we play, on their way to find food or look at the displays. A few will sit on the benches provided and listen to us play while they rest. An advantage is that sometimes the fairgrounds will provide the amplification equipment and the mixer with a person to operate it for us. Then we have less equipment to transport to and from the fairgrounds.

The wind can be problematic when playing out of doors. When playing recently for a Fourth of July celebration in a nearby town, the wind was so strong it blew down and destroyed the canvas cover that was put up to protect us from the sun. Our music stands, keyboard stand, and microphone stands had to be held in place with large rocks and pieces of concrete. The audience could constantly hear the roar of the wind through our microphones. Also, playing for three hours while being constantly buffeted by the wind made performing difficult.

Local senior centers can be challenging because, in our community, the audience continues to socialize while we play and they don't express much interest in our music. A few may applaud when we finish a song, but not often.

Playing in a drinking establishment has its moments. We've only done it once so far. A multiple-table poker game was going on at the time. It's easy to lose your place in the music when you are playing a solo and look down to see two pit bull dogs sniffing at your ankles. When our performance was finished, an audience member got a phone call announcing that a fire had broken out somewhere in the small town. Everyone gathered up their dogs, jumped into their pickup trucks, and drove away to find out if it was their house that was on fire. The manager of the bar was running around with

a fire extinguisher in his hands. We didn't know it during the performance, but the manager had placed a tip jar nearby. We earned \$9 that afternoon, and went directly from the bar to a local sandwich shop and blew the entire amount on lunch.

## Performances

In order to perform comfortably, we find that we must rehearse the songs in our playlist for several months. We rehearse daily – about two hours each day, and we've done that since our duo was formed over a year ago. We feel that daily rehearsals give us a coordinated way of playing that cannot be matched by other local groups. Some of them never rehearse, rehearse once a week, or rehearse for a few weeks before a performance.

The biggest problem we have on the day of the performance is moving the equipment out of the house and into my car. This takes about one hour because the equipment must be carefully packed and marked off on a detailed checklist. So far, we've been able to fit all of our equipment in the back seat and trunk of a mid-sized automobile.

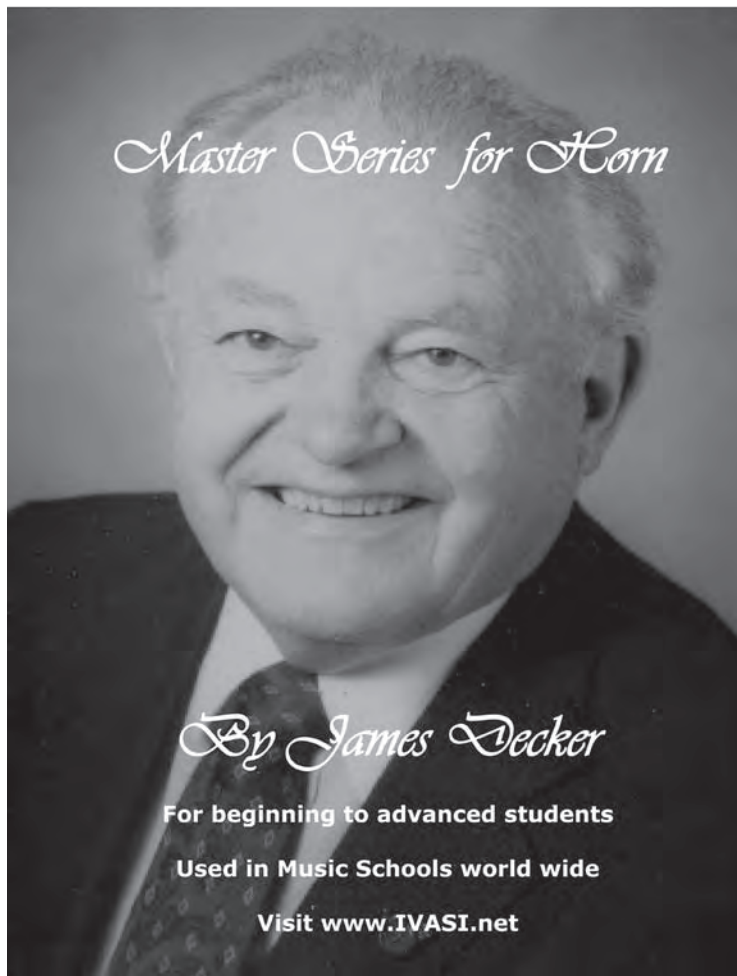
When we arrive at the performance venue, moving the equipment out of the car and into place, and connecting all of the cables takes about one-half hour. At the end of the performance, the process is repeated.

We try to arrive at least an hour before we perform. Sometimes my car is parked quite a distance from the place where we'll play so the use of a folding hand truck is essential. All of our equipment requires at least three trips – one to carry the amplifier and small-parts box, a trip to carry all of the stands and stools, and a third trip to carry the keyboard.

We find ourselves interested in the other bands in our town of population about 40,000. When listening to these bands, we notice that we are very different from them. They usually use guitars, sometimes drums, but seldom a keyboard. In these bands, the guitarists almost never play a melody. Instead, they play chords. The melody is almost always sung. As far as we know, we are one of the few bands in town that play melodies with our instruments.

I find it enjoyable to play a different type of music to an audience with little knowledge of the horn. I particularly like playing music with which the audience is familiar and enjoys. My most memorable moment was when, at the end of our performance, a woman came forward with a happy smile on her face and said, "I was familiar with every song you played."

*Charles Lomas is an amateur musician living in Klamath Falls OR. He has played the horn for about eleven years, after a fifty-year break from playing. He is both a retired college professor in the field of mechanical engineering and a retired mental health counselor. Cambridge University Press published his book on fluid mechanics and he has written several papers for journals in the field of mechanical engineering. Evelyn Parlagreco, the keyboardist, is also from Klamath Falls. She has played the electronic organ daily for over sixty years.*



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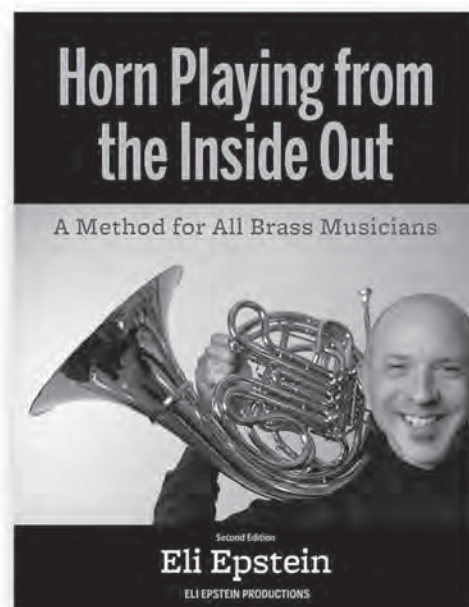
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(The Horn Call, February 2013)



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# Music and Book Reviews

Jeffrey Snedeker, Editor

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**76 Progressive Klangetüden für Horn (76 Progressive Sound Studies for Horn) by Christian Holenstein and Urs Brodmann.** Editions BIM, PO Box 300, CH-1674 Vuamarens, Switzerland; [editions-bim.com](http://editions-bim.com). CO88, 2012, CHF 29.

Christian Holenstein's method is very straight-forward; from the beginning of the book he makes it clear that the objective of the exercises contained therein is to "get a rich sound." He notes that the vehicle to this goal is primarily the use of the F side of the horn. The exercises increase in length, technical demands, and difficulty as they progress, but that progression is gradual and seems intended to be unintimidating. Holenstein includes a passage for two horns as well.

The book is divided into three main sections. The first comprises the exercises; each is accompanied by a brief direction or thought for the performer to consider when approaching the exercise. Directions are given in English, French, and German. For the most part, the translations are good, though there are a few small errors. I also wonder about the author's direction to the player to keep the chin "tense." Without getting into a pedagogical argument, it's possible that the word "firm" may have been a better choice, but that could be splitting hairs.

The second section details to how performers should go about setting up their playing position and embouchure, as well as their approaches to breathing and tonguing. Helpful illustrations combine with the text to create a good representation of what the author is trying to promote. The breathing exercises are of particular interest as they include some stretching and demonstrations of how the air should be taken into the lungs. It would have been nice if the author had included some more direction about how the air should leave the lungs, especially since this book is about producing a characteristic tone; he includes just one entry related to this topic.

The third section presents Holenstein's suggested daily warm-up exercises. Overall, the exercises and details related to achieving optimal playing setup are good. Perhaps it would have made more sense for the first two sections to be reversed, as the second section really provides the fundamentals for setup and many of the elements that need to be in place before approaching the exercises. All in all, this is a good resource and

welcome addition to the method book genre. *Heidi Lucas, Indiana University of Pennsylvania (HL)*

***Diversions for horn and piano* by Paul Basler.** RMWilliams Publishing, 417 Collinsford Road, Tallahassee FL 32301 USA; [rmwpublishing.com](http://rmwpublishing.com). 2013, \$20.

Paul Basler, currently Professor of Music at the University of Florida, where he teaches horn and composition, has been enriching the world of music and horn playing most markedly ever since his compositions began to appear in publication in the 1990s. As noted in Jeffrey Agrell's article and interview, "Paul Basler: Close-Up of a Creative Hornist" (*The Horn Call*, May 2014), Basler's popular and critically acclaimed compositions include those for large instrumental and choral ensembles as well as horn solos, chamber music, and pedagogical works.

*Diversions for horn and piano*, written for and dedicated to James Naigus in 2012, consists of four contrasting movements – "Prologue (Bells)," "Waltz," "Nocturne," and "Presto" – that total a little over ten minutes. Naigus, mentioned in the May article, is a former student of Basler (and current DMA student of Agrell) who is quickly developing a successful reputation as a performer, teacher, and composer himself.

The brief first movement (under two minutes) contrasts smooth but fairly busy horn lines of primarily adjunct motion (eighths, sixteenths, sixteenth triplets, sixteenth sextuplets, and thirty-second notes) with comparatively sparse piano rhythms that indeed sound bell-like and span many octaves of the keyboard. The fast Waltz movement (MM = 92 to the bar) is a different study of contrasts: the rhythmic motion is quarters and eighths, and the piano often has only one note per hand (in octaves) with the notable exception of a little whole step cluster motif that introduces the movement. The Nocturne, the longest of the movements at four minutes, features a constant, relatively consonant, and soothing undulation of eighths in 12/8 and 6/8 meters in the piano part. The final fast movement also features a perpetual motion of eighths in the piano part, though evoking an entirely different character: those eighths are fast (MM = 176 for the quarter note), loud, aggressive, and often in 7/8.

Overall, the tessitura of the horn part lies comfortably on the treble staff. Outside of the rhythmic precision required for the last movement, the greatest demands are the musical ones—the expressive inflections and stylistic contrasts. This composition has already received a number of performances as a fresh and colorful addition to our recital repertoire, appealing to both of the performers and their audiences.

For more information about Basler and his compositions, various resources are available in addition to the biographies on the internet. An earlier interview with Basler was published in the May 2007 *Horn Call* and several dissertations about his music are available, including "A Performer's Guide to the Original Works for Solo Horn, Horn and Piano, Two Horns, and Two Horns and Piano by Paul Basler," written in 2010 by Nicholas A. Kenney, which includes an appendix listing Basler's "compositional output for horn" (including works not discussed in the paper) complete as of early 2010. *Virginia Thompson, West Virginia University (VT)*



***The Great Migration for two horns and piano* by Gina Gilie.** RMWilliams Publishing, 417 Collinsford Road, Tallahassee FL 32301 USA; rmwpublishing.com. 2013, \$20.

Written in the fall of 2012 on a commission from MirrorImage (the horn duo of Lisa Bontrager and Michelle Stebleton) for the 2013 Western US Horn Symposium, this work is a fun and accessible way to add some diversity to a recital program. The work is divided into small sections that flow seamlessly into each other; each is represented by a different heading that implies a programmatic element such as "The Rainy Season" or "The Waters of the Maasai Mara River."

In general, rhythm may present the greatest challenge, with numerous syncopated sections, mixed meters, and tempi changes. The horn writing is delightfully paired and shares the wealth, giving both soloists the opportunity to make their voices heard. The first horn part goes up to a high  $b^b$ , and the second is at times in the bass clef range (lowest note is d). Not to be left behind, the piano part also gets the chance to serve as solo voice, accompaniment, and even gets to represent the mbira (thumb piano) at the opening of the work.

A really creative and enjoyable work, *The Great Migration* is sure to connect with performers, students, and audiences alike. Hopefully, this commission will pave the way for more works of this kind. *HL*

***Laughlin Park Suite for horn and piano* by John Dickson.** JOMAR Press, 1002 Wisteria Trail, Austin TX 78753 USA; jomarpres.com. 2012, \$17.50.

John Dickson wrote two movements of this work for Charles Gavin (of Stephen F. Austin State University) to premiere at the 2012 IHS Symposium in Texas, but was inspired to later add a third movement resulting in this twelve-minute suite consisting of "Vals de Armando" (a tribute to Chick Corea, an American jazz pianist, also Dickson's friend and collaborator), "Lacrima," and "Toccata." In accordance with Gavin's request, the piece is "contemporary, but harmonically more accessible than a lot of 'modern' brass repertoire . . . [and] a bit jazzy."

Dickson, who earned performance degrees in both horn and piano, is an award-winning film and TV composer and arranger, so it should be no surprise that for each contrasting movement he is able to convey an inspired and masterfully crafted different mood. In the program notes, Dickson explains that he "channeled some of [Corea's] chordal and stylistic vocabulary." The first movement has "a bit of Spanish flair," the second movement has a "slightly improvised feel" achieved through quasi cadenza sections, changing subdivisions, syncopations, and meter changes including 7/16 bars, and the last movement features a wonderfully Corea-influenced groove.

The horn writing is quite idiomatic, using a range from G to  $c'''$  and requiring technical facility, but the greatest challenges of the work are the musical ones of communicating the different characters – "milking" the lyricism and reveling in the Spanish dance rhythms and inventive groove. I think this suite, named after the "old ritzy section of east Hollywood, California, where many of the movie greats of the 1920s lived," will add fun, sparkle, and variety to any recital program, and will prove gratifying to performers and audiences alike. *VT*

New from AVA musical Editions; editions-ava.com.

***Pequeña Suite (Little Suite) no. 1 for Horn and Piano* by Ricardo Matosinhos.** ISMN 979-0-707738-82-5. 2013, ava131063, €13.95.

***Pequeña Suite (Little Suite) no. 2 for Horn and Piano* by Ricardo Matosinhos.** ISMN 979-0-707738-90-0. 2013, ava131064, €13.95.

***Pequeña Suite (Little Suite) no. 3 for Horn and Piano* by Ricardo Matosinhos.** ISMN 979-0-707738-91-7. 2013, ava131065, €13.95.

Ricardo Matosinhos has been a busy composer! His latest submission to *The Horn Call* is an attractive collection of suites designed for young players. Inspired by his students, these pieces offer "different tempi, styles, time signatures (including the odd ones), swing, stopped notes, flutter tongue, but in a relatively short range...keeping the pieces interesting and demanding, but not too difficult to play..." The first suite has the four easiest movements, titled *Hello Siegfried!* (hunting style with quotes!), *Slow Boogie* (swing in 6/8), *Shanghai* (pentatonic scale), and *Penta Blues* (a blues in 5/8). The overall range for the horn is a twelfth (f-c") and the pieces are organized with increasing difficulty in range and rhythm. The second suite has three movements "of moderate difficulty": *Earth's Dance* (jazzy/folk influenced piece with stopped notes and syncopation), *Drunkard's Dance* (tango plus more), and *Circus* (a "funny" piece with flutter tongue and stopped notes). For this second suite, the range is set a little higher (c-f") and the challenges are more numerous. The third suite also has three pieces, "good for intermediate level students": *Fanfare* (based on different arpeggios), *Piano Bar* (a calm swing piece, with a small improvisation for both horn and piano), and *Heroic Rondo* (traditional hunting style with meter changes). The range for this last set is almost two full octaves (a-g") and the expectations for the hornist are another step forward.

I found these suites quite charming and, at 5-6 minutes each, the sets of pieces are well-paced and well-crafted. I especially appreciate the progression of the individual solos, as well as the technical and musical challenges presented – nicely thought out and appropriate for the identified levels. The piano parts are quite playable and complement and support the horn and the prescribed styles very well. The publisher has also provided a free bonus – downloadable mp3 play-along support files with and without horn. While they may not like every piece equally, I believe teachers will find these to be quite useful and I hope students will find them to be as much fun to play as we did. *JS*

***West Side Story: Instrumental Solos; music by Leonard Bernstein, arranged for horn and piano* by Joshua Parman and Joel K. Boyd.** ISBN 978-1-4584-0233-2; ISMN 979-0-051-10645-5. Leonard Bernstein Music Publishing and Boosey & Hawkes, distributed by Hal Leonard; halleonard.com. HL 00450155, 2013, Book and CD \$22.99.

Here is a collection of ten songs from Leonard Bernstein's classic musical arranged for solo instrumentalists, in this case horn with piano accompaniment. The ten songs are *America*, *Cool*, *I Feel Pretty*, *I Have a Love*, *Jet Song*, *Maria*, *One Hand, One Heart*, *Something's Coming*, *Somewhere*, and *Tonight*. The accompaniment CD is playable on any CD player, and is also enhanced with *Amazing Slow Downer Lite* so Mac and PC users





can install the application and use it to adjust the recording to any tempo without changing the pitch.

Fans of musicals in general and especially of *West Side Story* will really enjoy the opportunity to play these historic songs. The overall horn range is f<sup>#</sup>-b<sup>b</sup> (optional c<sup>""</sup>), with keys up to five sharps and five flats. Each tune begins with an introduction, so no click-track is needed on the play-along. The piano parts are clean and playable, if one can handle Bernstein's rhythms, and the play-along accompaniment, played by Jamie Johns is solid and spirited. I have become quite a fan of play-along volumes for a variety of reasons, and this volume is especially welcome because of the piano part included.

I find this type of collection to be a fun way to work on advanced rhythms, intervals, and contrasts in style, and recommend it to everyone, whether Jet or Shark. JS

**Italian Arias arranged for horn and piano by Keith Terrett.** ISMN M-50146-769-3. Musikverlag Bruno Uetz; uetz.de/music. BU 1269, 2012.

There are many reasons one may wish to play transcriptions of vocal music, and this collection from Musikverlag Bruno Uetz is an especially nice selection of famous arias from Italian operas of the 19th century and beloved Italian songs from the beginning of the 20th century. Keith Terrett, a UK musician and educator with an extremely broad range of experience and interests, has arranged the vocal lines for horn, changing keys and altering articulations to make the lines more idiomatic and expressive for our instrument. The piano parts appear similar to other traditional reductions, but with improved readability through beaming and staff choices. The arias include "Vesti la giubba" from *Pagliacci*, "M'appari tutt' amor" from *Martha*, "Una furtiva lagrima" from *L'elisir d'amore*, "Quando m'en vo" from *La bohème*, and "Nessun dorma" from *Turandot*. The songs include "O sole mio," "Torna a surriento," and "Mattinata."

This 2012 edition is a unique and practical addition to our repertoire for horn and piano. *Buona musica!* VT

**Hip, Hip, Hurrah, & Tally Ho! for two horns by Pete Rail.** Pelican Music Publishing, 5952 Moosehorn Lane, Rockford IL 61109 USA. PMP1-PDR-20-003.

*Hip, Hip, Hurrah & Tally Ho!* is a delightful duet in 3/4 ("Not too fast," MM=132) listed as a Grade Level 3 on the publisher's website. The range for both parts is primarily on the treble staff, but the top part has a couple of b<sup>b</sup>'s. The two voices trade off the melody and rhythmic activity, which consists almost entirely of quarter and eighth notes. There is just enough rest so that the duration of nearly four minutes is practical for this proficiency level. Much of the charm of the work lies in the fact that expectations of symmetrical eight-bar phrases are sometimes thwarted!

Although Pete Rail has a highly successful professional career in software design, he studied horn and music theory as a college student, still plays in a horn choir, and enjoys bringing "the concepts and discipline of software design to music composition." VT

**Tripperies, Volume 2, for three horns by Lowell E. Shaw.** The Hornists' Nest, PO Box 33, Buffalo NY 14231-0033 USA. HN 102, 2013, \$10.

After over 30 years, Lowell Shaw has finally given us a second volume of *Tripperies*. This set of four was composed over

a long time, and all of them turned out to be in swing styles at quarter = 120. We have a "strut," a sassy, schmaltzy waltz-type, a straight-ahead swing number, and a jazzy take on Dvorak's famous *Humoresque*. The keys are E minor, G major (x 2), and C major, and the overall range is d<sup>#</sup>-f<sup>"</sup> – very accessible. The close harmonies, the distribution of workload (equal, with everyone taking turns), the arrangement (with one low horn and two higher ones), and the styles are all familiar and meet their spoken goal: "to furnish some amusing music for three horns." I've got awe for Shaw – cool is the rule, and these Trips are hip 'cuz swing is the thing, and 120 is plenty. JS

*The Horn Call* received a large number of new works from Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223 USA; potenzamusic.com.

**The Rite of Spring by Igor Stravinsky, arranged for woodwind quintet by Jonathan Russell.** No. 10016, 2013, \$49.95.

According to his website (jonrussellmusic.com), Jonathan Russell is "a composer, clarinetist, conductor, and educator, whose work has been hailed as 'incredibly virtuosic, rocking, and musical' (*San Francisco Classical Voice*) and 'a fantastically distorted perpetual motion of awesome (*I Care If You Listen*)'. Especially known for his innovative bass clarinet and clarinet ensemble compositions, his works for bass clarinet duo, bass clarinet quartet, bass clarinet soloists, and clarinet ensembles have been performed around the world and are radically expanding the technical and stylistic possibilities of these genres." Russell has received commissions from numerous ensembles, including the San Francisco Symphony, Empyrean Ensemble, ADORNO Ensemble, Wild Rumpus, Great Noise Ensemble, and Imani Winds. He has a BA in Music from Harvard University and an MM in Music Composition from the San Francisco Conservatory of Music. His composition teachers have included Paul Lansky, Barbara White, Steve Mackey, Dan Becker, and Eric Ewazen, among others. He is currently a PhD Candidate in the composition program at Princeton University.

According to the arranger's notes,

This woodwind quintet arrangement of selections...was originally commissioned by the San Francisco Symphony's Keeping Score educational outreach program for performance in their workshops about the *Rite*. The idea was to take Stravinsky's 35-minute work for a huge orchestra and condense it into a 10- to 12-minute piece for woodwind quintet, capturing the essence of the work and highlighting the ingenious ways in which Stravinsky uses woodwind instruments. In the summer of 2010, Imani Winds commissioned me to expand the arrangement by another 8 minutes. It was a daunting task to reduce this huge orchestral work for only five single line instruments, especially considering that some of the work's most distinctive features are its thick harmonies, multiple layers of activity, and variety of orchestral color – all aspects that do not easily lend themselves to reduction. But it was also a thrilling opportunity to delve into this monumental piece, to figure out how it works, and how I could condense and re-imagine it without losing its fundamental qualities. Though often agonizing, it was also profoundly stimulating to try to get inside the mind and ear of



Stravinsky, to try to imagine what he imagined, and to translate his vision into another medium.

It is difficult to summarize the pros and cons of an arrangement like this without sounding overly critical or, conversely, overly effusive. The woodwind parts Stravinsky composed clearly carry both the original piece and, as a result, this arrangement forward. Can the string, brass, and percussion parts be adapted sufficiently to provide a credible rendition or one that even offers a new perspective on Stravinsky's work? Or, are these types of arrangements simply about performer achievement, to be able to say "we played (or witnessed) the *Rite of Spring* with five people," regardless of the musical outcome? Is there anything wrong with arrangements that test both the performers and the audience in reconciling extreme technical and musical challenges with original intent? Probably not, as long as everyone understands the context.

Russell's arrangement has definite value from both the technical and musical standpoint, as well as something to offer the performers (challenges!) and audience members (further potential access to a masterwork). This reduced version of Stravinsky's masterpiece offers some interesting insights into the music, some clarity in moments that are otherwise obscured by the large group (whether or not they are played accurately by that large group), yet performers and listeners familiar with the original will inevitably miss some of the depth, contrast, and power of the full orchestra. The audience will also appreciate the efforts of the quintet. While the woodwinds will find the parts mostly familiar, the hornist who has played the piece, especially the first part, will find most of the original "licks," along with additional key brass excerpts and a lot of additional supporting music, mostly in the low range. Is the horn part playable? Yes, if one can execute the original first part. Will it be satisfying? Probably.

I admire Jonathan Russell's capacity to reduce this complicated and expressive work into a reasonable arrangement for expert players. It will be interesting to see how many quintets not only take up the challenge, but then actually perform the piece credibly in public. With that in mind, I heartily recommend the outstanding recording of the arrangement performed by Imani Winds for reference. JS

***Red Lights! for woodwind quintet* by Reed A. Hanna.** No. 10015. 2013, \$39.95.

This multi-movement work by Reed Hanna is a programmatic retelling of "a coming of age story about a young man and his attempt to find himself." As the title, and subsequent movement headings (1. The District, 2. Madame, 3. The Beast and the Burden) imply, the subject matter for this piece may be controversial to some performers and/or audiences. Nevertheless, Hanna has some interesting and imaginative ideas to share, and the three contrasting movements, when presented together, provide a balanced and intriguing program (and one which convincingly bespeaks the movement headings). The movements could also be split and performed as stand-alones if preferred. Hanna infuses the work with accessible styles and a wide variety of harmonies and melodies to imply popular and more jazz-flavored themes.

The parts are accessible to a moderately advanced collegiate wind quintet, and occasional changing meters may provide the

greatest challenge. The clarinet altissimo glissandi and flutter-tongue in the flute (which is notated differently than usual) are the main extended techniques required. HL

***Trio, op. 65, for clarinet, horn, and bassoon* by Michael Kibbe.** No. 30114, 2013, \$34.95.

***Trio, op. 103, for flute, horn, and bassoon* by Michael Kibbe.** No. 10019, 2013, \$34.95.

Releases in 2013 from Potenza Music include these two wind trios by Michael Kibbe. Both of these works can add variety and color to recital programs and provide interesting musical and technical challenges to performers of many proficiency levels.

Opus 65 is a three-movement work of approximately nine minutes for clarinet, horn, and bassoon. According to the program note in the score, it was written in 1982, during Kibbe's seventeen-year tenure as oboist, composer, and arranger with the North Wind Quintet of Los Angeles. In the first movement, "Preludio," the introduction features rhapsodic flourishes that move from metered rhythms to freer cadenza figures in the clarinet, briefly echoed in the bassoon. While the clarinet's fastest rhythmic figure is septuplets at MM = 60, the horn part has only a couple of bars of quintuplets. This short and dramatic arch-shaped opening section contrasts the alternating of motion in the three parts with a three-bar loud and busy climax of two voices in different subdivisions of the beat. The section that follows features a contrasting theme that is masterfully manipulated and embellished by accompanying figures in the other voices, providing a balance of activity in all parts. The thinning texture and activity of the end of this movement is a transition that eases to the two-minute second movement, "Canto," which begins with solo bassoon and includes a brief solo clarinet cadenza. The "Finale," an Allegro molto, begins with a rhythmically interesting horn solo accompanied by pianissimo minimalist sixteenth noodles in the woodwinds. Dynamic, texture, and stylistic contrasts characterize this short final movement. Throughout, the horn part is interesting and fun: the range is less than three octaves (d<sup>#</sup> to c<sup>'''</sup>), the few highest pitches are approached by conjunct motion, the tessitura is modest, and particularly considering this is a trio, rest is adequate.

Opus 103, completed in 1989, is a three-movement work of approximately 12.5 minutes for flute, horn, and bassoon. In the program note, Kibbe states, "The style is straightforward and melodic and is generally pastoral in character, rising occasionally to dramatic points of harmonic tension and complexity, but maintains an overall sense of lyric playfulness." This work, consisting of an "Allegro," "Lento," and "Finale" (Allegro molto), is similar to opus 65 in character and style, but perhaps overall slightly less technically demanding for the ensemble, and the range of the horn part is smaller, d to a<sup>''</sup>.

Michael Kibbe has written over two hundred concert compositions, which include works for large ensembles as well as a broad variety of mixed chamber music. He has written solo pieces for horn and thirteen wind quintets as well as many other works with horn parts. His Trio, Op. 13 for three horns has been available from the Hornists' Nest for decades. For more information on Kibbe and to view lists of his compositions, see [michaelkibbe.com](http://michaelkibbe.com). VT





**Faraway Nearby, for horn, tuba, and piano, by Lon W. Chaffin.** No. 70013. 2013, \$21.95.

Chaffin's inspiration for this work came from three paintings (one for each of the three movements) by Georgia O'Keefe. The composer provides a detailed synopsis in the foreword to this work, which clearly outlines his process and how the details in each of the paintings directly correspond with various elements in his composition. Many of the moments in this work are reminiscent of Hovhaness and his use of colors and layering. Considering the timbral restrictions of this instrumentation, it is impressive that Chaffin can create such a rich palette within the work.

The three movements are similar in character, though different enough so as not to lull the performers or audience when performed together. They would, however, work equally well if performed individually. Moments of harmonically static space may provide an interpretive challenge to the performers, but open them and the audience up to palate-cleansing as they reflect upon the ideas presented around those moments. The individual parts are fairly involved and could present some technical challenges to each of the performers. Certainly, both in terms of the musical and technical demands, this is a work that might require some planning and consideration in order to achieve the ideals the composer has mentioned as his inspiration. The ranges used in the horn and tuba parts are wide but not strenuous. Some sixteenth-note passages may require attention. Largely, this work uses a call and response approach. *HL*

**Brass Turbulences for brass quintet by Eduardo Nogueroles.** No. 60026. 2013, \$29.95.

This original work by Eduardo Nogueroles is relatively short, with a few contrasting sections and some interesting motives. Some of the 16th note passages may prove difficult for less experienced players, but on the whole, the parts are well written, idiomatic, and interesting. Nogueroles provides a good level of detail in his articulations and dynamic indications, making his intentions obvious. The numerous trombone glisses and middle section that features the players tapping their mouthpieces provides some more light-hearted moments in the contrast to the flashier sections. Tubists would be better served in the opening ostinato section if the publication included cues or rehearsal numbers or other courtesy means to help the performer not to get lost. In addition, the cadenza section could be better notated throughout the parts so that the players are better aware of when to proceed.

*Brass Turbulences* is a fun piece that would likely challenge an advanced high school or moderately advanced collegiate group. *HL*

**Old Comrades by Carl Teike, arranged for brass quintet by Andrew Heading.** No. 60027, 2011, \$21.95.

This is one of the better arrangements put out by Potenza Music for brass quintet and we certainly are indebted to the publisher for its support of the genre. Heading's arrangement of Carl Teike's *Old Comrades* is well scored and idiomatic for each part, with nice melodic lines in each part and the horn having several solos. The trumpet parts are well balanced and equally divided and the tuba and trombone pair nicely, with the exception of a few of voice-leading issues. These are minor quibbles, however, and on the whole, the chart is well done and the type-setting is clean and easy to interpret.

On the whole, this is an easily readable arrangement that could serve in a variety of performance settings. *HL*

**La Réjouissance by G.F. Handel, arranged for brass quintet by Andrew Heading.** No. 60028. 2009, \$14.95.

Heading's arrangement of this brass quintet standard has some new ideas, but is fairly loyal to the other arrangements that exist. The main detractors from this version lie in the numerous notational issues, including incorrect beamings, a lack of dynamic indications, and an incorrect chord change in the bar before rehearsal letter A. Endurance will be a factor for the horn, trombone, and tuba, as their parts have no rests longer than a beat or two. Octave leaps in the horn and trombone parts seem unnecessary and in general, the individual challenges in each of the parts make this version more suited for the concert stage than the gig book, as there are many areas that would need to be rehearsed.

If Heading's goal was to provide a bit more of a technical challenge to the performers, he has succeeded, while keeping the spirit of the original intact. *HL*

*Heidi Lucas offers special thanks to Jason Bergman and Andrew Kennedy (trumpets), Ben McIlwain (trombone), Richard Perry (tuba), Danilo Mezzadri (flute), Jackie McIlwain (clarinet), Kim Woolly (bassoon), and to Della Loflin and Andrew Shira (horns) for their assistance in reading these works reviewed above!*

**Fanfare for brass quintet by Thomas Joseph.** Available from the composer at [thomasjosephmusic.com](http://thomasjosephmusic.com).

According to his website, Thomas Joseph lives in Virginia Beach, Virginia, and is a graduate of Old Dominion University where he studied composition with Andrey Kasparov and Mark Chambers. He is currently an adjunct faculty member of the Old Dominion Community Music Program for Theory and Composition. Joseph composes in a wide variety of musical mediums, and already has many works for piano, voice, solo instruments, traditional small ensembles, mixed ensembles, string orchestras, wind ensembles, as well as full orchestras. He is a former horn student of Marlene Ford at ODU, having to give up the instrument due to task-specific focal dystonia.

This two-minute *Fanfare* was commissioned by the Eastern Virginia Brass in 2010 and premiered in 2013. Built in three sections, the piece begins with tricky upbeat figures with sudden meter changes, dynamic contrasts, and angular motives. A broad middle section begins loudly with longer note values. Then, the tricky rhythmic figures gradually pick up again, arriving at a return of the opening. The ending flourish is impressive. The piece as a whole is well constructed, demanding strong individual and ensemble rhythm. Advanced quintets should find the result worth the work.

Joseph has written a number of pieces for horn, including *Concerto Dystonia* for solo horn and orchestra. This large-scale work "chronicles the composer's own battle with task-specific focal dystonia. *Concerto Dystonia* is meant to bring awareness to the neurological condition of focal dystonia...Utilizing different playing techniques, the piece depicts a skillful performer's gradual decline in technical ability...."

Based on Joseph's work I have heard so far, I look forward to hearing more of his works. *JS*

# Chinese Horn Master HAN Xianguang Celebrates his 80th Birthday

by LOU Jindy and DYE Shade

translated by YEOH Li Zhi



三月一日，以“天涯情 思乡曲”为主题的世界顶级圆号大师专场音乐会将在海口海南省图书馆举行，这场世界水准级的音乐会，是天涯社区十五周年庆典系列活动之一，也是中国圆号泰斗、音乐教育家韩铎光八十华诞暨从艺六十周年系列活动在全球的首场演出。除了祖籍海南的圆号大师韩铎光、韩小光、韩小明三父子作为音乐会主要演奏者出席以外，德意志城市爱乐的圆号首席顾聪、国家大剧院管弦乐团小提琴首席杨晓宇、国家大剧院管弦乐团大提琴家安蕊等中外著名音乐大师纷纷前来助阵，此次演奏会可谓演出阵容强大，曲目丰富多彩，海南观众将度过难得的音乐饕餮之夜。

“天涯情思乡曲”国际圆号大师音乐会得到了海南省工商银行的大力支持，由中国国际教育基金会、中国音乐家协会管乐学会、海南省音乐家协会、天涯社区、海南在线主办，由海南天涯文化传播有限公司承办，由中共海南省委宣传部、海南省文化广电出版体育厅、海南省外事侨务办公室、海南省归国华侨联合会、中共海口市委宣传部担任指导单位。

圆号又名法国号，它历史悠久，音色柔润，表现力丰富，被称作交响乐中的乐器之王。韩铎光老先生则是新中国圆号专业的奠基人，是杰出的演奏家和教育家。韩老一九三五年出生，祖籍海南文昌，自幼在海外学习音乐，高中时回国，投身上海音乐学院，成为新中国圆号学子第一人。一九五七年，他在莫斯科“世界青年联欢节”国际圆号比赛中获得铜奖，一九六零年在日内瓦国际圆号比赛中夺得银奖。音乐学院毕业后，他留校任教，成为中国圆号专业教师第一人，为我国培养了一代又一代演奏家。一九八三年，韩老移民加拿大，一九九七年再次归国，并在上海创办了“小红星”艺术团，培育并输送了中国圆号事业的中坚力量，可谓桃李满天下。韩先生的长子韩小光，次子韩小明都子承父业，在这一领域取得卓越成就，尤其是次子韩小明，更成为享誉世界的圆号演奏名家。

据了解，本次“天涯情，思乡曲”世界级圆号专场音乐会时长九十分钟，共演奏十组曲目。

From Hainan –Tianya Community News Online

by LOU Jindy – translated by YEOH Li Zhi

On March 1, Chinese horn master and educator, Professor HAN Xianguang, celebrated his 80th birthday, together with his 60 years of contributions to the horn world. The first event took place at Haikou, Hainan Library titled “Nostalgic Music of Universal Love” – International Horn Master Concert, with world-class horn players and musicians. This was also one of the Tianya community’s 15th anniversary celebration series. Besides Hainan-born horn master HAN Xianguang and his horn-playing sons, HAN Xiaoguang and HAN Xiaoming, were other major performers, including Deutsche Staatsphilharmonie Rheinland-Pfalz Principal Horn GU Cong, Chinese National Grand Theatre Orchestra Concertmaster YANG xiaoyu, and Chinese National Grand Theatre Orchestra cello soloist AN Rui, together with well-known Chinese musicians from the mainland and abroad. The performers and programs were rich and interesting, the Hainan audience was lucky to have such a rare treat with a night of world-class classical music performances.

“Endless Love Nostalgia – International Horn Master Concert” received strong support from the Hainan ICBC Bank, the Chinese Foundation Center for International Education, the Wind Society of the Chinese Musicians Association, Hainan Musicians Association, and the Tianya community. Hainan Online was organized by the Hainan Tianya Culture Communication Co. Ltd., hosted by the Publicity Department of the CPC Hainan Provincial Committee, Sports Hall of Hainan Culture Radio Publisher, Foreign Affairs Office of Hainan Province, Hainan Federation of Chinese Overseas Returnees, and the Haikou Municipal Propaganda Department of the CPC Guidance Unit.

The horn, also known as the French horn, has a long history, a soft, rich, and expressive timbre; it is also known as the king of instruments in an orchestra. Professor Han was the founder of the New China horn profession, as well as an outstanding performer and educator. He was born in 1935, in Wenchang province in Hainan. Professor Han grew up abroad, but he returned to China during his high school years to study at the Shanghai Conservatory of Music and was the first Chinese horn student in the New China. Professor Han was the first Chinese horn player to win international horn competitions – the horn competition at the 6th Moscow International Youth Music Festival in 1957, and the Geneva International Horn Competition in 1960. He was the first Chinese horn teacher at the Shanghai Conservatory and made the most significant contribution to the Chinese horn world in the twentieth century, cultivating generations of horn players. In 1983 Professor Han immigrated to Canada. In 1997 he returned to China and founded the “Little Red Star” Music School in Shanghai. This strengthened the new Chinese horn culture and nurtured a younger generation of horn professionals. Professor Han’s eldest son, HAN Xiaoguang, and his second son, HAN Xiaoming, inherited their father’s profession. They have both made remarkable achievements in classical music world, especially his second son HAN Xiaoming, who has become world-renowned horn virtuoso.

The “Nostalgic Music of Universal Love” – International Horn Master Concert included 10 compositions that lasted for 90 minutes. It is worth mentioning that, in addition to the *The Magic Flute* excerpts, *Water Music*,





值得一提的是，此次音乐会除了会演奏《魔笛》片段（来自于莫扎特魔笛歌剧片段）、《水上音乐》、《半个月亮爬起来》、《茉莉花》等中外名曲以外，闻名世界乐坛的圆号演奏大师韩小明还特意准备了海南人民耳熟能详的曲目《我爱五指山，我爱万泉河》，借此表达对海南这片故土的爱。这首曲子是由韩小明亲自改编成圆号独奏曲的，韩小明说，“古典音乐就像英语一样，是一种全世界通用的语言，用这种语言讲述和传播海南的文化价值，全世界都会认可。”

海南音乐界人士对本次音乐会充满了期待。海南省音协副主席、海南师范大学艺术学院教授陈新老师认为，之前有很多国内外知名的乐团及钢琴、小提琴演奏家在海南演出，然而圆号音乐会在海南尚属首例，举办这样的音乐会有着非常深刻的意义，乐迷们可以好好感受一下圆号带来的独特艺术享受。海南大学艺术学院教授曹亮表示：这样的高雅艺术盛会，是一次文化盛宴。圆号在交响乐团中占有十分重要的地位，它是实现西方音乐艺术的理想，追求音色的和谐、均衡，以及整体乐思的不可替代的乐器。在现代意义上的“管弦乐团”尚未出现以前，圆号已经成为了以弦乐器为主的中世纪古典风格中的重要成员。本次“天涯情、思乡曲”为我们带来的是一场圆号的专场音乐会，这会让人们更为清晰地了解圆号的音色与各种风格，值得岛内的民众和音乐家共同期待。

此外，前来演出的韩铨光以及他的两个儿子——韩小明和韩小光将在三月一日做客“真人图书馆”与网友面对面交流。

用演出来纪念生日，记录圆号大师的上海之行

国际圆号大师韩铨光在三月一号圆满的结束了自己的海南故乡之行，那是一场世界级水准的音乐会，由天涯社区承办，也是天涯社区的十五周岁的活动之一。但那同时也是个特殊的日子，因为这是中国圆号泰斗也是音乐教育家的韩铨光教授的八十华诞暨从艺六十周年系列活动在全球的首场演出。为了纪念他八十周岁和从艺六十周年，第二场演出安排在了上海，也是韩铨光教授开始音乐生涯的母校所在地。在故乡的首场演出结束之后，韩铨光带着他的儿子韩小光和韩小明还有他的乐团和朋友马不停蹄的赶往上海，开始了上海的音乐会的筹备工作。

著名圆号演奏家、教育家、原上海交响乐团国家一级演奏员。曾在苏联莫斯科青年联欢节国际圆号比赛等大赛中获奖；其中一九六零年在瑞士日内瓦国际圆号大赛获奖，这是中国历史上铜管乐器在国际比赛中零的突破。多年来经常参加各种独奏、室内乐、交响乐的演出，对我国圆号事业的发展起到较大的影响和推动作用。曾担任意大利国际圆号比赛的评委。从一九五五年至今，从事教育工作已经整整五十五年，积淀了丰富的教学经验，形成较成熟的训练体系，培养了一大批优秀学生。他是中国圆号专业首位教师，最受尊敬的圆号教育家之一。

韩小明先生也是一名享誉国际的首席圆号大师，目前是中央音乐学院教授，并担任德国萨尔

*The Rise of the Half Moon, Jasmine* and other famous music, HAN Xiaoming created a special arrangement of the Hainan folksong “I Love Wuzhi Mountain, I Love Wanquan River” for solo horn. This folksong expresses their love for their homeland, Hainan Island. HAN Xiaoming said, “Classical music is like English, it is the most spoken language in the world. This (musical) language tells and spreads the cultural values of Hainan, where the world will understand.”

Hainan musicians awaited this concert full of expectation. Hainan Province Music Association Vice-Chairman and Hainan Teachers' University Art Professor CHEN Xing stated that, while there have been many well-known orchestras, piano, and violin virtuoso performances in Hainan, this was the first time they have heard virtuosic horn performances. This concert was very deeply moving – classical music fans could truly enjoy the unique artistic experience of the horn. Hainan University of Art Professor CAO Liang said that this elegant artistic event is a cultural feast.

The horn is a very important instrument in the orchestra – it has fulfilled its idealistic goals in western musical art. The pursuit of a harmony of tone and balance within a musical instrument has made it irreplaceable. The horn was an important member of the orchestra when string instruments were dominant during the classical period – before the formation of the large modern orchestra. “Nostalgic Music of Universal Love” brought us a unique horn concert, which allowed the local people to clearly hear the sound of the horn in a variety of styles. It was truly appreciated by the islanders and musicians.

In addition, on March 1, Professor Han and his two sons, HAN Xiaoming and HAN Xiaoguang appeared online at “Real-Life Library” to communicate with online friends.

**From Shanghai – Tianya Community News Online  
by DYE Shade – translated by YEOH Li Zhi**

### HAN Xianguang 80th Birthday Celebration Concert Tours

On March 1st, internationally renown former Shanghai Conservatory Horn Professor HAN Xianguang celebrated his 80th birthday in his hometown on the Hainan Island. The successful concert involved world-class musicians, hosted by the Tianya Community as a part of a 15-year anniversary celebration. This special day also marked Professor HAN Xianguang's 60 years of horn teaching. To further commemorate his 80th birthday and 60 years of contributions to the art, Professor Han's alma mater hosted the second concert scheduled at the Shanghai Conservatory. Both his sons, Professor HAN Xiaoguang (Yong-Siew-Tow Conservatory, National University of Singapore and the Principal Horn of the Singapore Symphony Orchestra) and Professor HAN Xiaoming (Solo Horn of the Deutsches Rundfunk Radio Philharmonie and former Professor at Saarsbrücken Musik Hochschule), together with their colleagues, friends, and students were actively involved in both Hainan and Shanghai in preparation of the concerts.

Besides being an educator at the Shanghai Conservatory, Professor Han was formerly the Principal Horn of the Shanghai Symphony Orchestra. Professor Han was the first Chinese horn player to win an international horn competition – the horn competition at the 6th Moscow International Youth Music Festival in 1957 and the Geneva International Horn Competition in 1960. Professor Han has served as a judge for many international horn and chamber music competitions, including the 20th International Horn Competition in Italy. During his 60-year teaching career, he developed a special pedagogical system to the degree that many of his horn students hold principal positions in orchestras throughout China and have won international competitions. He was the first Chinese professional horn



州音乐学院终身圆号教授，德国萨尔州广播交响乐团首席圆号，中央音乐学院管弦系圆号教授，上海音乐学院圆号教授，中国交响乐团和中国爱乐交响乐团管乐顾问等。

关于韩铄光教授为了上海的演出也是费了很多心思，在海南的演出结束没有多久就来到了上海开始筹备工作，敲定了上海音乐学院附中音乐厅作为演出地点，联系各路朋友来参加表演，邀请各界朋友还有感兴趣的人，音乐爱好者，相关从业人员，媒体记者来聆听并见证韩教授的真正诞辰纪念演出。

上海天涯为这次演出合作推广特地在三月七号，到了韩铄光教授下榻的酒店进行了一次非正式的采访，相比较而言我觉得用谈话来形容这次见面更加的好，因为气氛非常的融洽，大家都发表自己看法，你一句我一句问着韩铄光教授一些问题。

天涯社区获知有可以和韩铄光教授一谈的机会，为了增加网友和韩铄光教授的互动内容，提前告诉广大天涯网友关于演出和采访的事情，将韩铄光教授的相关报道和资料给予网友们阅读，并且收集他们想对韩教授询问的一些问题，并且从中筛选了一些问题带到现场去请韩教授讲解，问题有稍微专业一点的，有略显业余的，有关心生活的，有询问看法的，多种多样，因为网友较为活跃问题太多的缘故，没有办法将所有的问題都一一作答，但是每个问题韩教授都非常用心的回答过了，他专业和幽默的精神非常吸引人。

下面是三月七号的采访的一些问题，还有韩铄光教授给予的回答，当初问过问题的网友快来这里找你当初问的问题的答案吧！

问：您已经坚持演奏圆号五十五年了，当初是什么趋势您将圆号当成一辈子的事业的？

答：当时我到了上海音乐学院的前身，上海音乐专科学校，当时还是学小号的，学校也是有学小号的人了，这时就有老师问我，要不要来学习圆号，当时中国没有圆号这个专业，也基本没有人知道圆号这个东西，但是老师介绍给我的，我就答应下来了，第一次看到圆号的时候，老师指着说，那一堆就是圆号，然后看见了一大堆的破铜烂铁，那是中国就基本没有人会这个，我那时也不知道，出于对老师的尊重，我就开始练起来圆号了，这一练就是基本上坚持了一辈子，所以我见证了中国的圆号的发展史，从我一个人开始，到了现在有一小群人从事圆号的事业。

问：除了圆号之外，您还会什么乐器吗？

答：我只专业的精通一样乐器，那就是圆号，会很多乐器的都是多面手，但是每一样都不精通，那样的人或许要通俗音乐中是挺抢手的，但是根本进不了交响乐团，要说我会的乐器那就只有圆号，如果从平常方面说的会的话，那我也会小号和大提琴，这些都是曾经学过一段时间的乐器。

问：您认为现在的小孩从从小开始就学习一门乐器的风潮正确吗？

teacher at the Shanghai Conservatory and has made the most significant contribution to the Chinese horn world in the twentieth century.

Professor Han's younger son, HAN Xiaoming, also an internationally renown horn master, is currently a horn professor at the Beijing Central Conservatory of Music, Shanghai Conservatory of Music, and served as a horn professor of Saarbrücken School of Music in Germany. He is Principal Horn of the Deutsche Radio Philharmonie Orchestra and also serves as a brass advisor for the China Symphony and Philharmonic Orchestra Symphony.

Shortly after the Hainan concert, Professor Han travelled to Shanghai and spent a huge effort coordinating the Shanghai concert. The performance venue was the Shanghai Conservatory of Music Chamber Concert Hall, and he contacted his brightest students, friends, and colleagues to perform. The concert was open to anyone interested – music lovers, professionals, and media reporters – to witness the birthday commemoration concert of Professor Han.

The Shanghai Press Tianya highly promoted the March 7th concert and arranged for a special informal interview with Professor Han at his hotel. The interview went well and the atmosphere was very pleasant and harmonious, allowing for freedom of expression between Professor Han and his interviewers.

The community of Tianya was informed by the press that they would have the opportunity to ask questions of Professor Han. In order to increase the publicity, the press collected questions among internet fans in order to interact with Professor Han. Due to the overwhelming number of participants, specific important questions were carefully selected among those submitted from a wide variety of backgrounds and concerns. Although there were many questions, Professor Han answered every one with patience and professionalism, his attractive personality and humor lightened up the atmosphere of the room.

Here are the interview questions on March 7, along with Professor Han's answers:

Q: You have performed on the horn for over fifty-five years – what influenced you to have such a long career on the horn?

A: While I was attending the Shanghai School of Music Specialty, the predecessor of the Shanghai Conservatory of Music, I started with the trumpet. The school then had trumpet majors but there were no horn majors, so the trumpet teacher asked whether I wanted to learn horn. Basically there were no professional horn teachers, and nobody knew about horn; hence the teacher was persuasive, I said yes. My first impression of the instrument, when my trumpet teacher pointed at the horn, was a pile of broken crooks and scrap metal – nobody in China knew anything about it. Out of respect towards my trumpet teacher, I began to practice horn, and this lasted for a lifetime! I witnessed the historical development of China's horn culture, expanding from me to a small group of people who have engaged in horn career.

Q: In addition to the horn, do you play any other instruments?

A: I only mastered and am proficient on one musical instrument, that is the horn. There are people with multi-musical talents, but majority of them are not versatile. Those people might perhaps be useful in pop music, but are not proficient to be part of a Symphony Orchestra. I would say the only instrument that I know is the horn, but if you include just the basics, I know the trumpet and cello – those are the instruments that I learned over a short amount of time when I was younger.

Q: Do you think the trend for kids to start focusing on a musical instrument from an early age is correct?





答：我觉得很好啊！从孩子阶段就开始学乐器的话会对将来的对音乐的感觉有很大的帮助现在的音乐人才的确都是要从孩子阶段来警醒培养。

问：可是现在的孩子学习乐器只是为了和别人竞争而已，很多家长抱着一种别人孩子都会乐器而我的孩子不会就落后在起跑线上的想法来让孩子学乐器的，事实上家长从没有想过将来让孩子进乐团来谋生，而孩子也一般在年龄稍大的时候就放弃了乐器的学习。

答：那我觉这样是很可惜的，从小开始学，但是稍微大一点就放弃了，这样放弃了多少音乐苗子。怎样才能培养出音乐人才呢？需要从小开始接触并且明白乐理知识，这样一步一步的成长，现在的孩子并没有独立性，总是家长安排什么，孩子就只能做什么，所以其实这个事情怪在家长身上也是可以的，再进一步说家长为什么会变成这样，那是中国教育的潜在竞争体制造成的，所以是这样，中国可能失去了很多各种方面的人才。

问：圆号并不是出镜率非常高的乐器，有没有考虑过为了推广圆号而将圆号放入到现代流行元素较多的音乐中？

答：我们有考虑过将圆号推广的很多办法，因为这个领域的人实在是太少，大学的圆号专业的人，每一届也就那么两三个，所以推广是很看重的。的确有人做过尝试，将圆号放到流行音乐中去，但是并不是很成功，因为乐器的特点如此，每种乐器都有自己的特点，圆号的音域很广，音色也非常的缓和柔美，能轻快也能隆重，但是还是很难适应到现代的这种蹦蹦跳跳的音乐中去，现代大多数人喜欢的音乐的节奏和旋律都太明显太强烈，没有让圆号连续表现的空间。

问：父子两代都是圆号大师，是父亲的影响还是孩子的兴趣所致？

答：儿子是从小一直教起的，从胎教开始，其实主要是受我影响的原因，谁叫我每天要在家里练习，孩子整天听到的就是圆号的声音。那个时候也正好是文化大革命时期，你们懂得，不会办乐器班，但是学得乐器的话就不用插队下乡，所以为了孩子好也要让他们学，这让他们也与圆号结下了缘分，之后西洋乐器在中国开始繁荣起来一些，开始招大量青少年参加，于是很多青少年就有了一条新的出路，就是学习西洋乐器，这个时候看到了西洋乐器的发展还是一片欣欣向荣的，所以更坚定了学乐器的决心。当然还有一点，我也想着子承父业啊追随父业比较方便，因为我自己的现成的资源就摆在这里，所以就觉得这样又方便又安心。

问：坚持一件事情很长时间也是很不容易的，您学这么长时间就没有想过放弃的时候吗？

答：没有想过，是有很多事情对我产生了很大的影响，比如文化大革命，但是也没有造成多大影响，要说真正有过念头只有在刚开始学的时候，因为刚开始学的时候又什么都不了解，而且圆号是世界上最难学的乐器，所以有很多困难，但是还是坚持下来了，一直没有放弃。

A: I think that is a good idea! Musical education from childhood provides great musical development in the kids – most great musicians of today were trained from early childhood.

Q: But, for most children, the main purpose of learning a musical instrument is just to compete with others – lots of parents are afraid of their children being left behind when starting on a musical instrument. The fact that their parents never thought of encouraging their children to pursue performing as a career causes most children to give up their instrumental studies when they are older.

A: Well, I think this is very unfortunate. Those who began to learn [music], but eventually gave up, have lost many possible musical talents. How to cultivate musical talent? They need to experience and understand music notation at an early stage, and learn step by step. The children nowadays are dependent on and mostly follow what their parents plan for them. I think parents should be responsible if they allow their children to quit music. To further understand the parents' mentality, it is mainly caused by the underlying competitive system of China's education system. In this case, China may have lost a lot of talent in various fields.

Q: The horn does not appear in the media very often, have you considered promoting the horn through modern pop music?

A: We have considered many ways to promote the horn. Due to the minority of horn players – for example, any given University (in China) only accepts 2-3 horn majors – so promoting the horn is indeed very important. Actually, there were attempts to introduce the horn through pop music, but it was not successful due to the character of the instrument. Each instrument has its own special characteristics – the horn's range is very wide, with a very soft and mellow tone; it also can be light and grand – but it is very difficult for it to adapt to bouncy pop music. Most people prefer excessively direct pop musical rhythms and bombastic melodies; there is limited room for the horn to grow in pop music culture.

Q: Both you (father) and your sons are two generations of horn masters; were your sons influenced by you or did they come to the horn on their own pure interest?

A: I have taught my sons (music) since they were born – perhaps prenatal education. They were mainly influenced by me, I practice every day at home and they heard the horn sound all day long. Both my sons were born during the Cultural Revolution when, as you know, formal instrumental music schools were closed. But if anybody knew how to play an instrument, they did not need to leave for the countryside or far away from home. It was for my children's own good to teach them music and this also allowed them to forge a strong bond with the horn. Later, the western musical instruments (culture) began to flourish in China; conservatories began to recruit large numbers of youngsters. Many young people started the new trend to learn western musical instruments; we witnessed the thriving growth of western musical instruments, so (my sons were) more determined to study the horn. Naturally, like father like son, I thought that it was more convenient to allow my sons to follow my footsteps. I have all the successful resources handy, so I think that was very convenient and reassuring.

Q: It is not easy to be persistent on one thing for such a long time, have you ever thought of giving up?

A: Never. Although there were a lot of great impacts on my musical career, such as the Cultural Revolution, it did not cause too much damage. Actually, I really had a difficult time and great frustration when I first started learning the natural horn, due to my lack of understanding the instrument. With the horn, the most difficult instrument in the world, and with plenty of obstacles, I stayed strong and persevered – I never gave up.

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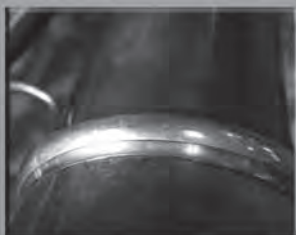
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# The Singing Style of the Bohemians

## Part 3: Czech Influence in America and Czech Horn Publications

by Tiffany N. Damicone

Bohemians influenced horn playing in the United States in the early 20th century as a result of conflicts in Europe that led to a large-scale emigration of Czech musicians to America. Czech horn players were influential in the development of American horn pedagogy by playing in some of the first US orchestras and teaching their traditions to students in US cities. A resource that documents the names and origins and players in several orchestras, among them the Chicago Symphony and the Boston Symphony, in the 20th century is [stokowski.org](http://stokowski.org). From this web source, in addition to newspaper articles, textbooks, and journals, we see how the Czech Horn School came to America and continued with first-generation Americans. Jan Lowenbrach, in an article in *The Musical Quarterly* (1943), describes the Czech emigration to the US.

There was not, of course, anything like a large-scale emigration of Czech musicians to America such as in the 18th century when they went from Bohemia to most European countries. In the 18th century, Czech composers and musicians had a decisive influence on the formation of a completely new style and new musical forms. Jan Stamitz and his sons, friends, and pupils influenced the origins and development of the classical symphony from Mannheim, Josef Mysliveček undoubtedly affected Mozart, and George Benda was widely known for his *Singspiel* and melodramas. These are only the three most important of the several hundred musicians of Czech origin who were forced to leave their impoverished and oppressed country either for economic, political, or religious reasons and migrated to Germany, Italy, and France, where their natural talents and excellent training were widely appreciated by the music-loving aristocracy of the time.... Czech emigration to America had, in its beginnings, mainly economic, but also political reasons. At first, mostly laborers and small farmers migrated from the poorer parts of Bohemia, Moravia, and Slovakia; but during the rule of Austrian absolutism, which prevailed after the revolution of 1848, also political radicals, to whom the Habsburg regime had become unbearable and dangerous who did not want to serve it as soldiers, fled to the promised land of freedom. They would not have been Czechs if musical talent had not appeared among them, at least in the second generation. Many brought some musical training with them and used it to earn their living, when other ambitions failed.

Horn players from countries outside of Czechoslovakia were at times taught horn by Czech teachers before immigrat-

ing to the United States, as is the case with Willem Valkenier, one of the earliest horn-playing immigrants. The International Horn Society (IHS) calls Willem Adriaan Valkenier (1887-1986), a "founding father" of horn playing in the United States. Valkenier was born in Rotterdam, Netherlands. He began studying horn with Edward Preus, a Czechoslovakian teacher, at age fourteen. Preus was considered to have a dominating influence on Valkenier's horn playing, mentoring him in the Czech "singing sound" tradition. Valkenier usually played on a C.F. Schmidt horn, which he first encountered with Preus, who had previously worked for the horn manufacturer. He played on other horns later in his career as new models became available. Valkenier spent his formative years under Preus, playing in a vaudeville theater orchestra and a civil band. His first professional engagements in the Netherlands were as third horn in Groningen and as first horn in Haarlem. He then left for Switzerland, where he played first horn for Collegium Musicum in Winterthur. One year later, he began his opera orchestra career as first horn in Breslau, Poland. He also played in the summers with the Konzertverein Orchestra in Vienna. The Konzertverein Orchestra bought out his Breslau contract after a particularly well-received concert playing principal on the Bach Mass in b minor. In 1914, Valkenier left Vienna to play principal horn at the Royal Court Opera in Berlin, due to complications of the First World War. He played in Berlin for nine years under conductors such as Wilhelm Furtwängler (1886-1954) and Richard Strauss (1864-1949).

According to the IHS, Valkenier left Germany in 1923 and came to the United States to play principal horn in the Boston Symphony Orchestra (BSO). He settled in Boston in part due to union restrictions in New York and Chicago. He played with the BSO for thirty seasons while teaching at the New England Conservatory (NEC) and, for a short time, at Boston University. In 1937, he was appointed principal of the first section. In 1945, he shared the principal duties with Philip Farkas, and then with James Stagliano from 1947-1950. In 1950, he retired from the orchestra with rumors of tooth problems, but continued teaching at NEC, passing down his Czech pedagogy to the next generations of American horn players. NEC awarded him an honorary doctorate in 1968.

Franz (Frank) Hain (1866-1944), was a Czech-born horn player who began his formal music studies at the Prague Conservatory with Julius Behr (1837-1896). In 1886, he graduated from the conservatory and began his professional career as principal horn of orchestras in Carlsbad (then a part of the Austro-Hungary Empire) and Hamburg, Germany. In 1891, he came to the United States to play third horn in the Boston Symphony Orchestra, a position that he held until 1924. As one of the first Czech horn players in an American orchestra,





he can be heard on what IHS member Peter Hirsch calls “the oldest item with significant horn content that I have ever run across” – a cylinder recording of the BSO performing *The Post In the Forest* [composer unknown] in August 1910. In BSO’s 1924 season, with the arrival of Valkenier to the horn section, Hain was moved to second horn. He was moved to fourth horn in the following season. After the fourth horn demotion, he returned briefly to the Czech Republic, only to return to the US in search of work. He gained employment in the Metropolitan Theater in Boston until 1927 and played one final season with the Boston Symphony in 1933. According to Andrieu, Hain was also a soloist, with successful performances of the Mozart *Sinfonia Concertante*, the Strauss Horn Concerto No. 1, and a rarely performed piece by French composer Florent Schmitt (1870-1958), *Lied et Scherzo*, op.54.

Frank Kryl (Krill) (1872-1938) was a Czech-born horn player and teacher who played in the Chicago Symphony from 1914-1917. He studied at the Prague Conservatory, presumably studying with Behr, before immigrating to the United States. In the US, he also played in the 1893 Chicago World’s Columbian Exposition Fair orchestra and in the horn section of the Cincinnati Symphony. Kryl was a bandleader and sometimes featured soloist of his namesake ensemble, the Frank Kryl Band. After his tenure at the Chicago Symphony, Kryl played at the Covent Garden Theater, Chicago. His influence on Chicago horn players as a teacher is notable: his students Helen Kotas, Joseph Mourek, and Frank Brouk all went on to become members of the Chicago Symphony. Norman Schweikert (b. 1937), a long term member of the Chicago Symphony and a colleague to Brouk, refers to tonal concepts passed down from Kryl to Brouk: “He [Brouk] used to refer to the tone of his teacher, a Bohemian named Frank Kryl, as melted butter. And I would say Frank [Brouk] also had that melted butter quality of tone, in the true Bohemian tradition.”

Frank Brouk (1913-2004), another first-generation American horn player, was born in Chicago to Bohemian parents. His first horn studies were with Frank Kryl, and he later studied with Belgian teacher Louis Dufrasne (1878-1941). As a progressing student, Brouk played in the Chicago Civic Orchestra. Brouk won positions in the Indianapolis Symphony and the Rochester Philharmonic before enlisting in the US Army in 1942. After his discharge in 1946, he took over as principal horn, succeeding Farkas, for the summer seasons of the Grant Park Symphony. He later joined Farkas in the horn section of the Cleveland orchestra in 1946 under George Szell, taking over as principal horn in the following season – a post he held for four years. He taught at the Cleveland Institute from 1947-1960, staying on as a faculty member long after he had left the Cleveland Orchestra.

Brouk spent more time in his hometown of Chicago during the period 1950-1956 to play in the orchestra at WGN radio station. In the 1950s, he also joined the Lyric Opera of Chicago, played in the Grant Park Symphony, and became the joint owner of Carl Geyer horns. In 1961, he officially joined the horn section of the Chicago Symphony, and was appointed to principal horn the following year. He held the post of principal horn for the 1962 and 1965 seasons, and remained in the section playing all of the other horn positions until 1978. In 1958, Brouk began teaching at Roosevelt University, where he taught

until taking a position at Northwestern University from 1965 to 1974. Some of his most notable students are Lowell Greer and Thomas Bacon.

Helen Kotas (1916-2000) was a prominent female horn player born to Czech parents in Chicago. She also studied horn with Frank Kryl. Kotas showed early promise by earning a position in the Chicago Civic Orchestra, like Brouk and Farkas, and followed in the tradition of playing Geyer horns. Her first major orchestral appointment was third horn in the Pittsburgh Symphony. After Farkas left to play principal horn in the Cleveland Symphony in 1941, Kotas took over as principal horn in the Chicago Symphony until 1947, which earned her recognition as the first woman to be appointed to a wind principal position in a major US orchestra.

Kotas was demoted to associate principal when Farkas was re-appointed principal of the Chicago Symphony in 1947 – a position that she refused, and instead negotiated to sit out the season with pay. Kotas subsequently left the Chicago Symphony to play principal horn with the new Chicago Lyric Opera. She played several summer seasons as the principal horn in the Grant Park Symphony, as did fellow Czech, Chicagoan Brouk. She taught horn at the American Conservatory and the Sherwood Conservatory, mentoring students, such as Lowell Greer and Randall Faust, who went on to prominent careers.

Josef Franzl (1882-1955), born in Czechoslovakia, was the principal horn with the New York Symphony for thirteen years. He was known to play a C.F. Schmidt single B<sup>b</sup> horn and double horn. Franzl’s studied at the Prague Conservatory from 1898-1904 with Janoušek, who also was the teacher of the Bohemian pedagogue Šolc. Franzl’s professional career in Europe included solo appearances in Czechoslovakia and Paris. He moved to the United States to join the horn section of the Pittsburgh Symphony. While in the US, he toured as a soloist with the Frederick Neil Innes’ Concert Band, and performed with the Georges Barrère Ensemble, the New York Symphony (NYS), and the CBS Orchestra. In a 1916 recording of the Barrère Ensemble, Franzl demonstrates a clear tone and some slight use of vibrato. Franzl is thought to be the solo horn heard in a NYS recording of Ravel’s *Pavane* (date and recording label unknown), which portrays a horn player with similarly refined sound.

In addition to playing in these ensembles, Franzl participated in various chamber groups and projects, and taught horn. His image is captured in the principal horn seat on a 1929 poster for a “conductor-less orchestra” in New York that was modeled after an ensemble in Moscow. Franzl also played in the pit orchestra for operas at the New York City Center and spent his summers playing in the section with the Chicago Symphony. Franzl taught horn students at the Julliard School and served as a department head at the Dalcroze School of Music in Manhattan. Notable students of Franzl are Joseph Singer and Fred Fox.

Joseph Mourek (1910-2003), a member of the Chicago Symphony Orchestra from 1929-1975, was born in Chicago as a first-generation American to Czech parents. Mourek is said have attended Prague music festivals, remaining connected to his Czech roots throughout his life. His early inspiration for music came from a family tradition – his grandfather was



a violinist who first came to Chicago to perform in the 1893 World's Columbian Exposition Fair orchestra, the same orchestra in which Frank Kryl played. Mourek began to study music at age eight with a Czech-born violinist. Mourek began horn studies with Kryl at age fourteen. By age seventeen, he was playing in the Chicago Civic Orchestra, where he was member from 1927 until 1929. In 1929, his professional career started with his appointment to assistant third horn for the Chicago Symphony Orchestra, playing alongside Louis Dufrasne, Philip Farkas, and Dale Clevenger. He was promoted to third horn in 1930, a position that he held for ten years before moving down to fourth horn. He played both in orchestras, and served in the United States Army Air Corps Band (1943-45) during the Second World War. In addition to his performing career, he taught summers at Interlochen (1929-31) and had a private studio. *Publishamerica* captured the personal accounts of career in horn playing in his 2001 autobiography, *Evolution of a Symphony Musician*.

Another Czech-born horn player who had an important career in America is Anton Horner (1877-1971). Horner, born near Prague in a city called Gossengrün (once a part of the Austro-Hungarian empire, and now in the Czech Republic), played principal horn in the Philadelphia Orchestra from 1902-1931. His family emigrated to the US in 1885, and became citizens in 1890. Both Anton and his younger brother, Joseph (1882-1944), studied horn with their father; Anton would go on to achieve greater fame. When their father passed away, they returned to Europe and moved in with family members. Anton then studied horn at the Leipzig Conservatory in Germany with Friedrich Gumpert. Gumpert and Horner pioneered the invention of the Kruspe double horn. When Horner returned to the US to play principal horn in the Pittsburgh Symphony from 1898-1902, he promoted the use of the Kruspe double horn there. In 1902, he was appointed principal horn of the Philadelphia Orchestra, where he played for forty years, moving to co-principal horn from 1929-1931. In 1938, he moved to the third horn seat until his retirement in the 1942 season. Horner also taught at the Curtis Institute until 1942, spreading the influence of the use of the double horn to his students, making a giant impact on the American horn sound. He is one of the most influential American horn pedagogues, and has a far-reaching legacy of students that include James Chambers and Mason Jones.

The final horn player in our list of Czech horn influences in the US is Krystof Pipal, who was born in Prague. He is the associate principal horn of the Milwaukee Symphony Orchestra – a position he won in a year after graduating from his baccalaureate studies in 1998. Pipal is currently the only known horn player to hold a position in a full-time US orchestra who is from the Czech school of horn playing. Pipal started playing horn at the age of twelve and graduated from the Prague Conservatory in 1994, where he studied with Bedřich Tylšar. At age eighteen, he won the Prague Concertino Competition with the Bohemia Brass Quintet, earning him publicity on Czech national television. He traveled to the United States to study at the Harid Conservatory in Boca Raton, Florida with Robert Rouch and Greg Miller, graduating in 1998. Pipal has been a member of the Prague Radio Symphony and the Milwaukee Chamber Orchestra, as well as his current post at the Milwaukee Symphony Orchestra. He still returns to his native country

and attends Czech Philharmonic concerts at the Rudolfinum in Prague.

This list of horn players shows a mix of heritage that reflects the diversity of our world, yet the Czech influence threads them together. Shifting political borders and emigration have cross-pollinated our artistic endeavors. The modern Czech Horn School has benefitted from adding new techniques and etudes from the West. Equally, the Western horn players and teachers have been enchanted with the singing style of the Bohemians dating back at least to the influx of Tylšar recordings in the 1970s. In recent years, with the excitement surrounding Radek Baborák's talent, younger generations may be discovering the Czech Horn School for the first time.

Wouldn't it be wonderful if the history of Czech contributions were as easy to find as the "German" contributions? In an effort to do my part in creating an easy pathway to this information, I have generated this compendium of publications of Czech etudes and methods. I hope that you will find something that piques your interest and finds its way into your personal collection.

### Etudes and Methods by Czech Pedagogues

Vladimír Kubát wrote *Škola hry na lesní roh: Schule für Waldhorn* [Method for Valve Horn] during his tenure as a famous pedagogue and performer in collaboration with Miroslav Štefek. Kubát was featured as second horn in the Rosetti double concerti with Štefek for both live performances and recordings, and can also be heard with him on a famous recording of the Reicha trios, among many others. *Editio Supraphon* published this complete horn method in Czech and German editions in 1973, 1980, and 1989, with copies distributed to Germany and the Czech Republic, but the publishing company is now out of business. Two of the books are available in libraries worldwide, but they are also reasonably available for purchase if one can navigate German language websites. This method is a manual of sixty-six pages, containing forty exercises for horn players that range from beginner levels to advanced, with specific written instructions for the physical approach to playing the horn. Upon viewing of this method book, I found the transposition exercises to be particularly useful, well written, idiomatic horn etudes. I performed one or two of these transposition etudes per day for three weeks through to the completion of the transposition chapter. I felt that they were manageable and conducive to improvements on the transposition of all keys used by orchestral horn players. The method as a whole is thorough and well informed of the variety of technical demands of the orchestral horn player. In my opinion, this book could be a mainstay of Western horn pedagogy when "rediscovered."

The older comprehensive method books from the Bohemian region, dating back 300 years, were written by Giovanni Punto and Heinrich Domnich for natural horn, and are currently available as public domain at IMSLP.org. The *Seule et vraie Méthode pour apprendre facilement les éléments des Premier et Second Cor* (1794) and (1798), by Giovanni Punto, is composed of etudes derived from his experiences with his mentor, Josef Hampl. The title is supplemented with this description: "Composée par Hampl et perfectionnée par Punto son élève" [Composed by Hampl and perfected by his pupil, Punto]. This





method includes practical exercises for second horn players, such as hand-stopping techniques that are used to create the pitches of the missing lower partials of the horn in the harmonic series. A version of Punto's *Méthode*, edited by Czech pedagogue František Šolc, is advertised through Pizka Editions – a collection of obscure and historic horn music, but it is not certain if this edition has been published. Pizka's description of the edition reads: "Punto, Giovanni (J.W. Stich 1746-1803): Horn *Méthode* newly written by F. Šolc, text in French, German & Czech, interesting exercises. This method is originally by J.A. Hampl, but revised & published by his pupil Punto – there will be a new issue of this method, written in Finale, also including Punto's *Etudes Journalieres* – available at the end of 1999." Punto's pupil, Heinrich Domnich, also wrote a method for natural horn that is in the public domain, the *Méthode de Premier et de Second Cor*, published in Paris and Mainz in 1808. Hans Pizka considers the Domnich *Méthode* to be the most important second horn method. This complete method was published before the widely used comprehensive natural horn method, *Méthode de Cor alto et Cor basse* by Louis François Dauprat (1824).

Zdeněk Divoký has authored two etude books for natural horn and two books of daily exercises, which are specifically designed for valved or natural horn, with intended benefits for any of the brass instruments. The most suitable etude book for beginning to intermediate students is *130 Studies for Natural Horn*, published by Editions Marc Reift in 2009. The lowest note performed is c, and the highest note is g". This can be an advanced range for a beginning horn player, but the book progresses from the easiest exercises to the more challenging with respect to increasing rhythmic complexity, endurance (length of etude), and range. Beginning horn students can build on these skills by using this book on a supervised schedule with an able teacher. Only the natural harmonics of the horn are used, thus no hand stopping technique is necessary or intended. The exercises in the beginning of the book involve the use of the 4th through 6th harmonics, and then the 2nd, 3rd, 8th, 9th, and 12th are systematically added – but not the 7th and 11th partials, which are harder to hear and play because they are the most out-of-tune.

Divoký stated that a principal value of the etudes is to gain evenness of tone and legato articulations as the player learns to control a steady air stream, while measuring the tempo with a metronome, without the added complication of changing valves. The easier book also benefits more advanced horn players for use as daily warm-ups. The etudes need not be performed on a natural horn, but the added resistance from additional tubing that comes with a valved instrument, especially a double or triple horn, will add to the amount of air flow necessary to play with an even, legato tone. The horn player can use a modern horn without depressing any valves to play the etudes as written, or hold down any combination of valves to play the etude in another key. This approach uses more tubing, thus increasing resistance, requiring a greater mastery of airflow stability. A progressive approach to the adding of resistance that corresponds with the development of the abilities of the student would be most rational with this method. Some etudes in the *130 Studies for Natural Horn* include lip trills, a technique that usually requires daily attention in order to per-

form evenly and with maximum efficiency. The etudes are written in treble clef, with dynamics indicated from pianissimo to fortissimo. Tempo and style indications, such as andante or allegro, allow for some flexibility with interpretations to accommodate the level of the player.

The advanced horn player can benefit from the *40 Studies for Natural Horn*, also published by Editions Marc Reift in 2009. These more challenging etudes use the same clefs and dynamics as the *130 Studies for Natural Horn* but have a wider range. The lowest written note is c and the highest is a written c". The progressive content of the book adds the challenge of some closed, or stopped notes, introducing hand horn technique. Some of the melodic motives are easily recognizable as drills in preparation for the standard solo and orchestral repertoire for horn; for example, some passages resemble passages from Strauss's *Ein Heldenleben*, Schumann's *Adagio and Allegro*, Haydn's Concerto for Second Horn, and Wagner's *Lohengrin*. Lengths of etudes vary from a third of a page to a full page with da capo and repeat. The challenges are significantly increased with the added out-of-tune harmonics and demanding rhythmic patterns. It is recommended to attain complete mastery of the *130 Studies* before beginning the studies in this book.

Divoký's *Daily Embouchure Exercises for Horn*, published by Talacko Editions in 2009, is written in two volumes. Book 1 is appropriate for beginner through intermediate horn players, and Book 2 is best suited for players with well-established embouchures. These daily exercises, if done with consistency and with mindfulness to the provided directions, provide a foundation for the horn player by using repetitive patterns that refine the muscles of the embouchure, resulting in efficiency and accuracy on the horn. Both of these books are designed to use one lesson every day for two weeks. Each lesson is made up of multiple parts that are divided into clearly labeled sections with specific instructions. Divoký writes in Book 1:

The Daily Embouchure Exercises serve to loosen and strengthen the embouchure of the beginning horn player, as well as players of other brass instruments (trumpet, euphonium, tuba, and so on). This comprehensive system of exercises within the range of three octaves and taking approximately ten months is intended to complement instrumental training and is not to be used as a replacement for other methods. Part 1 is for beginners and part 2 for more advanced players. Please read the "Instructions" before playing.

The instructions indicate how to get the most from the program and are found in Book 1. The two-week durations are stressed with a note to move on to the next lesson only when it possible to play through the exercises without embouchure fatigue. The use of a metronome is mandatory, and breathing must be timed with it. During rests, the player is instructed to relax the embouchure completely. In addition to playing the exercises on the horn (or other brass instrument), Divoký advises to buzz them on the mouthpiece with perfect accuracy and rhythm. After the lesson is complete, the player should rest fully before attempting another project in the same day. These exercises are intense, consisting of long tones in diatonic and arpeggiated patterns. The progression begins in Book 1



with a length of one third of a page, and extends to the last, which fills two full pages. Efficiency is the overarching goal, while developing an embouchure that is reliable for the most demanding concert programs.

The most readily available of the Czech etude books for Americans, with distributors such as sheetmusicplus.com, are the two volumes of etude books by Emanuel Kaucký that are published by Editio Bärenreiter. Kaucký was a respected teacher of the horn and a prolific composer, creating a catalog of etude books, horn solos, and many other works. The most widely distributed etude books, which have several editions in both German and Czech languages, are entitled, in translation, *Etudes for Horn: Books 1 and 2*. Milos Petr (1933-2001) added some etudes in the second part of Book 1. Orbis, Praha in 1951, which changed to Editio Supraphon when it was released again in 1968, published the original edition. The second book of the series was available as a "conservatory edition" (1969 and 1986) by Editio Supraphon, and a 2003 edition is by Editio Bärenreiter. Editio Bärenreiter published the first book of the series, which was later edited with additions by Petr, in 1983 by Editio Supraphon, and in 2003.

Book 1 contains progressive etudes for valved horn with a moderate level of difficulty to suit intermediate to advanced ability levels, using a range from f# to the a", notated on both treble and bass clef (old notation). Rhythmic patterns are drawn from the demands of the standard horn repertoire, in both major and minor keys, including their equivalent enharmonic keys. Variegated articulations and phrased breaths are clearly indicated within flexible tempi, adding a level of sophistication not always found in horn etudes. Careful attention to the styles and details in these etudes will promote a refinement of musicality in addition to proficient horn technique.

Book 2 requires frequent transposition without sacrificing the ability to perform varied styles and tempi. The etudes present a higher level of difficulty than Book 1 with regard to key signatures (such as c# minor), faster rhythmic patterns, mixed meters, and a broad range (G# to c"). It is recommended to learn an etude without reading the other keys, and upon mastery, to duplicate the etude with the suggested transpositions. Some advanced physical techniques are required, such as lip trills, echo horn, and stopped horn. The complete mastery of this book with control over the transpositions and musical details provides adequate training for professional employment in an orchestra setting, among other job prospects.

Jaroslav Kofroň (1921-1966), composer of horn etudes, ear training methods, and rhythm studies, was born in Vleticích, Czechoslovakia. He studied horn at the Prague Conservatory with Emanuel Kaucký, in addition to mastering composition, voice, violin, and piano. His early professional career included playing horn in Czech orchestras and teaching music in secondary schools. In 1948, he joined the faculty of the Prague Conservatory, teaching music theory and choir. He conducted some local orchestras and choirs, but is best known for his contributions as a composer. His body of work includes scores for horn, orchestra, film, and choir, and important textbooks on harmony and rhythm that remain standard issue in Czech music schools. Kofroň contributed to the Czechoslovakian heritage with his collection of over 300 traditional folk songs, from which he arranged and published music for choirs. Kofroň's

book of fifteen etudes, entitled in translation *Etudes for Horn*, published by Panton (1989), is intended for use by advanced students, with idiomatic styles from the standard repertoire yet with a range from G# to (in one case) e". This book, along with his books on harmony and rhythm, are currently not available from distributors in the United States.

Franz Schollar (1859-1937) made a career in Russia until 1922, spreading the Bohemian horn playing traditions to St. Petersburg. He returned to his hometown to teach music in Plzn. Schollar wrote a complete method for horn with etudes, *Schule für Waldhorn auch zum Selbstunterricht geeignet*, with German, French, and English translations, available by the publisher at musikverlag-zimmermann.de. This book became available to download from IMSLP.org in 2013, though this 84 page edition is in Russian. Vincent Andrieu describes Schollar's method as "a subtle and natural approach to the instrument." The first 16 pages of the book begin with an illustrated history of the body of the horn, starting with the cornu. The pages that follow include a cornucopia of practical information: examples of basic notation, building a scale, a fingering chart, all major and minor scales with a chart for key signatures, musical terms, a guide to method books and solos, a transposition chart, and a thorough explanation of the harmonic series as related to the function of the horn. In pages 17-49, Schollar offers etudes in major and minor keys covering a wide range of traditional styles, dynamics, rhythms, and time signatures and with some duets. In pages 50 onward, labeled as Part II, the etudes require more advanced techniques, including transposition, stopping and echo horn, lip trills, and multiphonics. The range of the etudes is from G to c", and with examples that satisfy every standard skill required of a horn player. This book is a gem.

Karel Starý (b. 1914), a Czech horn player and composer, was born in Jedovnice and studied horn at the Brno Conservatory. He joined the faculty as the horn professor at the Sofia Conservatory in Bulgaria in 1947, effectively spreading the Czech school of horn playing to this small country. KaWe published his etudes, *55 etudes pour cor*, in three volumes, in Amsterdam, circa 1971. Pizka Editions published them in German in 1988 and 2009. They are available through European distributors, including an English edition, available at the Belgian distributor Crescendo Music. Copies are available in the United States at Baylor and Northwestern University Libraries. Volume 1 is a moderately challenging book of seventeen etudes with a printed range from c to g#. Etudes 1-7 are mixed-meter exercises with eighth notes and quarter notes, with some scale patterns in sixteenth notes; and breath marks are indicated at the ends of phrases. Etudes 8-15 provide more technical challenges, including wide leaps at brisk tempi and theme and variation patterns with an increased number of sixteenth notes, and quicker breaths are required. Most of the etudes use time signatures that are in uneven compound meters, and suggest additional rhythmic patterns. The dynamic range varies from ppp (as soft as possible) to fortissimo, and, in all three volumes, some traditional Bulgarian rhythmic and melodic motives are included. Volume 2, with twenty etudes, extends the range to B at its lowest written note, while the top note remains c". Volume 3, containing sixteen etudes, extends the range downward a fourth to F#, and the highest note is b".





Jaroslav Kotulán, born in Slapanice, Czech Republic, studied horn with František Šolc at the Brno Conservatory and Janáček Academy of Music, graduating in 1964. His etude books are published in Germany, where he taught horn at the University of Freiburg from 1967 until 1982 (when he moved to Switzerland to teach with the Swiss Music Education Association), yet he is included in this list as his formative years in horn pedagogy were certainly under Bohemian influence. He was appointed to principal horn in the Brno Philharmonic Orchestra in 1959, the Basel Orchestra Society in 1966, and then the Foundation Basel Orchestra in 1989. Kotulán has been a featured solo virtuoso throughout Europe, including performances at Prague Spring Festival and Munich.

The first book of Kotulán etudes, entitled *18 Moderne Etüden für Waldhorn* [18 Modern Etudes for Horn], is published by Blasmusikverlag Schulz GmbH (1995) and not distributed in the United States. The range is standard for advanced etudes, from C to c<sup>'''</sup>, but is unique in that it contains challenges for flutter tongue, glissandi, and the use of a mute – all of which are more commonly expected in contemporary repertoire. He includes quick tempi, meter changes, and suggested transpositions. The second book includes 28 etudes and is primarily intended for advanced or specializing horn players. The range and dynamics are standard, but the book introduces the language of microtonality along with several kinds of muting in addition to the other extended techniques found in Book 1. The rhythmic patterns become more complex as they are notated across mixed compound meters.

This is not a comprehensive list of Czech etudes and methods, but it does attempt to cover some of the most readily available books from notable Czech composers. This section could be a point of departure for conversations about the reissue and translation of some Czech methods and etudes. The incorporation of these etudes by music schools and in private lessons can benefit horn students with a wider spectrum of the musical language that a horn player may encounter. Perhaps these additions can serve to refresh the possibly tired “standards” found in most Western collections.

## Conclusion

While this article concludes the three-part series on the Czech Horn School, I encourage readers to continue to listen to and learn from Czech artists from every generation, and to creatively question our world as we think we know it. In my next article, I ask the question: “Where else has the Czech Horn School had an impact and how has this influence evolved in other musical cultures?” This question led me to Portugal with answers from educators and players Ricardo Matosinhos, Abel Pereira, and the “founder of the Portuguese Horn School” – Czech native Bohdan Šebestík. Matosinhos is a leader in modern horn pedagogy and an accomplished composer, Pereira is the newly appointed principal horn of the National Symphony in Washington DC, and Šebestík has established an exciting hybrid tradition that is capturing the attention of our musical world. This all-star trifecta exemplifies the perfect combination of Czech, German, and native influences as we look to the future of horn sound. Stay tuned for the Portuguese Horn School!

*Tiffany N. Damicone, an educator, performer, adjudicator, and clinician, is the IHS area representative for Ohio. She holds degrees from Louisiana State University, Ohio State University, and New England Conservatory. This article is adapted from her DMA dissertation The Singing Style of the Bohemians, available online at OhioLink.*



*A post recital horn lesson in the palace of the Prague Academy*



*A special wall hanging in the horn dressing room in Rudolphinum*



*A student's “classic” Alex 103 with Vincent Bach 10 mouthpiece*



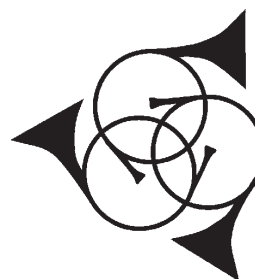
*Attending a Prague Academy recital with Bedrich Tylsar and Zdenek Divoky*



*Backstage in Berlin with Abel Pereira and the Berlin Philharmonic Horn Section*



*Dressing room for the horns of the Czech Philharmonic*



*Inside the Rudolphinum*



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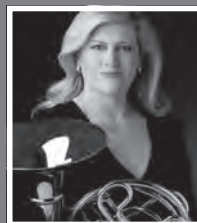
**Jeffrey Kirschen**  
The Philadelphia Orchestra  
Photo: Chris Lee/The Philadelphia Orchestra Association



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Associate Principal  
The Philadelphia Orchestra



**Jennifer Montone**  
Principal  
The Philadelphia Orchestra



**Shelley Showers**  
The Philadelphia Orchestra



**Daniel Williams**  
The Philadelphia Orchestra  
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# Recording Reviews

## Lydia Van Dreel, Editor

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

**Late Night Thoughts.** Ann Ellsworth, horn. Keve Wilson, oboe; Kenneth Cooper, harpsichord; Ellen Hwangbo, piano; Daniel Khalikov, Kristi Helberg, violin; Irena Momchilava, viola; Peter Weizner, bass; Drew Santini, baritone. No label.

Claude Debussy: Sonata No. 4 for oboe, horn and harpsichord, reconstructed by Kenneth Cooper (2001); Arvo Pärt: *Spiegel im Spiegel*; Johann Joachim Quantz, Concerto in E<sup>b</sup>; Perry Goldstein, *Late Night Thoughts from the V.A.*

Ann Ellsworth, New York area free-lance hornist has recorded a beautiful collection of interesting works for horn (or arranged for horn). Throughout the CD, Ellsworth's playing is stunning – light, facile, warm and lush; she and her colleagues bring this varied collection of music to incredible light.

The world-premiere recording of a reconstruction of Claude Debussy's Sonata No. 4 for oboe, horn, and piano has moments of contemplation, childlike playfulness, and shimmering ecstasy. Kenneth Cooper, harpsichordist, writes in the liner notes that Debussy had conceived of writing six sonatas for diverse instruments, but sadly didn't live long enough to complete his vision. At the end of the third sonata for violin, Debussy handwrote, "The fourth will be for oboe, horn and harpsichord." Cooper's edition (International Music Company, 2011) draws melodic material from Debussy's pantomime ballet, *La Boîte à Joujoux*, a 1915 piano scherzo, *Pour les notes répétées*, and his first set of *Images* (1905). The piece is a delightful work, and while we can never know exactly what Debussy might have composed for this group of instruments, this reworking of other works by Debussy makes for an excellent piece of music that audiences will no doubt love to hear, and musicians will love to play. On this recording, all three musicians react beautifully to one another, with Keve Wilson's oboe playing a gorgeous counterpoint to Ellsworth's clear, resonant horn sound.

Avro Pärt's *Spiegel im Spiegel*, originally written for violin, works beautifully for horn (recorded previously by David Lee). Pärt writes in a style that he refers to as "tintinnabular," exploring the complexity of overtones existing within a single sound, unraveling the patterns of harmonics implicit in the sound itself. The beauty of the music is in its simplicity, and it resonates in a deeply emotional, if not spiritual place in the listener.

In Quantz' Concerto in E<sup>b</sup> major for Corno concertato, Oboe, Strings and Harpsichord [c. 1740s?], Ellsworth performs bravely in the baroque clarion style, demonstrating her strength, range, facility, and style. Improvisation was expected

of concerto soloists in the era, and Ellsworth effectively improvises certain elements in the final movement, according to the liner notes.

Perry Goldstein writes extensive liner notes about *Late Night Thoughts from the V.A.*, composed in 2008. The poems by celebrated poet Richard Power convey the thoughts of a protagonist on his deathbed in the veterans' hospital at 8 pm, 10 pm, 3 am, and 3:10 am. They dwell in uncertainty, pain, and terror, and the composer states that he attempted to match the mood of the poetry with a setting that is "simple, tender, wistful, and, I hope, consoling." Drew Santini's baritone is rich, nuanced, and perfectly suited to the depth of this work.

This CD has great musical variety, profundity, and truly excellent horn playing. Brava, Ann Ellsworth!

**Triton Brass.** Triton Brass. Stephen Banzaert, Andrew Sorg, trumpet; Shelagh Abate, horn; Wes Hopper, trombone; Angel Subero, bass trombone. HipBone Music HBM801

Andrew Sorg: *Mental Disorders*; Claudio Monteverdi: *Io Mi Son Giovinetta*, ed. Banzaert; Jean-Philippe Rameau: *Tendre Amour*, arr. Banzaert; Paul McCartney: *Michelle*, trans. Hopper; Patrice Caratini: *Passages* (1983); Astor Piazzola: *Fugata*; *Lo Que Vendrá*, arr. Banzaert; *Café 1930*, arr. Hopper.

Triton Brass, a Boston-based brass quintet in residence at The Boston Conservatory, has released their eponymous debut album, and it is fantastic!

*Mental Disorders*, by trumpeter Andrew Sorg, is an addled and manic four-movement work demanding considerable virtuosity from the players. It has a sense of being simultaneously meticulously composed and freely improvised. Certainly this is achieved both through the writing in the piece and the intense and energetic performance by the Triton Brass.

Arrangements of early music, Monteverdi and Rameau, coupled with Paul McCartney's ballad *Michelle*, works as a set of wistful songs, similarly evocative, from three eras. Members of the quintet created the arrangements.

Passages by jazz bassist and composer Patrice Caratini, is five movements of delicious, jazzy, sumptuous harmonies and melodies. Hornist Shelagh Abate imparts depth in the Moderato second movement with her deep, gorgeous horn sound. Three beautiful works by Astor Piazzola are expertly arranged by the quintet's trombonist. The group does a particularly great job of playing outside the box of chromatic tonality, using stylistic gestures like falls, pitch-bending, and half-valve glissando effects, as well as any tango violinist.

Triton Brass has a wonderfully unified concept and incredible lyricism in their performance. This is a CD to buy both for the fantastic repertoire and the incredible playing, and for the truly "hip" packaging.





**Trifecta Trio plays Koetsier, Niederberger, Danner, and Bowen. The Trifecta Trio.** Aryn Day Sweeney, oboe; Jeffery Whaley, horn; Chih-Long Hu, Piano. Blue Griffin Recording, Inc. BGR 311

Jan Koetsier: *Dresdener Trio*, Op. 130; Maria A. Niederberger: *Dash of Color for Three* (2011); Greg Donner: *Partita* (2011); York Bowen, *Ballade*, Op. 133.

The Trifecta Trio, an oboe, horn, and piano trio, founded when the three were faculty members at East Tennessee State University, has put together a wonderful collection of lesser known works and new commissions for oboe, horn, and piano. In 2011, the trio was awarded grants to research and record new and previously unrecorded works for this instrumentation.

Jan Koetsier's *Dresdner Trio*, a four-movement work, was written in 1992 and dedicated to Peter Damm. It uses the three instruments in charismatic yet idiomatic ways. The instruments blend and combine beautifully.

*Dash of Color* was written for, and in collaboration with, the Trifecta Trio. It is a compelling and colorful work the transitions between open, stark tonalities, pentatonics, and the occasional late romantic chromaticism. The effect is one of constant change, surprise, humor, and expansiveness.

Also written for the Trifecta Trio is a five-movement *Partita*, composed by Greg Danner, hornist and Professor of Music at Tennessee Technological University. The music is tonal and the mood is often light and sweet.

*Ballade*, written in 1949 by British composer York Bowen, has many qualities of late romanticism: lush chromatic harmonies, and a rich arpeggiated piano texture below long, soaring oboe and horn lines.

This CD is a lovely collection of obscure and new works for oboe, horn, and piano. Bravo to the Trifecta Trio for this interesting collection of works.

**Ab Origine. Javier Bonet. Javier Bonet**, natural horn. Arsvis 5250

Gioachino Rossini: *Rendez-vous de Chasse*; Jacques François Gallay: *Douze Grands Caprices*, Op. 32; Vitaly Bujanovsky: *Ballade*; Alun Francis: *The Dying Deer*; Hermann Baumann: *Elegia*; Salvador Brotons, *Ab origine*.

Javier Bonet, known internationally for his natural horn playing and his research in historical instruments, has created a magnificent recording exploring music from the origin of the horn to the present. From the outset, Bonet's playing is extraordinary. The oft-performed and recorded *Rendezvous de Chasse* meets its master in Bonet's rendition. Evoking the mystery of the hunt, he utilizes multiphonics with stunning lyricism. Likewise, Gallay's *Caprices*, familiar to most who study and perform natural horn, are executed with incredible fluidity and panache.

The modern natural horn pieces on the recording, Vitali Bujanovsky's *Ballade* and Alun Francis's *The Dying Deer*, were both commissioned for the natural horn competition at Bad Harzburg. Bonet performs these with impeccable skill, power, and intimate lyricism. Hermann Baumann's *Elegia* was written in memory of a student and friend. This piece has emotional rawness and clarity.

The work for which the project is named, *Ab origine*, was written by Salvador Brotons at the request of Bonet. It is a re-working of the solo part of his concerto for horn and orchestra, and a tour de force for natural horn.

Rather than a compact disc, this recording comes on a flash drive fit for USB ports, nested in the middle of a square CD-like package. Given that many listen to music on computers, and that modern computers are paring down their optical drives, it seems likely that this will become the norm for recorded music in the near future. The benefit of this packaging is that, as you open the flash drive on your computer, you have the option of listening to wav files, mp3s, or watching videos of performances and interviews in MOV or mp4 format. A pdf of the liner notes opens and can be read in Spanish, French, or English. The video interviews are wonderful. Hermann Baumann, Daniel Bourgue, Salvador Broton, and Javier Bonet speak about various subjects related to natural horn.

Bonet wrote in his liner notes, "Nearly 30 years ago, I first picked up a natural horn at one of my initial classes with Hermann Baumann. I have since had time to investigate, experiment, learn, comprehend, and come to love this instrument like no other. Completing a project like the one I now have the pleasure of presenting to you is very much a dream come true, as well as a tribute to these great masters." We are indeed lucky that Bonet dreamed this project into existence. This extraordinary collection is a "must have" recording for any musician interested in historical horn performance.

**Forever— is composed of Nows-. Annapolis Brass Quintet.** David Cran and Robert Suggs, trumpets; horn; Wayne Wells, trombone; Robert Poston, bass trombone; John McDonough, narrator; Heidi Lehwalder, harp; Elain Bonazzi, mezzo-soprano. Crystal Records CD219

Elam Sprenkle: *Three Fanfares*; Jerzy Sapiyevski: *Aesop Suite, for Brass and Narrator*; George Heussenstamm: *Ensembles for Brass Quintet*; Robert Starer: *Annapolis Suite for Brass and Harp*; Douglas Allanbrook: *Night and Morning Music*; Elam Sprenkle: *Six Songs for Brass and Mezzo-Soprano*.

The Annapolis Brass quintet, active as an ensemble from 1971 to 1993, was founded on the premise that, if the members dedicated their careers to the performance of brass chamber music, they could make a significant contribution to the medium. As a result, they introduced brass chamber music to thousands of people around the world, actively encouraged quintet performances by fellow brass players, expanded the repertoire through their editions of early music, commissioned new compositions, and achieved a very high standard of artistic excellence. Crystal Records has re-mastered this new collection from two previously-issued LPs of the quintet from 1985 and 1986.

The three fanfares by Elam Sprenkle are short, gripping, and an excellent introduction to the mood of the recording. Sprenkle's music is featured at the end of the disc as well, with the *Six Songs*, based on texts from Emily Dickenson. About Dickenson, Sprenkle writes, "What I have long admired about Emily Dickenson's poetry is the simplicity of its approach. She speaks of the unutterable, yet brings us there via those matter-of-fact sights that many can see out their own windows. Certainly it is this, Dickenson's peculiar quality of sensibility,





which is responsible for a very special signature. In setting several of her poems to music, then, it seemed to me that the principal problem was getting the music out of the way." He then goes on to describe how the nature of the brass quintet in this context is to play a supporting and enhancing role to the poetry. The *Six Songs* is a definite musical highlight to this recording.

The *Aesop Suite* is a charming collection of five short fables with narrator. The Annapolis Brass commissioned this work, premiering it in 1983. Sapieyevski writes in the liner notes that the piece can be heard as a dialogue between brass quintet and narrator. The text indeed stands out and is well-framed by the music – often a challenge for works written for brass and narrator.

*Ensembles for Brass Quintet* was the winning composition in the 1976 New Louisville Brass Quintet Competition. The work, while lengthy, is divided into clear subsections that all have a unique texture and character. Heussenstamm's writing is often pointillistic and demands an attentive ear. The piece ends with a beautiful, off-stage horn passage.

Starer's *Annapolis Suite for Brass and Harp* was commissioned by the Annapolis Brass Quintet and premiered in 1983 at the Kennedy Center in Washington DC. The composer uses the harp and quintet as two conversational characters, often starkly contrasting the contrasting nature of the harp and the brass, occasionally blending the voices.

Douglas Allenbrook's *Night and Morning Music* is a lengthy work – the composer describes in the notes how the music is derived from the cycles of the breath and heartbeat. According to the liner notes, he treats "the horn as the heart and guts and the trumpet and trombone as the arms and legs."

The playing is excellent overall and all the pieces are interesting, yet with a "dated" quality to them. It is fascinating to listen to this collection, noting what was written for brass during this era, and to consider what elements we still hold valuable in contemporary brass chamber music.

**Benjamin Britten and Ralph Vaughan Williams.** Santa Fe Pro Musica Recordings. John Elwes, tenor; **Christopher Smith**, horn; Santa Fe Pro Musica Orchestra, Thomas O'Conner, conductor and oboe. Santa Fe Pro Musica Recordings.

Benjamin Britten, *Serenade for Tenor, Horn, and Strings*, Op. 31; *Simple Symphony*, Op. 4; Ralph Vaughan Williams, *Ten Blake Songs*

Christopher Smith, principal horn of Santa Fe Pro Musica and Professor of Horn at Texas Tech University, delivers a beautiful rendition of the Britten *Serenade* in this live recording from March 2010. Written in 1943, this piece commemorates Britten's friendship with Dennis Brain, Edward Sackville-West (to whom it was dedicated), and Britten's partner, Peter Pears. Christopher Smith plays with ease, accuracy, and fluidity throughout. John Elwes sings the work beautifully, with depth of color and poetic nuance. In the liner notes, Elwes describes his childhood musical work with Benjamin Britten, who recorded *Canticle II* with Peter Pears, and selections from *Friday Afternoons* as the soloist, with Britten on the piano.

Britten's *Simple Symphony* is also a live recording from 2011, and a testament to the quality of Santa Fe Pro Musica. The *Ten Blake Songs* were recorded in a studio in 2008.

Bravo to Chris Smith on an excellent recording of the *Serenade*!

**Telemann: Complete Horn Concertos for horns, strings, and basso continuo.** Palisades Baroque, Richard Dunn, conductor, **R.J. Kelley**, baroque horn. **Alexandra Cook**, **John Aubrey**, baroque horns; Krista Bennion Feeney, violin. Centaur Records, Inc. CRC 3380

Georg Philipp Telemann, TWV 54:D2 Concerto for Three Horns and Violin; TWV 52:D1 Concerto for Two Horns; TWV 52:D2 Concerto for Two Horns; TWV 43:D8 "Quartet Concerto" with One Horn; TWV 51:D8 Concerto for solo Horn; TWV 52:Es1 Concerto for Two Horns; TWV 54:Es1 Concerto for Two Horns and Two Violins; TWV 52:F4 Concerto for Two Horns; TWV 52:F3 Concerto for Two Horns

The incredibly versatile New York City early horn specialist R.J. Kelley performs natural horn throughout the world and teaches at the Juilliard School. This complete recording of all of the Telemann horn works showcases the horns as they would have been performed in Telemann's time, with the bells held in the air and without any right hand muting or changing of pitches, using replicas of baroque horns and mouthpieces. Kelley and his compatriots, Alexandra Cook and John Aubrey, perform these works with tremendous élan, somehow making it sound "easy."

The recording was conducted by hornist and conductor Richard Dunn, who had premiered most of these concertos in the twentieth century. Dunn writes extensive liner notes for the recording, describing Telemann's fame as a composer in his era, and his prolific oeuvre. Dunn explains, "while nine concertos were recorded on this album, there are several other works called 'concerto' which nevertheless belong to other genres, particularly chamber music and wind quintets. The term 'concerto' can be understood as differentiating a work from a 'suite,' the former being more abstract and the latter a series of dances or character pieces. Several of Telemann's works show elements of both chamber and orchestral music or suite and concerto; indeed two of the works recorded here are such 'hybrids,' and some of the works called 'concerto' are 'Gruppenkonzerte' (concerti grossi) or suites concertante. These were excluded from this set."

Parts for all the works are available from Birdalone.com, and this collection is a must-have for any hornist interested in music of the baroque era.

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# Science and Medicine: What Every Musician Needs to Know about the Body – An Introduction to Body Mapping

by Dr. Johnny L. Pherigo

*This article is the first of a five-part series exploring how to use our bodies optimally while playing the horn. The other submissions will be 2) "Achieving Whole Body Balance," 3) "The Art of Breathing," 4) "Arms Structure and Movement," and 5) "Legs Structure and Movement."*

Body Mapping is an educational process developed for musicians by William and Barbara Conable.<sup>1</sup> It is a type of movement training based on the Alexander Technique that emphasizes learning to coordinate body movement patterns for optimal musical performance. Body Mapping is not a specific technique but a way of learning how the body works. At the core of the Alexander Technique, Body Mapping, Feldenkrais, and other body movement systems is somatic instruction, "the study of human movement; the study of the coordination of mind and body in movement."<sup>2</sup>

Various studies reveal that well over half of professional orchestral musicians report suffering a debilitating injury at least once in their careers.<sup>3</sup> Careers are cut short or never develop because of injury or chronic pain. There is no inherent reason, however, that a musician should experience chronic pain or injury as a result of playing an instrument or singing, or why making music cannot be a life-long activity. Many injuries and limitations are the result of poor somatic use, and somatic use can be changed. For starters: banish forever the concept of "no pain, no gain." It is false in all respects. Pain is your body's way of telling you something is wrong and to stop doing what you are doing the way you are doing it.

Somatic Instruction or Body Mapping is an educational process and not a substitute for medical attention when there is an underlying medical cause of pain, injury, or limitation. Somatic or Body Mapping instructors are not medical practitioners and do not make medical diagnoses or prescribe medical treatment. If you are experiencing chronic pain or limitation and suspect there may be an underlying medical condition, consult a medical professional before going further.

## **Musical Performance As Coordinated Movement**

Fill in the blank: "Horn players \_\_\_\_\_ when playing the horn."

Many responses may come to mind when considering the above question, some of which might not be printable. For present purposes the word we seek is "move," as in "Horn players move when playing the horn." One of the fundamental premises of body mapping is the centrality of movement in musical performance. We may even say that sound itself is movement, the movement of kinetic energy through a me-

dium in the form of pressure waves. The horn player initiates kinetic energy through the movement of air; the air passing between the lips causes the lips to vibrate, creating vibrational kinetic energy (pressure waves) that move through the instrument and into the environment. These pressure waves are received by the outer ear, converted to neurological signals in the inner ear, and sent to the brain, where they are translated as sound.

Music is the brain's interpretation of the energy of movement. Specifically, musical performance is a physical activity in which we make music with our bodies as well as our minds. Furthermore, musicians engage in repetitive movements for hours, days, weeks, years, and decades in pursuit of making music. As the years accumulate good body movement becomes critical to overall health and life-long music making. It is not a coincidence that debilitating injuries often first appear when musicians are in their late-thirties and forties, when bodies are beginning to age and the cumulative effects of years of repetitive movements begin to take their toll.<sup>4</sup> The goal of Body Mapping instruction is to assist in putting your musical performance on a secure somatic foundation by making your musical movements consistent with your body's actual structures and most efficient use.

The benefits of somatic training or the study of Body Mapping are several:

1. Prevent pain/injury
2. Promote facility
3. Enhance resonance
4. Develop ease in performing

When we are first learning to play the horn, we use gross motor movements and our efforts are clumsy, laborious, and uncoordinated. As we become more skilled, we learn to use fewer muscles and to use them more efficiently and with less effort. That is, learning to play the horn is more about elimination of unnecessary effort – undoing – than it is about "strength." The most important principle underlying the use of somatic learning in musical performance is:

**Artistic musical performance does not  
require strength; it requires coordinated  
movement with aesthetic intent.**

Arnold Jacobs articulated this concept as well as anyone:

Strength is your enemy; weakness is your friend...  
All of us have much more than enough strength to  
play a brass instrument. Efficiency and ease in playing





a brass instrument, just as in athletics, requires “minimal motors.” That means getting the desired results by using only the number of muscle fibers needed to get the job done...To find weakness, innervate as few muscles fibers as possible.<sup>5</sup>

## Neurological Maps and Learned Behavior

What do we mean by “body maps”? Is it some metaphorical symbolism? Not at all. Neuroscientists refer to body maps to describe the brain’s organization of physical patterns of structure and use into neurological representations called body maps. These maps are physical neural structures and patterns in specific areas of the brain.

We are referring to non-autonomic movements or non-learned behavior. Autonomic systems such as heart-beat, swallowing, vascular circulation, digestion, etc. are beyond our scope. **Respiration** is normally an autonomic function that singers and wind and brass players must coordinate for musical performance.

The neuroscience of body mapping and movement patterns gets complicated, and while it is not necessary for the performing musician to have a detailed understanding of the neuroscience, understanding a few principles can be instructive.

The human brain contains over 100 billion neurons, the cell bodies of our nerves and central nervous system. These neurons build vast, complex circuits of neurological representations called body maps. We begin developing these body maps almost from birth, and our brains form these maps from sensory perception, habits of use, modeling/imitation, and cognitive information. These maps are flexible and based upon learning and experience, not necessarily upon our natural anatomy or physiology. This flexibility or plasticity of the brain is on balance a wonderful thing, because it allows us to learn new skills throughout our lives, such as playing the horn!

The flexibility and plasticity of our brain’s body maps can work against us, however. Because body maps are learned, they can be mislearned due to inappropriate models, faulty information, poor habits, or faulty sensory perceptions. Furthermore, as we age and our bodies inevitably change, the body maps must change as well. If the physical change is gradual, the body map will adjust seamlessly, but rapid change can create conflicts between the body map and the actual physical structure.<sup>6</sup> A body map that is chronically in conflict with the body’s actual structure and intended use can lead to limitations in technical facility, compromises in tone quality/resonance, or pain/physical injury.

## Training the Body Map

These neurological maps are changeable by training, and the goal of Body Mapping is to retrain the brain’s body maps so they are compatible with our natural anatomy and physiology. We focus our training on three areas:

**1. Sensory Nervous System** – sends information to the Central Nervous System, where information is processed. The Sensory Nervous System includes nerves and sensory receptors in the Peripheral Nervous System.

**2. Motor Nervous System** – receives directions from the Central Nervous System through motor neurons to activate muscles, which initiate movement.

**3. Central Nervous System** – specifically, the conscious, self-aware part of the brain that comprises the mind or self. The mind/brain of the Central Nervous System integrates the sensory and motor nervous systems, receiving sensory information and directing motor responses smoothly and seamlessly. We will refer to this self-aware, conscious part of the central nervous system as **Inclusive Awareness**.

These three areas of training are symbiotic and interdependent in that the training will be no better than the weakest element, and it is a continuous cycle of progressively fine-tuning our body maps for greater ease and efficiency.



## Sensory Perception

Question: How many senses/sensory systems do we have?

Most people would respond that we have five senses: vision, hearing, touch, taste, and smell. Consider how is it, however, that we are able to sense our body’s size, movement, and position in or relation to our external environment. How is it that we can touch our nose with our finger even when our eyes are closed, or that we know our knee is bent without touching or looking at it? What sensory system enables us to remain upright and balanced and walk in pitch dark or with our eyes closed?

An additional sensory system, a “sixth sense” is at work. This sixth sense is actually several highly integrated sensory systems, but for the sake of simplicity we will refer to this sensory system as our sense of **kinesthesia** (Greek: *kinema* – movement; *esthesia* – perception/sensing). Kinesthesia is how we perceive our body’s size, movement, position, and orientation in the environment.<sup>7</sup> Sensory nerve receptors in skeletal muscles, tendons, and other structures in the limbs and head provide the detailed and continuous sensory data that is necessary for the performance of complex, skilled movements.<sup>8</sup> More important, our kinesthetic sense can be trained and refined for more coordinated, skilled movements.

We don’t attempt to train our senses of taste and smell to play the horn, but developing refined, accurate perceptions in the other sensory systems is essential developing refined body maps, as summarized in the following table:

Common & Technical Name	Primary Nerve Receptors	How We Use It in Horn Playing
Seeing: Vision	Eyes: Retina	Reading music; seeing the conductor, one’s colleagues, the instrument—in particular learning to use peripheral vision
Hearing: Auditory	Ears	Obvious and essential, but not exclusive
Touching: Tactile	Skin, especially fingers and lips	Feeling the instrument, mostly with your fingers, lips, or tongue
Movement: Kinesthetic	Muscles and connective tissues at joints	Experiencing your body’s size, position, and orientation as it relates to movement



Our sensory systems provide the crucial information to our central nervous for processing and sending movement commands to our motor systems. The greater the acuity of our sensory systems, the more detailed the information received and the more refined the motor commands.

### Motor Skills

Training the motor skills is where we experience the physical activity of learning to play the horn. It is possible to learn *about* playing the horn from a book or other instruction, but the only way to learn to actually play the horn is to physically play it.<sup>9</sup> The integrity of movement depends on accuracy and adequacy of the body map. Accuracy refers to a body map that is consistent with anatomy and physiology; adequacy refers to the level of detail.

How much body map detail a musician needs varies depending upon the instrument. Horn players need detailed maps of their respiratory system, fingers, lips, and tongue. Pianists, percussionists, and string players need highly detailed maps of their fingers, wrists, and arms. Organists, harpists, and timpanists need detailed maps of their legs and feet. Regardless of detail, accuracy throughout the entire body map is necessary for graceful movement.

Some musicians exhibit beautiful body maps without being conscious of it, as in the so-called “natural” who seems to move and play effortlessly. Most of us can benefit from improving our body maps, however, and thousands of repetitive movements over many years makes awareness of body map accuracy and adequacy important for preventive and remedial care. Watching great musicians, dancers, and athletes, observing how they use their bodies is an effective way of experiencing the grace, poise, and beauty of a refined body map.<sup>10</sup>

### Training Attentiveness/Awareness

The most important Body Mapping training area is **inclusive awareness**. Inclusive awareness is the simultaneous perceiving of both our internal and external worlds. It is attentiveness to everything that is going on within and without while at the same time focusing one’s primary attention on the task of the moment.

Inclusive awareness should not be mistaken for **concentration**, which is a single-minded attention to one thing to the exclusion of everything else. An example of the difference between concentration and inclusive awareness is what we do when playing in an ensemble. During an orchestra or band rehearsal our primary focus is on playing our part as accurately as possible, but we cannot concentrate on our part to the exclusion of everything else. We must simultaneously be aware of what is going on around us in order to fit our part with everyone else’s part: to be attentive to the gestures and expressions of the conductor, the sounds, movements and body language of the musicians around us, the acoustical feedback of the room and sometimes even the emotional response of the audience.

Inclusive awareness is not the same thing as **multitasking**. With inclusive awareness we are simultaneously attentive to many things that contribute to one overriding goal. Multitasking is best described as serial, superficial concentration on one

thing after the other, rapidly shifting from task to task without ever giving any task one’s full, sustained attention. In today’s hyper-driven world many people proudly proclaim their ability to multitask. The research on multitasking is in, and the verdict is unequivocal: when it comes to complex tasks, almost no one can give full attention to more than one thing at a time.<sup>11</sup> Multitasking may be possible with simple, mundane tasks that do not require much thought, but to play the horn well one must focus.

When truly focused, in-the-moment, and fully attentive to the horn, you enter a state of consciousness where your entire being experiences curiosity, creativity, and an connection with the horn that is timeless and thoroughly enjoyable. Mihaly Csikszentmihalyi refers to this mental state as “flow.”<sup>12</sup>

Eventually, most of the mechanics of playing the horn can become autonomic and we can focus our primary attention on artistry. Getting there is not easy, as Oliver Saks says:

Practice involves conscious application, monitoring what one is doing, bringing all one’s intelligence and sensibility and values to bear—even though what is so painfully and consciously acquired may then become automatic, coded in motor patterns at a subcortical level.<sup>13</sup>

Although all of us are familiar with using our inclusive awareness when performing in an ensemble, we may have less experience with using our inclusive awareness when practicing by ourselves. Here are a few suggestions for fostering inclusive awareness when practicing alone:

1. **Be in the present moment** – Avoid dwelling on the past or worrying about the future. This doesn’t mean you can’t learn from mistakes or plan for the future, but when you do those activities give them your full attention.
2. **Eliminate negative self-talk** – many of our personal and social problems come from castigating ourselves. Negative self-talk serves no useful purpose and is highly destructive. Banish it!
3. **Keep eyes open and cultivate peripheral vision** – many of us close our eyes when memorizing music, but closing the eyes when practicing is a way of going inside oneself and compromises inclusive awareness. Keep your eyes open and elevated and expand your peripheral vision. It absolutely will help you enhance your inclusive awareness.
4. **Mind wandering** – everyone’s mind wanders at times – in performance as well as practice. When it wanders just gently, pull it back to the task at hand. If some issue or problem is distracting, you so much that you cannot keep your focus on the horn, it may be best to stop practicing and attend to the matter that is distracting you.

As first steps in improving your inclusive awareness, try the following: monitor your body in daily activities for signs of tension or excess effort. Are you clenching your jaw, tensing your neck, tightening your brow, or gripping the steering wheel? Does that tension help you do what you are doing? If not, can you release or reduce it? Examples of everyday activities where unnecessary tension or holding may creep in include driving a car, washing dishes, opening jars, and working at the computer.





When playing the horn notice if you are tensing or engaging muscles unnecessarily, especially in the neck, tongue, jaw, and left arm. At first just notice it; then ask yourself "Do I really need that much muscular effort and tension? What happens if I allow it to release just a little bit?" You may find that your sound is immediately more resonant and that everything is just a bit easier. Once you have experienced this ease of playing and enhanced resonance, you have taken the first step in a long journey of retraining your body map to release fully the horn player within that has struggled to emerge. The irony is that the release occurs when you stop struggling.

Optimizing your body map requires training your sensory perception and movement patterns. The first step in building a better somatic foundation to your body map is developing inclusive awareness of these perceptions and patterns. Training sensory perception, movement patterns and inclusive awareness becomes a symbiotic, interdependent, continuously refining cycle.

*Next time: Achieving whole-body balance and poise.*

Johnny Pherigo is Professor of Music at the University of Central Florida in Orlando, where he teaches horn, music history, and musicians' health and wellness. He is an Andover Educators licensed Body Mapping instructor, Past President of the International Horn Society, and former Editor of The Horn Call.

## Notes

<sup>1</sup>Barbara Conable, *What Every Musician Needs to Know about the Body* (Portland, OR: Andover Press, 2000).

<sup>2</sup>Barbara Conable, *What Every Musician Needs to Know*.... 4.

<sup>3</sup>Martin Fishbein, Susan E. Middlestadt, Victor Ottati, Susan Straus, Alan Ellis, "Medical Problems among ICSOM Musicians: Overview of a National Survey" *Medical Problems of Performing Artists* 3, no. 1 (1988): 1-8.

<sup>4</sup>"Medical Problems" MPPA.

<sup>5</sup>Bruce Nelson, compiler, *Also Sprach Arnold Jacobs* 15 (Polymia Press, 2006).

<sup>6</sup>An example familiar to everyone of our body changing faster than the neurological body map is the clumsy, awkward teenager going through puberty: bumping into doors, tripping over his own feet, and enduring the parental rhetorical question "Why are you so clumsy?" Fortunately, the body map eventually catches up, and this period of life becomes for most of us a bitter-sweet memory.

<sup>7</sup>Other sensory systems that integrate with kinesthesia include **proprioception**, our internal awareness of body position, especially limbs, and the system, located in the inner ear and important for spatial orientation, balance, and head position. Our control of balance is largely due to the kinesthetic, vestibular, and visual systems, all coordinated in various parts of the central nervous system.

<sup>8</sup>*Neuroscience*, 5th edition. Dale Purves, George Augustine, David Fitzpatrick, William Hall, Anthony-Samuel LaMantia, Leonard White, ed. (Sunderland, MA: Sinauer Associates, inc., 2012) 196.

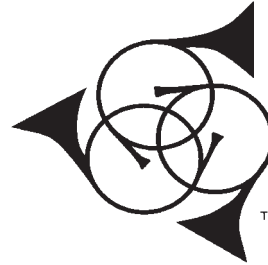
<sup>9</sup>Fergus McWilliam expresses this concept succinctly as "The horn cannot be taught; it can only be learned." Fergus McWilliam, *Blow Your Own Horn*, 2nd ed. (NY: Mosaic Press, 2013) 2.

<sup>10</sup>The following videos are a great start: "Michael Jordan Top Fifty Plays": [wimp.com/topplays/](http://wimp.com/topplays/); "In Case You Didn't Know How Awesome Fred Astaire Was": [wimp.com/fredastaire/](http://wimp.com/fredastaire/); "The Best of Fred Astaire": [dailymotion.com/video/xsddz\\_the-best-of-fred-astaire\\_fun](http://dailymotion.com/video/xsddz_the-best-of-fred-astaire_fun).

<sup>11</sup>For a quick and accessible summary of the research exposing the myth of multitasking consult the following: "Portrait of a Multitasking Mind" *Scientific American*. December 5, 2009. Naomi Kenner and Russell Poldrack...[scientificamerican.com/article/multitasking-mind/](http://scientificamerican.com/article/multitasking-mind/). "Is Multitasking Bad for Us?" Brandon Keim, *NOVA Science*. 4 October 2012. [pbs.org/wgbh/nova/body/is-multitasking-bad.html](http://pbs.org/wgbh/nova/body/is-multitasking-bad.html) (accessed 13 August 2014). "Think You're Multitasking? Think Again" Jon Hamilton. NPR. 2 October 2008. [npr.org/templates/story/story.php?storyId=95256794](http://npr.org/templates/story/story.php?storyId=95256794) (accessed 13 August 2014). "You'll Never Learn!" Slate. Annie Murphy Paul. 3 May 2013. [slate.com/articles/health\\_and\\_science/science/2013/05/multitasking\\_while\\_studying\\_divided\\_attention\\_and\\_technological\\_gadgets.html](http://slate.com/articles/health_and_science/science/2013/05/multitasking_while_studying_divided_attention_and_technological_gadgets.html) (accessed 13 August 2014). "How Today's Computers Weaken Our Brain" Tim Wu, *The New Yorker*, 9 September 2013. [newyorker.com/tech/elements/how-todays-computers-weaken-our-brain](http://newyorker.com/tech/elements/how-todays-computers-weaken-our-brain) (accessed 13 August 2014).

<sup>12</sup>Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper, 2008).

<sup>13</sup>*Musicophilia: Tales of Music and the Brain*. Oliver Sacks. (NY: Vintage Books, 2008) 224.



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# Freelancing 102: Cold Calls and “Duets”

by Shelagh Abate

Based upon the feedback I got from “Freelancing 101” in the May 2014 issue, as well as from other discussions, the two hottest topics for new freelancers are Cold Calls and when to (or *not* to) ask a player for a Lesson versus “Let’s hang out and play duets!” when trying to establish yourself in a new city.

## •Cold Calls•

Many colleagues, students, and young professional players have asked me about this issue, and it’s a tricky one for sure. Keep in mind that this is just my opinion on a broad topic where there is much to say – let that serve as my disclaimer, should you disagree with my stance on this issue. I’d be interested to know some other opinions as well.

What is a Cold Call? Simply stated, a cold call is the act of soliciting work from a complete stranger in a similar professional field to your own. A cold call can be done by phone or email. Lots of people nowadays tend to prefer email as it is seen as simultaneously more immediate and less intrusive. Ah, technology! Still, there is much to be said for phone contact, and hearing another human’s voice, but that may just be the old-fashioned girl in me talking. Just saying.

Okay, let’s play pretend. Let’s pretend that the world is a magical fairyland where we all pull no punches and no one has to worry about being tactful, polite, or politically correct. In this nonexistent world, a cold call might go something like this:

*\*Ring Ring!\**

“Hello?”

“Hello! Is this Dennis Brain?”

“Why yes, it is! Who’s this?”

“My name is Splatty McClammy. We’ve never met, but I also play the horn. I just finished my DMA, and have just moved to the same city as you. I am awesome. I play really great, probably better than you, but I don’t know anyone here. And I need gigs. My loan payments are ridiculous, and I don’t want to have to work a retail job or bartend in order to make said payments. Um, and rent. And food. And my cell phone bill. Also, my name is on Dan Rauch’s waiting list, and I want to be able to buy the horn when it’s my turn. Can you get me gigs? We both know you can. And we both also know that you probably won’t ever think to use me or give away my email/phone number until you are completely and totally desperate to cover your a\*\* on a gig that is terrible, far away, and pays like \$40. And that’s ok. Because I am there for you, Dennis. I really am. I know that is the way the world works, and that kind of gig is how I endear myself to you and become useful, and meet other players. All it takes is that one, awful gig for me to be on my way to piecing together a freelance career and playing horn instead of relying on my paper route to pay off my \$45,000 student loan debt.”

“Wow, Splatty – It seems as if you have a pretty good grasp of the way things work. What’s your email again? Do you use Facebook? Great – I’ll friend you and save your email address. Good luck, and I hope to see you on a gig sometime soon. Cheers!”

“Cheers, Dennis! You da man!”

*\*Click\**

So, that’s pretty much how it would go, if stripped of all social niceties and humility. Add some tact and sugar coating, and you’re on your way! Tact and sugar coating could manifest itself in phrases such as “I know we’ve never met, but I have heard such great things about you and your playing.” Followed by “You’re an extremely busy player, and I am sure you have your own circle of players that you call when you’re in a jam, but I hope that you’d consider me in the future if you’re ever really stuck. I’m around, and very very much available to help.” You could then close the deal with “I freelanced quite a bit while I was a graduate student, and I’ve played lots of different styles – I can play high horn, low horn, in-between horn, shows, big bands, orchestra stuff, and chamber music.” Voila! It is, in fact, possible to come off in a cold call as nice, humble, gracious, and grateful. It just takes planning.

All that said, should you actually make a cold call? It depends. Some people would be open to and appreciate communicating in this way. Other people are shier and more stand-offish (translation: defensive and territorial). I think the real answer to this question is: do your homework. Find out whom you’re calling, and let what you learn about them determine whether you should make the call. Do you know *anyone* in your new city? Even if you know just one person, that one person can help you better understand what personalities you’re dealing with, and who may be safe to call.

In case you’ve been wondering, the answer is yes: I have *totally* been burned by cold calling people. I have made several terrible decisions in this category and am happy to offer my experiences and myself to you all so that you can learn from my stupidity and what *not* to do. *#nofilter #ohtoturnbacktime #awkwardradiosilence*. There are some calls that I made that were successful, and regardless of how many gigs I may have gotten from them (or not), it was a good experience to meet a new player on the phone, connect, and have a nice conversation. Some of these people – actually, all of them if I were to think about it – are still close and valued colleagues. Other calls did not go so well, and in retrospect, I should have known better than to call them at all. This does not mean I learned that they’re bad people. It just means that I went at them with guns blazing, and my bulldozer-meet-and-greet method did not gel with their particular vibe.

If you do not know anyone who might be able to help you get perspective on whether a call is a good idea, you should err on the side of caution. In other words, when in doubt, *don’t* make the call. On the other hand, though I was being extreme and sarcastic in my make-believe phone call with Dennis Brain (?!), the possibility that you might come in handy when the chips are down or when someone double-books themselves is





very real – and their gratitude will be very real as well. This is a good thing, and how connections and contacts are made.

Plan what you will say ahead of time. Plan to ask questions in addition to telling them who you are and what you can do. An exchange of information is what defines something as a conversation, and therefore different from a one-sided sales call. Get my meaning? Make calls when you are calm and collected, and when you have time to chat. Don't make a call when you're distracted, running late, have to pee, or when your dog is in desperate need for a walk.

Another reality: let's face it; people rarely *actually* pick up their phones these days. Make sure you're prepared to leave a voicemail (or not) in the event that your victim does not pick up. There truly are few things more embarrassing than a 32-minute rambling and awkward voicemail that you cannot undo. Ugh. I've done this too. In fact, I probably still do it on a regular basis, but not on cold calls, thank *God*! Good luck to you.

### •Lessons versus Duets•

OK, now this other issue is super sticky: "Hey new buddy! Let's hang out and play duets" versus a Straight-Up Lesson. When you move to a new city and you don't know many people, it's safe to say that no one will know how you play. How best to rectify this? You're...say, 27 years old (give or take a year or two), just finished a master's degree, and sound pretty dang good. You want to be heard. You need to be heard. It's true. If you didn't nail that audition last November and as a result you're not the new principal of the Yadda Yadda Symphony, you need to make your start as a freelancer in whatever city you've landed. You have to begin somewhere, right? Yes. So, seeking a lesson from someone established in your city is one very valid way to go about doing this. But first, let's lay out two quick facts:

Fact #1: Lessons cost money. You just finished school. Chances are, you don't have any money. Understood.

Fact #2: The act of soliciting a lesson from someone is a crystal clear indication that the person seeking out a lesson (aka the STUDENT) regards the recipient of the request (aka the TEACHER) as a better, and more experienced player. This translates as respect. This is a good thing.

These two universal truths will likely never change.

BUT. As a 27-year-old master's (or higher!) degree recipient, you're more than just a kid ... and you've been taking horn lessons weekly for probably more than a *decade*. Also, your loan payments are huge, your rent is more than you've got saved, and you're totally broke. Likely, you're burnt out as well. You're so over Kopprasch, Shostie 5, B<sup>b</sup> basso, Reynolds #16, triple tonguing, and the Persechetti *Parable*. Enough with the lessons, already, right?!?!

*Wrong*. Really sorry, but *wrong*. While it makes sense that you feel this way (and we've *all* felt this way), it is essential that you go about this process in a way that shows regard for the difference between those who have lived "there" for 30 years and You, who showed up with all your crap in a U-Haul last Thursday.

In "Freelancing 101," I mention dues several times. Dues are a reality. This falls under the same category. Lessons are dues. For example, let's say you play the trumpet. You gradu-

ated from school three weeks ago, and are chomping at the bit to start subbing on Broadway. Join the club. If you call some legendary trumpet player who, over 30 years in the business has played with Buddy Rich, Frank Sinatra, three presidential inaugurations, 12 recordings with Tony Bennett, and has opened 26 Broadway shows in order to "go out for beers and play duets" with you, you're an idiot. But it happens. All the time. So it needs to be said.

However, if you call that player, and you ask for a *lesson* – watch what magic unfolds: the player responds with enthusiasm. You make an appointment. That lesson takes place. You show up, play your butt off, and chances are (albeit it's a risk, but trust me on this one) they will not charge you. And if they *do* charge you, it won't break your budget. Offer them a standard fee, in the event that they don't pre-establish one. Say, \$150 maybe? Chances are they'll negotiate: maybe \$50? A cup of coffee after the lesson? (Hey, more time to chat and become buddies!) Perhaps they will only ask that you cover the fee charged by the rehearsal studio, in the event that this lesson is not at their house. Either way, you've paid someone the respect they deserve, gotten the chance to show your stuff, learned something from someone who's been out there playing gigs, and who knows?!? Maybe they'll throw you some work. That's the way it should be done.

**Recognizing the "Pink Elephant in the Room."** I hate this expression, but it fits so well, that I'm going to use it anyway – anyone who is out in the world freelancing will know what's going on when you call them – they will know *why* you're taking the lesson. They know you want work. And they know you need the work to pay your rent. Even if you don't just come out and say it – which you *can*, I might add, provided you do the right thing and treat your meeting like a lesson – they might say it for you. And then you can get some *real* scoop. Good information. A valuable contact. What's more, they will know what work might suit you best by hearing you play. This is perhaps the most valuable piece of the puzzle. The last thing you want is to get thrown to the wolves on a gig that is totally over your head when you're right out of the gate. With a bit of luck, this player might take you under their wing and send you on a gig that will allow you to get your feet wet and ease you gently into that vast Sea of Gigs. How awesome!

Another practical fact that you may not have considered: busy freelancers do *not* have chops to burn. They need to save them up for all their gigs. Seriously – duets are not an option for most players on most weeks. Chances are, they've got a show at 8 p.m., or a session in the morning that will be taxing, a rehearsal, or whatever. To a great extent, duets are a luxury activity that stops happening on a regular basis the second work becomes anything close to steady. Therefore, you're not only insulting a player by not respecting their place in the "gig food chain," but you're putting them in an awkward position to have to deal with just not wanting to or not being able to physically deal with playing duets with you.

I will speak for myself here, but I know that there are many dozens of players in the same boat. For the last nine or so years that I have been playing shows on a regular basis – even as a sub – actually *especially* as a sub, 90% of my practice time has been maintenance/chop management/recovery from whatever last night's bloodbath involved. Don't get me wrong. I



*love* duets for real. It's not that I don't love to play them – because I do. All music geeks of all ages like to get together and play through stuff, have fun, dork out on great music in their free time, but it's worth pointing out that this becomes harder to do when work is steady. Because work becomes the priority. End of story. It's just another good reason to ask for a lesson.

As a result, potentially a lot is riding on this lesson. You should prepare this lesson a bit like you would an audition. Because that's what it is. You're auditioning for someone who can hook you up, advise you, and knows all too well the playing field that you're about to enter. The good news is, that you can play whatever you want. You know those two etudes that you can actually get through and still look at yourself in the mirror, smiling? Play them. Your best excerpts, your best everything. Strauss 1? Leia's Theme from *Star Wars*? Great. Seriously, play whatever. Unless this person is completely lame and mean-spirited (some more research for you to do before you call them...), they're not going to put you in a difficult spot, and blindside you by demanding excerpts from *Billy Budd* for no reason. We've all been where you are, and maybe not too long ago.

### Conclusion

I've heard it said that freelancing in any field is a referral business. The act of reaching out, making connections and forging relationships is what it's all about. Playing our instrument is just one part of the whole, and the sooner we learn how to be a respectful colleague and recognize a potentially valuable colleague when we see one, the easier our paths will be. I have personally come to value the practice of paying experienced, older, and probably wiser colleagues the respect they've earned by being in the field longer than us very highly. This is my main reason for addressing the two issues in this article. Establishing good habits in this area can only lead to good things. Moreover, doing the right thing and learning to become a good colleague is an important way to pave the way for a better future for music in general. We are all most painfully aware that today's economic climate is a challenging one for the arts. Our industry is in the process of changing drastically, and we must be alert and adaptable in order to continue working, to remain relevant.

While it is true that we must be individually competitive in order to thrive and improve, it is also true that we need each other in this business. Through cooperation, we enable each other's abilities. And this, my good friends, is the among the very best of things.

*Shelagh Abate is a member of Triton Brass, a freelancer in New York City, and currently in the Broadway orchestra for A Gentleman's Guide to Love and Murder. Contact: shelagh-abate@gmail.com.*

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# A Traveling Horn Player's Thoughts on Studying Abroad

by Helena Giammarco

Studying abroad is an exciting prospect for many American horn players. Do you yearn to immerse yourself in a different culture? Do you want to learn an entirely different musical language? Do you dream of studying abroad to experience something new – possibly residing overseas permanently? I outline some pros and cons of studying the horn in a foreign country, based on my own experiences, in order to help you make a more informed decision. It is a wonderful adventure but, before you grab your passport and jump on a plane, ask yourself some serious questions.

## Living Overseas

First, where do you plan on living once you complete your studies? Do you intend to return to the United States or would you like to reside overseas? It may be difficult to think that far ahead, but try to include this possibility into your decision.

Picture your life distanced from your family and friends. Think about how they will fit into your international equation, because you will not see your loved ones as much. The price of an airline ticket continues to rise, so you may be able to return home only once a year, if at all. Don't forget about travel time – a week of spring or winter vacation may turn into a short four or five day visit when long-distance travel eats up time on both ends.

Also consider the issue of time zones. Something as simple as making a phone call home will require planning and sometimes late nights or early mornings.

Your plans might also change in ways you did not imagine. An ailing friend or relative or even the death of a family member may force you to reevaluate your plan to live abroad.

## Studying Overseas

Next ask yourself whether you can afford to study overseas. It made good financial sense for Americans to study abroad fifteen years ago because of low or sometimes nonexistent overseas tuition costs. Today, owing to a weak economy, college tuition in Europe has increased. The Juilliard School in New York City, for example, has an undergraduate cost of \$53,920 a year, including tuition, room and board, living expenses, and books.<sup>1</sup> Compare this to London's Royal Academy of Music's yearly cost of £20,100, or about \$33,456. The average annual cost of living in London is £11,000, which converts to approximately \$18,309.<sup>2</sup>

These comparable costs at today's currency rates will change as the US dollar's value against the British pound varies, but these figures give you a ballpark figure on what to expect.

## After School

If you do see yourself living overseas after your studies are complete, this could be a great move for you. Your professors can help you win a job there and they will give you the specialized musical training you need for that country. The relationship you have with your college horn professor is similar to that of an internship, one where you work with

an expert to get training on a particular skill set as well as guidance on how to find a permanent job.

This training can vary depending on country and location, and you may be in for a rocky readjustment period if you plan to return stateside to look for work after a long period of studying abroad. You will be slightly out of your element with the special training you received overseas. It could certainly help you land an audition or teaching job while there, but it could also hinder you when trying to land a job back home.

The teaching styles, study methods, perceptions of sound, and regionally preferred equipment all differ from country to country. Auditioning for and winning an orchestral audition in the United States or Canada is quite different from the process one would go through in Europe or other parts of the world.

## American Conservatory Education

American conservatories, universities, and music colleges differ from their European counterparts. With machine-like efficiency, they absorb, train, and quickly produce students who are prepared to win auditions. They place an emphasis on learning an overwhelmingly large number of orchestral excerpts in a relatively short time. The continuous drilling of these excerpts and the mock auditions used to test them are some of the tools used to help prepare musicians for an American horn audition. Prospective students compete to be a part of a music school's famous horn studio, where they will study with a legendary pedagogue whose students "win all the jobs." Students are encouraged to take auditions during their studies in order to gain experience, and sometimes they receive job offers before finishing their studies.

Standard solo literature is part of the curriculum, but often no additional emphasis on performing solo works outside of student recitals or concerto competitions.

Many institutions offer classes and seminars that tackle audition anxiety, and many American horn professors list sport psychology books in their curriculum and teach these methods to help students handle the stress of taking multiple auditions. All of this is necessary for ensuring that the student is competitive and successful at an American horn audition. Is the American course of study the route you want to take?

## European Conservatory Education

My undergraduate European conservatory experience was excellent, but it was quite the horse of a different color. The training I received in the various music schools there exposed me to a whole new style of horn playing. I was instilled with strong fundamentals. Sound, breathing, projection, technique, and solo playing were all strongly weighted. Such training ensured that one could stand up any time, anywhere, and confidently perform a solo with relative ease and grace. Each student received a great deal of individual attention, and the atmosphere was relaxed.

There was not a large emphasis put on mock auditions or the drilling of orchestral excerpts, nor were students



especially pressed to take orchestral auditions during our studies. Conversely, there were many opportunities for competitive solo performances in which all students were encouraged to participate. There were also additional weekly solo performance classes, as the solo rounds in European orchestral horn auditions carry more weight than in American auditions.

## Returning to the US

I was asked recently if my studies overseas held me back in my pursuit of an American orchestral job, and that question inspired this article. Upon reflection, I was fortunate to have won a stable position in a military ensemble that I truly love, but I found the American symphony audition circuit to be an uphill battle. I attempted to make up for lost time when I returned to the United States by cramming excerpts, mock auditions, and audition psychology into a few graduate years, but I felt that I was unable to catch up.

The sheer number of exceptionally prepared people at auditions was shocking to me. Most of these fantastic players were attendees or graduates of American music schools. I soon discovered that droves of horn players were showing up for the smaller regional openings too – many of which were part-time or one-year-only positions. My eyes were opened to the extreme competition for these few orchestral American horn jobs, where there are many more musicians than available positions.

European horn auditions are also competitive, but they are more sparsely attended and require alternative preparation methods. Consider the two audition lists below – it is easy to see the difference between the American<sup>3</sup> and the European<sup>4</sup> audition processes. Notice that there are fewer excerpts on the European audition list.

### Recent Principal Horn List from the Berlin Philharmonic

#### I. Solo Works

Mozart Concerto No. 4 in E<sup>b</sup> Major  
Strauss Horn Concerto No. 1 in E<sup>b</sup> Major

#### II. Required Excerpts (13)

Beethoven	Symphony #6
Beethoven	Symphony #7
Brahms	Symphony #1
Brahms	Symphony #2
Mahler	Symphony, #5
Mahler	Symphony, #7
Mahler	Symphony #9
Ravel	<i>Pictures at an Exhibition, Promenade</i>
Strauss	<i>Till Eulenspiegel</i>
Strauss	<i>Ein Heldenleben</i>
Tchaikovsky	Symphony #5
Wagner	<i>Siegfried</i> , long call
Wagner	<i>Rheingold</i> , Overture

### Recent Principal Horn List from the Chicago Symphony

#### I. Solo Works

Mozart Horn Concerto No. 2 in E<sup>b</sup> Major or  
Mozart Horn Concerto No. 4 in E<sup>b</sup> Major  
Strauss Horn Concerto No. 1 in E<sup>b</sup> Major

#### II. Required excerpts (24)

Bach	Brandenburg Concerto No. 1
Bach	Mass in B Minor
Beethoven	Symphony No. 6
Beethoven	Symphony No. 7
Brahms	Symphony No. 2
Brahms	Symphony No. 3
Bruckner	Symphony No. 4
Mahler	Symphony No. 3

Mahler	Symphony No. 5
Mahler	Symphony No. 9
Mendelssohn	<i>Midsummer Night's Dream</i> , Nocturne
Ravel	<i>Pavane pour une infante défunte</i>
Schubert	Symphony No. 9 in C Major, "Great"
Schumann	Symphony No. 3, "Rhenish"
Shostakovich	Cello Concerto No. 1
Shostakovich	Symphony No. 5
Strauss	<i>Alpine Symphony</i>
Strauss	<i>Ein Heldenleben</i>
Strauss	<i>Don Juan</i>
Strauss	<i>Til Eulenspiegels lustige Streiche</i>
Tchaikovsky	Symphony No. 5
Wagner	<i>Götterdämmerung</i> , (short call)
Wagner	<i>Siegfried</i> (long call)
Wagner	<i>Das Rheingold</i> (opening)

#### III. Sight-Reading

Excerpts from the standard repertoire to be determined at the audition

## Sound and Equipment

Aside from the differences in training, my ideas of sound, projection, and equipment were slightly different from my American peers when I returned home after completing my overseas studies. I took my treasured Conn 8D with me to college, but I quickly discovered upon arriving in Europe that few people loved and appreciated this sound as much as I did. There are a variety of European horn sounds and approaches to the instrument, and many of them are different as night and day compared to the American styles. I assimilated into the system there and eventually switched to a European horn. This choice served me well while I was there. I learned to fall in love with the sound and styles of my peers, eventually adopting them as my own.

## Conclusion

It is my hope that relaying some of my experiences has helped you in your own decision about international horn studies – your decision will be the right one if you carefully weigh your options. Embarking on an intercontinental adventure is a personal choice that might be right for some but not for all. Things worked out for me and I would not do anything differently. I treasure my overseas experience – it afforded me amazing opportunities that were life changing, and I will carry them with me my whole life.

I do not claim that one study program choice is better than another – they are simply different. Studying in a certain horn program may give you an extra leg up in the end, but it is possible to be successful and win auditions anywhere you study. What you get out of your education depends on what you put into it and, if you work hard enough, there is always room at the top.

*Helena Giammarco plays with the Air Force Band of Mid-America, stationed at Scott Air Force Base in Illinois. She studied at the Royal Academy of Music in London, the Universität für Musik und darstellende Kunst in Graz, summer clinics in Salzburg and Krefeld, the University of Southern California, and Catholic University of America in Washington DC.*

## Notes

<sup>1</sup>Juilliard School. "Tuition, Fees, and Expenses." Accessed 26 March 2014. [juilliard.edu/apply-audition/tuition-fees-and-expenses](http://juilliard.edu/apply-audition/tuition-fees-and-expenses).

<sup>2</sup>Royal Academy of Music. "Fees." Accessed 26 March 2014. [ram.ac.uk/fees](http://ram.ac.uk/fees).

<sup>3</sup>Chicago Symphony Orchestra. "CSO Audition Information." Accessed June 2013. [cso.org/Page.aspx?id=10385](http://cso.org/Page.aspx?id=10385).

<sup>4</sup>Durst, Karin. Private communication. 24 June 2013.



# Teaching Horn in Chile

by Natalie Young

When my husband's phone rang at 4 a.m. in our tiny apartment in San Francisco, he waited a second too long to answer and missed the call. We knew what it meant – he had missed the opportunity for a day of work substitute teaching. We lay awake for the next three hours wondering how we would pay our astronomical rent that month. At 7 a.m. I received an email forwarded by my then horn teacher, Bob Ward. It was from the director of a conservatory of music in Talca, Chile, about a job opportunity teaching horn. After a year of struggling financially, I thought through my sleepy haze that opportunity had come knocking. I responded immediately.



A few hours later, a member of the search committee from Chile called me to talk. He told me about the 2010 earthquake that nearly leveled the country, why they were creating this position for an American horn professor, and what the job would be like. He also wondered why I would want to leave San Francisco to move to Talca, a city of about 200,000 people south of the capital, Santiago, in the Maule Region, famous for wine. He mentioned that he would be interviewing several other people, but that I should send him "more information" via email. So I sent a long and detailed message about what I would bring to their university, how I would create and expand their brass program, and what I would need from them in order to maximize my potential as a professor.

A few days later, I got the news: the job was mine!

## Preparation

Getting the job was something of a double-edged sword. On one hand, the prospect of making lots of money and paying off student loans, while gaining teaching experience and having time to practice, was attractive. On the other hand, the fact that Chile is far away from home, that we didn't speak Spanish, and that we would have to pack up our entire lives into ten suitcases to move to a place we'd never even seen before was terrifying. With the support of our family and friends, we decided it was worth the risks. Two months before we left, we bought Rosetta Stone Spanish language program and started selling furniture on Craig's list.

After verbally committing to the job, it started to dawn on me how big a culture shock this would be. I discovered during my research that Chileans do not make plans very far in advance (more than a couple hours). The plan was to get on a plane "sometime in July," live with a coworker until we found a house, start my job (for which I had no contract, job description, expectations, instruments, or students) "sometime in August," and learn Spanish along the way. I bombarded my

future boss with emails and gmail chat and struggled to tie up loose ends in the US without being able to plan ahead. I spent hours googling "Chile" in the hopes of arriving prepared. Because of the total lack of information from my Chilean contacts and the internet, I had few expectations.

In the first conversation I had with my boss, I said that if he hired me, he should also hire my husband, a trumpet player and teacher. They worked out a situation in which I would work full time and my husband part time. We have different types of contracts and different visa requirements, but we share an office and work together every day.

## Arrival: Culture Shock

Our very first night in Chile we went to dinner with our new boss, who spoke little English. If I thought I spoke any Spanish before that night, it became clear then that I spoke and understood nothing. Chilean Spanish is famous for being extremely difficult: fast, mumbled, innocent of consonants, and full of "chilenismos" (words only used in Chile). For example "Como estás?" (how are you) sounds like "Co' tai?" I was unprepared for this. We went to bed exhausted, overwhelmed, and full of apprehension.

There were more surprises. The next day, expecting three full meals a day, I ate my usual small lunch. I was surprised to find out that dinner (called "once") consisted of only tea and bread. That night we were too famished to sleep, and my husband snuck down to the kitchen at midnight to get more bread. I learned quickly to eat a large lunch.

Life in Chile is at once relaxing and frustrating. Chileans don't worry about the clock. The American obsession with being on time can be exhausting. In Chile, if I'm in traffic, I'm in traffic. I'll get there when I get there. Why fret? A concert begins when the hall is filled up and the musicians are ready. It's hard to get used to for some things. When my students show up late because they were finishing their tea, I still get annoyed.

It's really hard to live between the two cultures. Trying to set up Skype appointments with family and friends more than a couple hours in advance is nearly impossible for me, but necessary for them. Our university does business with American companies, and I find myself apologizing for the long delays and noncommittal responses we give them when pressed for information, contracts, or exact dates.

I have grown to love the more relaxed schedules here, but organization and planning are valuable, and I'm constantly trying to find the balance.

## Learning Spanish

After arriving in Chile, I had about three weeks before I had to start work. I was still doing Rosetta Stone, reading books in Spanish, and occasionally speaking to friends. Other than that, I improved only marginally, and mostly with grocery store related words. Because I came in the middle of the Chilean school year (March- January with a semester break in August), and because we hadn't yet purchased horns, I started with only five students. When I met one at a concert, I could see the



worry on his face as he realized I could barely communicate. My first day of work was terrifying. I couldn't even make small talk. I made a conscious decision to try to speak Spanish, even if I didn't know what I was saying. It required courage I didn't know I possessed. I constantly felt like a fool. I asked my students to repeat back to me correctly what I was trying to say, to help me learn.

Teaching horn lessons was mostly demonstration and imitation, which wasn't a problem. The most challenging part was getting to know my students and colleagues so we could have a more comfortable rapport and bridge the cultural gap. Only two of my colleagues spoke English, and my boss had insisted that we speak Spanish at work. It was difficult to develop the type of teacher-student relationship that I cherished in college. I was perceived as being shy, cold, aloof, and disinterested in the lives of my students, when in reality I was simply unable to speak or comprehend what I was hearing. I felt lonely at work. People were afraid to talk to me, and I was afraid to talk to them.

About two months into the first year, it started to change. I was sitting in my office feeling sorry for myself and really alone. A student knocked on my office door to tell me he needed to miss a lesson for personal reasons, and I invited him to sit down and talk. We communicated for over an hour about horn, family, the US, Chile, our classes, everything. It was a huge turning point in my Spanish, and in my relationships with students. We began having these types of conversations more frequently, and I credit them with how I learned Spanish.

### My Students

My students at the University of Talca are undergraduate music majors. They will graduate with a degree in their applied instrument and be certified to teach in all levels of schools. The Conservatory of Music is part of the University, but for



*Natalie with students at the statue of Mylodon, a prehistoric giant ground sloth, at Cueva del Milodón National Monument*



*Natalie teaching, with a stray dog adopted by the School of Music*

younger students, who have individual lessons and theory classes and play in the orchestra. I also have several older players who take lessons through the Conservatory in order to study with me. Until I arrived here, there were no University majors in horn, and the few conservatory students studied with a local player. Many of the

other professors come from Santiago (about three hours away by bus) once a week.

In the US, most music majors have plans to teach at the university level or take auditions in the hopes of playing in a professional orchestra. Here my students' goals are different. Chile has few full-time professional orchestras, and fewer university horn professors. The University of Talca's music degree is geared towards creating all-around music teachers and youth orchestra directors. I try to prepare my students for their personal career goals, and usually encourage them to go abroad. For example, if students tell me they want to play professionally, I try to speak to them in English half the time and encourage them to think about studying for a few years outside of Chile. If their goal is to work in a high school, they can take an extra year of pedagogy and student teaching.

### Work Challenges, Students' Challenge

The first challenge when I arrived in Chile was the lack of horns. Few students have their own horns; rather, instruments are loaned to them from youth orchestras in exchange for playing. These horns are low quality, usually made in Chile or China. Lack of maintenance makes many of them are nearly unplayable after only a few years. Many students were using Vaseline in the slides and vegetable oil on the valves. Most weren't using any oil at all. The first thing I did was to write and translate information on cleaning and maintaining a horn.

Next, we needed to start the process of buying instruments. The University had huge amounts of money available to buy horns – I could buy whatever I wanted. We just needed to purchase in increments of \$10,000 to \$15,000 in order to get the University's approval on each purchase. My main goal was to get as many good-quality horns as possible. Because most of these would be played by younger kids, the best option was to start with intermediate level horns. I used a connection I had with West Music in Coralville, Iowa, did lots of Google research, and learned about international taxes. We've done four major instrument purchases, including horns, trumpets, trombones, tubas, woodwinds, and percussion. Our university now has a full orchestra.

A self-taught musician in Chile faces many challenges, especially when nearly all of the information on the internet is in English. Books are extremely expensive. Libraries do not exist here as in the US. Our university library is a strange sight: walls and walls of empty shelves. The public library in Talca was destroyed in the earthquake in 2010, but is now finally being rebuilt. Going online to purchase anything is much more complicated than in the US. If the website ships overseas, it still takes about three times as long and costs around 45% more because of customs. Orders have been stuck in customs in Santiago for months before we even knew



*Natalie with students at Torres del Paine in Chilean Antarctica*





they were there. In fact, we don't even have mail boxes here. If mail comes, a guy on a bike just throws it in our yard or someone calls to say we should go to a random address and pick something up. It's very disorganized and impossible to understand.

The education system is test-based (and in need of major reform), and I found the mind set permeates and affects my students' approach to the horn. They have little motivation to learn things slowly and correctly, when it's much simpler to just plow through Mozart solos and call it a day.

In addition to the struggles an average American horn student has, Chileans have unique challenges. For example, native English speakers use different consonants than Spanish speakers. Usually we tell beginners to put their tongue behind their teeth and say "tah," "tee," or "toe," but in Spanish the letter "T" is between the teeth (like "th" for English speakers). I noticed that all of my non-beginners had trouble with attacks, especially quiet ones, because the books and videos they used to teach themselves didn't explain this difference.

Another musical challenge is rhythm and time signature. For example, 4/4 is not a fraction, it is a description. In English, note names are fractions (half, quarter, eighth, etc.) In Spanish, note names are descriptions (blanca, negra, corchea, etc.) So explaining to a non-English speaking beginner why 3/4 means "tres negras" can be difficult.

## The Future

Now I am in my office preparing for the next school year, starting in March. I feel motivated, excited, and energetic about spending another year in Talca. I will have more students, speak Spanish more fluently, and have more experience teaching. With fewer logistical problems, I will be able to focus even more on teaching music and the horn.

What I've always loved about the horn is not the instrument itself. I did not become a musician because of my passion for the art, although I am passionate about it. For me, music is less of a passion and more of a mirror. What I love about playing and studying and teaching the horn is that it always feels like it shows me the ways I'm learning about life and the world and myself. And I see that with my students, too. The struggle of disciplining my mind and my body to do something beautiful is what is important to me. I love the way the horn challenges me to be a better person. To spend hours a day, usually alone in a practice room, struggling to improve myself mentally, physically, and musically. I love the camaraderie among musicians. We all face personal and professional challenges every day and we do it knowing we will face more failure than success. I miss my horn when I'm away from it. It's the only thing that has been with me every single day, through good and bad, for the last 15 years. I chose the horn back then because someone told me it would be a challenge, and I choose it again every day for that reason.

I hope to prepare my students to be citizens of the world, not just Chile. I grew up not considering the possibility of working and living outside of the United States, but now I cannot imagine limiting myself in that way. After having students come to class hungry because they can't afford food, I will never again take for granted the life I have as an American citizen. I want to give my Chilean students an opportunity to

use the horn as a vehicle to take them wherever they want to go, whether they stay in this beautiful country or leave it, whether they become professional musicians or apply the skills they have learned to a different career.

*Natalie Young is Professor of Horn at the University of Talca in Talca, Chile. She earned her BM with Jeffrey Agrell at the University of Iowa, an MM with Adam Unsworth at the University of Michigan, and a Professional Studies Diploma with Bob Ward at the San Francisco Conservatory. Contact: natalielora87@gmail.com.*



*Students with flags of the Magallanes Region in Patagonia, where the brass ensemble performed on tour*

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# An Index to The Horn Call Volume XLIV (October, 2013 – May, 2014)

compiled by Harriet Fierman

## Featured Articles

### Volume XLIV, No. 1 (October, 2013)

- Bonet, Javier. "A Lost Horn Concerto is Found after 233 Years: An Interview with Elies Moncholí Cerveró." 53-53.  
Thistle, Robert. "Studying Maxime-Alphonse – 200 Etudes in Six Volumes for Horn." 54-59.  
Dunn, Richard. "The Horn Music of Telemann." 60.  
Melton, William. "A Forgotten Master Composer for Horn." 65-70.  
Presar, Jennifer. "Neoteric's Creation of New Repertoire." 95.  
Ognibene, Joseph. "Hermann Baumann: The Master's Voice." 97-100.

### Volume XLIV, No. 2 (February, 2014)

- Binsley, Erika. "Electronic Tools for Hornists." 52-53.  
Zook, Gretchen Burne. "Happy 20th Anniversary to the Kendall Betts Horn Camp." 54-56.  
Douglass, Natalie. "Aural Approaches to Horn Instruction." 57-59.  
Lynch, William C. "Dennis Brain: New-Found Unpublished Holdings." 62-64.  
Lorenz, Michael. "A Little Leitgeb Research." 65-70.  
Haislip, Matthew. "An Interview with Martin Hackleman." 71-74.  
Damicone, Tiffany N. "The Singing Style of the Bohemians: Part 1 – A 300 Year Tradition of Czech Horn Playing." 94-102.  
Civilette, Kurt. "Steel Yourself for Battle: A Military Strategy for Audition Preparation." 103-104.

### Obituaries:

- James Decker (1921 – 2013). 31.  
Robert Pruzin (1947 – 2013). 32.  
Claude Eugene Sherry (1920 – 2013). 32.

### Volume XLIV, No. 3 (May, 2014)

- Gulbranson, Ashley. "A Lost Embouchure Found: A Journey Back from Focal Dystonia." 31-32.  
Dunn, Richard. "Don't Confuse Me with Facts." 32.  
Sohn, Richard. "If They Could Have, They Would Have." 43.  
Axelson, David. "Doug Hall's 'Pay it Forward' Gift to a Young Horn Player." 46.  
Schwartz, Arthur. "The Horn Hanger." 47.  
Kloss, Marilyn Bone. "Tomoko Kanamaru: A Horn Players' Pianist." 48-50.  
Hansen, Kristen. "The Sinfonia from Tre Pezzi in forma di Sonata by Karl Pilss." 51-53.  
Grabois, Daniel. "Twisted Metal." 54-55.  
Paul, Erin A. and Fathman, Rebecca. "Our Year in Sarajevo." 63-66.  
Damicone, Tiffany N. "The Singing Style of the Bohemians: Part 2 – The Modern Czech Horn School." 80-85.  
Abate, Shelagh. "Freelancing 101." 86-88.

### Obituaries:

- Charles McDonald (1939 - 2012). 29.

## Columns

### Volume XLIV, No. 1 (October, 2013)

- Iltis, Peter, Series Editor. "Medical and Scientific Issues: Magnetic Resonance Imaging – A Window to Understanding Motor Control in Horn Playing?" 35-36.  
Chenoweth, Richard, Column Editor. "Orchestral Notes: Professional Performance Careers – the Advantages of

Chamber Music." 39-42.

- Agrell, Jeffrey, Series Editor. "The Creative Hornist: An Interview with Kazimierz Machala." 45-47.  
Agrell, Jeffrey, Series Editor. "Technique Tips: Pain, Gain, the Horn, and Mastery." 73-74.

### Volume XLIV, No. 2 (February, 2014)

- Chesky, Kris and Amlani, Amyn, (Iltis, Peter, Column Editor). "Medical and Scientific Issues: Musician Earplugs." 35-36.  
Agrell, Jeffrey, Series Editor. "The Creative Hornist: What's Stopping You?" 40-42.  
Agrell, Jeffrey, Series Editor. "Technique Tips: Technique Microcosms." 45-47.

### Volume XLIV, No. 3 (May, 2014)

- Agrell, Jeffrey, Series Editor. "The Creative Hornist: Paul Basler: Close-Up of a Creative Hornist." 36-38.  
Matosinhos, Ricardo (Agrell, Jeffrey, Series Editor). "Technique Tips: A Metaphorical Approach to Horn Teaching." 41-42.  
Chenoweth, Richard, Series Editor. "Orchestral Notes: An Interview with Terry Johns." 57-62.

## Reviews

### Volume XLIV, No. 1 (October, 2013)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 75-80.  
Van Dreel, Lydia, ed. "Recording Reviews." 86-91.

### Volume XLIV, No. 2 (February, 2014)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 75-83.  
Van Dreel, Lydia, ed. "Recording Reviews." 86-92.

### Volume XLIV, No. 3 (May, 2014)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 67-75.  
Van Dreel, Lydia, ed. "Recording Reviews." 76-78.

## IHS Business

### Volume XLIV, No. 1 (October, 2013)

- "Recent IHS Donors." 5-6.  
Pritchett, Kate. "Symposium Report." 30-32.  
"IHS Honorary Member: Radovan Vlatković." 63.  
"Punto Award Winners: Jack Covert and Michael Hernon." 63-64.  
"Service Medals of Honor: Robert E. Marsh (2011), Nancy Jordan Fako (2012), and Marilyn Bone Kloss (2013)." 64.  
Joy, Nancy, Coordinator. "IHS Competitions and Awards." 101-102.  
Hesse, Marian, Advisory Council. "Minutes of the 2013 IHS General Meeting, August 3, 2013." 103-104.  
Thelander, Kristin, Coordinator. "IHS Thesis Lending Library." 105.  
Vogel, Heidi. "Statement of Financial Position for the Year Ended December 31, 2012." 105.  
Fierman, Harriet. "An Index to The Horn Call Volume XLIII (October, 2012-May, 2013)." 106.  
"Out the Bell: Arkady Shilkloper with Alphorn atop the Sidney Opera House." 108.

### Volume XLIV, No. 2 (February, 2014)

- "Recent IHS Donors." 5-6.  
Joy, Nancy, Coordinator. "IHS Competitions and Awards." 105-106.  
"Out the Bell: Einstein's Theory of Relativity." 108.

### Volume XLIV, No. 3 (May, 2014)

- "Recent IHS Donors." 5-6.  
Joy, Nancy, Coordinator. "IHS Competitions and Awards." 89-90.  
"Out the Bell: Dueling Cigars – Alan Civil and Ib Lansky-Otto at an International Horn Workshop." 92.



## IHS Thesis Lending Library reported by Kristin Thelander

There are currently 198 theses on horn and related brass topics available to IHS members through our lending library, and more titles are added each year. Kristin Thelander is the coordinator of the Thesis Lending Library and houses the collection at the University of Iowa. The full list of theses may be found at [hornsociety.org/about-the-ihf/thesis-library](http://hornsociety.org/about-the-ihf/thesis-library), along with a link to the thesis loan request form. A deposit of \$45.00 US is required for each thesis borrowed, which can be made by check or arranging for a credit card deposit through Heidi Vogel, IHS Executive Secretary.

If you have written or read a thesis that should be in our collection, please contact Dr. Thelander. Donations of theses are appreciated!

Donations\* and new acquisitions for 2014 include:

Chambers, Rebecca. "The Kenyan Influence in the [Horn] Music of Paul Basler." DM treatise: Florida State University, 2013.

Luchsinger, Brenda Mae. "The Horn Quartets of Michael Kallstrom: A Performance Guide." DMA document: University of Alabama, 2011.

\*Matosinhos, Ricardo. "Bibliografia Seleccionada e Anotada de Estudos para Trompa Publicados entre 1950 e 2011." Diss: Universidade Católica Portuguesa, 2012. [in Portuguese]

Salisbury, Linda J. "Twelve Jazz Standards and Improvisations Transcribed and Adapted for Horn." DMA diss: University of North Texas, 2011.

Spinola, Stanley J. "An Oral History of the Horn in Jazz." DMA essay: University of Miami, 2013.

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## IHS Financial Statement reported by Heidi Vogel

From Audited Financial Statements Prepared by Carbonaro DeMichele CPAs

### Statement of Financial Position For the Year Ended December 31, 2013

<b>Assets</b>	
Current Assets	
Cash & Cash Equivalents	\$272,738
Accounts Receivable	14,441
Inventory	6,893
Total Current Assets	294,072
Other Assets	
Fidelity Investments – CDs	26,218
Prepaid Expenses	50,019
Total Other Assets	76,237
<b>Total Assets:</b>	<b>\$370,309</b>
<b>Liabilities and Net Assets</b>	
Current Liabilities	
Accounts Payable	\$8,757
Deferred Revenue	3,675
Total Current Liabilities	12,432
Net Assets	
Unrestricted	167,642
Temporarily restricted:	
Advance Memberships	66,050
Scholarship	99,740
MCI Fund	2,644
Friendship	21,801
Total Temporarily Restricted	190,235
Total net assets	357,877
<b>Total liabilities and net assets:</b>	<b>\$370,309</b>

### Statement of Activity

Revenue:	Total
Dues	\$104,090
Advertising	67,290
Workshop Income	11,551
Merchandise Sales	5,216
Scholarship	4,510
General Donations & Support	4,179
Major Commission Initiative Fund	2,644
Manuscript Revenue	1,755
Friendship Donations	1,185
Royalties	1,044
Invest Inc	685
Publication sales	265
Total Revenue	\$204,414
Expenses:	
Contract Labor	\$47,671
Printing	47,103
Postage Freight	19,374
Travel	10,194
Professional Services	5,588
Scholarships	4,443
Bank Fees	4,247
Regional Workshops	3,800
Commission Assistance	3,300
Merchandise Expense	2,454
Miscellaneous	1,852
International Workshop	1,379
Office Expenses	1,206
Area Representative Expenses	436
Ad Expenses	344
Web Site Expenses	270
Computer	239
Copyright Fees	195
Thesis Lending	58
Total Expenses:	154,153
<b>Excess Revenue Over (Under) Expenses</b>	<b>\$50,261</b>

The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Secretary.

President Frank Lloyd called the meeting to order at 5:45 and thanked those in Advisory Council (AC) members in attendance: Marian Hesse, Secretary / Treasurer; Heidi Vogel, Executive Secretary; and Advisory Council (AC) members Lisa Bontrager, Shirley Hopkins, Leighton Jones, Peter Luff, Susan McCullough, and Jeff Nelsen. Also present were Bill Scharnberg, Publications Editor; Marilyn Bone Kloss, Assistant Editor and Website Editor; Elaine Braun, US Area Representatives Coordinator; Randall Faust, Composition Contest Coordinator; Dan Phillips, Webmaster; and Nancy Joy, International Symposium Coordinator. Not present were AC members Liz Freimuth, Young-Yul Kim, Ab Koster, Joseph Ognibene, Ken Pope, Bruno Schneider, and Bill VerMeulen. President Lloyd announced the newly elected AC Members: Nobuaki Fukukawa and Jose Zarzo (2-year terms); Louis-Phillip Marsolaïs and Kristina Mascher (3-year terms). As Hopkins, Ognibene, McCullough, and VerMeulen depart the AC, President Lloyd thanked them for their years of service.

President Lloyd asked for a motion to approve minutes from 2013 published in the October 2013 *Horn Call*. Dan Phillips moved, Dylan Hart seconded, that the minutes be approved.

Lloyd announced that the IHS's Major Commission Initiative has a contract with James Horner to compose a piece for four horns and orchestra. Horner is not taking a fee – the funds will be used for production costs. The IHS is supporting at the level of \$10,000; the premiere performance will be by the London Philharmonic in March 2015; the US premiere with the Houston Symphony in March 2016. The IHS will receive copies of the score and parts, can perform it our workshops for three years after the US premiere. The IHS has another commission in progress for the LA Symposium for four horns and orchestra. We encourage you to contribute to this fund so we can continue to commission works from great composers.

### Reports

Heidi Vogel reported that the IHS membership is 2793 members (3077 members in 2013); 2026 USA (down from 2285); 546 other countries (up from 534); 176 library memberships (down from 201), and 45 lost sheep (down from 57). This is an overall decrease of 9.2 %. Membership fees fund all of the IHS activities – encourage your friends to join. There will soon be an e-membership available at a \$5 discount where *The Horn Call* can be read only online. The IHS Facebook page has grown from 5,246 "Likes" at IHS 44 to 6,920 following IHS 45, to 7,404 in 2014.

The E-Voting system, arranged by Dan Phillips, resulted in the same number of votes as paper ballots had in the past (paper ballots were still possible).

The Financial Statements as mentioned are printed in the October HC (p. 103); Heidi Vogel was pleased to report that we continue to be financially sound.

Voting on Bylaws changes in the February *Horn Call* include two revisions: 1) the AC Secretary/Treasurer will help oversee the financial management of the Executive Secretary, 2) the title of the Executive Secretary will be updated to Executive Director.

Bill Scharnberg reported on publications and encouraged people to send articles. Frank Lloyd pointed out that advertising revenue for *The Horn Call* reached an all time high in 2013.

Webmaster Dan Phillips reported the website had 319,380 visits from 183 countries with 125,000 visitors, leading to more than 1.7 million page views. Much of the website is interactive, including a forum, member news, and a directory of teachers and orchestra sections.

Concerning the IHS Archives, Susan McCullough reported that Ted Honea is retiring soon and mentoring Peggy Moran as Paper archivist. Regarding the Sound Archives, Eastman doesn't have staff to devote to our requests and recommended

hiring Matthew Guarnere, who has already begun work on the first part of our priority list.

IHS Symposium Coordinator Nancy Joy encouraged everyone to thank Jonathan Stoneman for a great workshop, and introduced LA Symposium 2015 co-host Annie Bosler (co-hosting with Andrew Bain). Bosler invited everyone to attend IHS 2015 in Los Angeles, the first week of August 2015. Their website is now live and they plan to have some events live streamed.

President Lloyd reported that there is an on-going discussion about the possibility of presenting a joint symposium with the other brass societies.

Secretary/Treasurer Marian Hesse reported that the IHS supported twelve regional workshops, all receiving small awards, ten in the US and one each in Canada and Brazil. She underlined that a decline in our membership (9.2%), represents a 4-6% loss in our total budget – encourage your friends to join. The IHS is setting up an account at smile.amazon.com, where one can designate the IHS as one's charity of choice so a small portion of your shopping proceeds will come to the IHS.

Leighton Jones, reporting on On-line Music Sales, stated that the catalog is growing impressively. There are more than 70 works online and more coming. Sales are up, which may be due to ads. Thanks to Daren Robbins for his work. Some new sales initiatives recommended to increase interest and sales.

Peter Luff thanked Nancy Joy for running the Scholarship program for many years and all of the judges for their help. The IHS 46 winners of the Paul Mansur Memorial Scholarship award were Allison DeMeulle (18 and under) and Ana Beatriz Menezes (19-26). Dorothy Frizelle excerpt audition winners were Balint Sudi, low, and Gillian Williams, high. Ana Beatriz Menezes won the Jon Hawkins Memorial Scholarship and Laszlo Gal was second. The winners of the Premiere Solo competition were Ana Beatriz Menezes (1st); Gillian Williams (2nd); Markus Osterlund (3rd). Hanxuan Liang and Ryan Little were the other finalists. Bethany Beck was awarded the Tuckwell Scholarship winner.

US regional coordinator Elaine Braun reported that the IHS developed six regions, each with Facebook pages. State Representatives from the older system were asked to join their preferred region(s). Braun had special recognition for representatives Gene Berger (IN), Gina Gillie (WA), and Annie Bosler (soCA).

Heidi Vogel reported that a few changes are to be made to the Meir Rimon Commissioning Assistance Fund guidelines.

Composition Contest Co-ordinator Randy Faust reported that the next call for entries will be December 1, 2014 for horn and keyboard, playable by most IHS members; virtuoso category details will be on line and in *The Horn Call*.

Frank Lloyd announced the Honorary Membership Award to be given to Myron Bloom, Lowell Greer, Phil Myers and Adriaan Van Woudenberg. Punto Awards were given to Chris Larkin and Michael Thompson, and the 2014 Medal of Honour for Service to the IHS went to Douglas Campbell.

### New Business

Harriet Fierman inquired about how to donate one's instrument to the IHS after one is gone? Heidi Vogel answered that the IHS doesn't have a mechanism to store instruments, so she has it in her will that her horn be sold and the proceeds go to the IHS. It is recommended that the IHS website include a link for giving estate gifts to the IHS.

Marilyn Bone Kloss asked if anyone knew who performed the horn solo on the *Cosmos* television series. It was speculated that the soloist may be Stephen Bell.

Harriet Fierman moved that the meeting be adjourned, seconded by Tobi Cisin. The meeting was adjourned by President Frank Lloyd at 6:33 pm.



# 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.

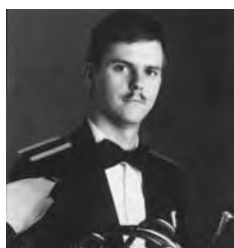
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **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 at 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.



# List of Advertisers

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Gebr Alexander Mainz.....	back cover	47th International Horn Symposium .....	22
American Brass Quintet.....	79	Join the International Horn Society.....	93
Arizona State University.....	63	JoyKey / LefreQue.....	19
Atkinson Brass & Company.....	47	Ricco Kühn .....	12
Baldwin Wallace Conservatory of Music .....	47	Kumamoto Horn Ensemble.....	64
Baltimore Brass Company.....	38	Lawrence University.....	48
Balu Inc. ....	79	S. W. Lewis Orchestral Horns .....	inside front cover
Bard College Conservatory of Music.....	51	Mamco Musical Accessory .....	42 and 93
Beck Brass Works .....	38	Northwestern University, Bienen School of Music .....	19
Kendall Betts Horn Camp.....	52	Osmun Music.....	13
Birdalone Music .....	34	Dieter Otto .....	15
The Boston Conservatory .....	7	Paxman Musical Instruments .....	9
Brass Journals .....	96	Peabody Conservatory of The Johns Hopkins University....	21
Carnegie Mellon School of Music.....	23	Rimskys-Horns .....	10
ChopSaver .....	10	Eric Ruske .....	12
Chop-Sticks™.....	7	Rutgers University, Mason Gross School of the Arts .....	18
Classified Ad.....	6	San Francisco Conservatory of Music.....	78
Clebsch Strap .....	13	Engelbert Schmid GmbH .....	18
Cleveland Institute of Music .....	68	Select-a-Press .....	52
Conservatorio della Svizzera Italiana .....	18	Richard Seraphinoff .....	34
Crystal Records, Inc. ....	58	Siegfried's Call .....	13
James Decker.....	68	Solid Wood Publishing.....	21
DePaul School of Music .....	96	Stomvi .....	23
Dürk Horns .....	39	Stork Custom Mouthpieces .....	78
Eli Epstein .....	68	Summit Records .....	62
faustmusic.com .....	42	Temple University's Boyer College of Music and Dance....	86
Femenella BELLREST.....	61	TrumCor .....	inside back cover
Ferree's Tools .....	38	UMKC Conservatory of Music and Dance .....	64
Finke Horns .....	49	University of Maryland School of Music .....	24
GigBag .....	103	University of Miami, Frost School of Music .....	20
David Griffin.....	24	University of North Carolina School of the Arts .....	14
Haute Ecole de Musique de Lausanne.....	17	Vanderbilt University, Blair School of Music .....	51
Horns A Plenty Christmas .....	38	Chuck Ward Brass Instrument Restoration.....	44
Hornsmith Publishing .....	10	Wehr's Music House .....	89
HornStuff .....	52	Wichita Band Instrument Co., Inc. ....	8
Houghton Horns, LLC. ....	16	Wind Music, Inc. ....	101
IHS Online Music Sales .....	21	Woodstop Mutes .....	8
		Yamaha Corporation of America .....	11

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# Out the Bell: Just a Touch of Humor

by Richard Dunn

We all know the routine of practicing many hours, the miseries of missed notes, the sweating out of those moments before a daunting performance, having a valve string break in a performance, etc., but we all can recall moments, too, of merriment and behind-the-scenes foibles or predicaments of which only we, not the audience, are aware. I want to share some of mine from some years ago – I'm sure every musician has stories of his own.

One of my favorites was in the part for Mahler's First Symphony. Every horn player knows that the last movement is strenuous and that the instruction *Aufstehen* (stand up) appears in the horn parts. At the end of my part a previous hornist wrote "lie down."

Another horn player's comment – this time a colleague from Italy – appeared on a modern piece. He or she wrote *bellissima questi variazione, ma solo per uno dannate dell Inferno* (most beautiful these variations, but only for one damned to hell).

We've all heard about the trumpeter in *Fidelio* or the hornist in Siegfried being told by a stage hand "You can't blow that thing back here; there's a performance going on." Once I had a back-stage experience, too, but of a somewhat different kind. It was the back-stage solo in *Silvia* by Delibes and I had to just wait for the orchestra to change key before I played. But as the moment approached, the stage hands began moving scenery right by me and it was impossible to hear the orchestra. It was at the Metropolitan Opera House in New York, so the predicament that I was in wasn't just a small matter to me. My solution was to wait extra long before playing – to be sure that the orchestra had reached the right chord; then I played and afterwards was asked why I delayed so much. No one in the audience had any idea of all that. There was a substantial delay in that first performance, and no one in the audience will ever know why – if they even noticed it.

At the same place (the old Met) there was a short curtain that went around the orchestra pit and separated the pit from the front row of audience seats. One night there was a man's foot sticking under that little curtain, and the man was beating time with his foot. His time wasn't right, though, and I had the urge to hit the shoe with a hammer. Fortunately I had no hammer; he would have had the shock of his life.

In addition to our own tales from our own behind-the-scenes experiences, there are stories – real or apocryphal – that only musicians will appreciate. There was a Mr. Mendelssohn who was the director of a classical record company in NYC. He went with conductor Otto Klemperer to Sam Goody's record shop in NYC. Mr. M. asked the clerk for a Beethoven recording with Klemperer conducting. The clerk said that they had the same piece with conductors Walter, Reiner, et al, but M. said, "we must have Klemperer's recording – this is Otto Klemperer." The clerk, not to be taken in, said, "Next you'll say you're Beethoven." The response was "No, I'm Mendelssohn."

Sometimes audience people don't even know our material. During a radio performance of Mozart's *Musical Joke*, a

lady phoned the station and said "Those players are terrible; they're playing wrong notes." The announcer said it was the *Musical Joke*. Her reply was "It's no joke to me." In our later concert performance of the piece, a good friend whispered to me, "What happened at the end?" I said that it was written that way. He said "Mozart never did anything like that." You can't win, even if you play the wrong notes right, but you can laugh at the things you know that listeners don't.

Jim Decker told the story of doing a date with Nelson Riddle. Jim was going over his part beforehand when NR said to him, "That sounds awful." Jim responded, "Yeah, I'm sure glad I didn't write it."

And then there was the time when a bassoon player brought a long, grey beard into the pit. With the sight of his bassoonist with a long beard, the conductor could only try to control his face; the whole horn section was broken up and unable to play. We couldn't look at the fool bassoonist or at the conductor, and the audience was too sober for words. I closed my eyes and tried to play, but didn't succeed for long. Laughter and brass playing just don't mix – usually they don't occur at the same time, but we often find a bit of humor in our occupation – usually in retrospect. It is remarkable what an audience often misses!

*Richard Dunn was a horn player and is now only a conductor. After studying at Juilliard, he graduated from the State Academy in Vienna in horn and conducting. He earned an MM in music at UC-Berkely, and another in German while Associate Conductor of the Oakland (CA) Symphony. He played horn with the Symphony of the Air in NYC, the San Francisco Symphony, and various other orchestras. While in NYC, he also recorded, sometimes as a soloist. As a conductor, he recorded in Los Angeles, NYC, and Vienna, and has conducted Bach Festivals, opera, and symphony concerts. A neurological problem curtailed his horn playing.*

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