Personal Perspectives of The 40th International Horn Society Symposium

by

Stephen L. Nicolosi

October 15, 2008

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Disclaimer

This essay presents my personal observations and perceptions of the 40th ISH Symposium. I have made reasonable attempts to present my observations accurately, or at least as I perceived them. In a few instances I have omitted potentially interesting material due to incomplete notes or doubts as to the accuracy of my memory. These measures have hopefully maintained an appropriate level of accuracy. - SLN

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Introduction

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On rare occasion I have attended an event and found it to exceed my expectations in just about every dimension possible. The 40th International Horn Society Symposium proved the most recent addition to this short list.

The Symposium was a five day and five evening affair that delivered an outstanding program to 780 attendees, which should read as about 780 horn players. From what I could see, just about everyone present was a serious horn player. Backgrounds varied over the entire range from young student, to college student, to amateur, to professional, to esteemed retired artist. All wore the time honored invisible horn player decoration.

Before I attended, I expected the attendees to be a mixture of horn players, spouses, and college students, but my first expectation proved wrong. As near as I could tell, just about everyone I saw who was a general attendee was also a horn player. Then there were the venders. I figured that the custom horn makers would also be horn players, and in this regard I think I hit the mark. Where I was again off center concerned the other venders, such as those selling music. Here again, to my surprise just about everyone I encountered also proved to be a horn player. The guest artists were unmistakably horn players as were the society officers, as demonstrated by their presence on stage with horn in hand.

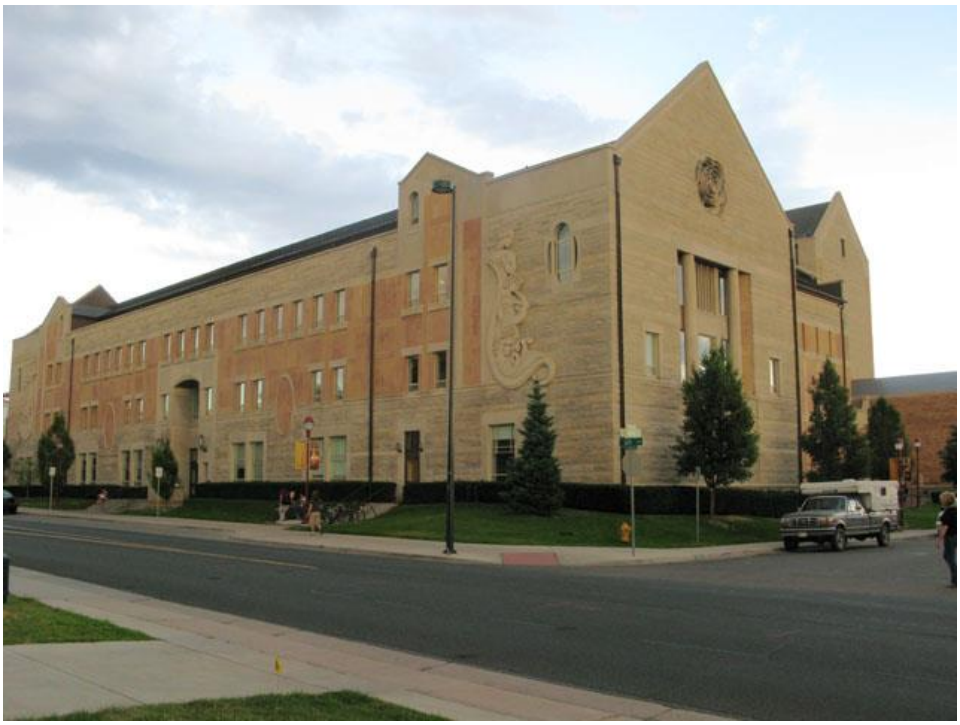
For five days and nights, 780 lives were totally immersed in the horn; horn recitals, horn ensembles, world premiers of horn music, US premiers, composers in attendance, afternoon concerts, evening concerts, seminars, daily 8 AM group warm-up clinics, factory produced horns, custom and handmade horns, single horns, double horns, triple

horns, descant horns, compensating horns, hunting horns, hand horns, mutes, mouthpieces, mouthpiece bases, mouthpiece rims, CDs, DVDs, sheet music, etudes, orchestral excerpts, operatic excerpts, books, horns for sale, and more.

It was heaven. You could walk around, mouthpiece in hand and play any number of horns, from run of the mill models to the state of the art. These included a good share of both factory and hand crafted instruments.

The Symposium was held at the University of Denver, Lamont School of Music (Figure 1), from Tuesday July 22 through Sunday July 27, 2008. Registration began on Monday afternoon, thereby bringing a good number of players to the area one and two days before the official beginning. I delighted in the proof of that statement at the hotel on Sunday afternoon before the Symposium. As I left my room to find a place for dinner, I heard the sounds of horn playing coming from rooms along the hallway. How often in one's traveling career is one gifted with the sound of the horn coming from even a single hotel room? On that day, the world as I had known it was different and it would remain that way for the next five days. This proved the first great experience of the event. By sitting by my door with it ajar, I could listen to horn players, which I did until the sound faded, prematurely. In this case I later saw that the nearest to me was one of the outstanding featured players.

Figure 1. Lamont School of Music.



Beginnings
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Tuesday morning began with registration that continued at 8 am from the previous day. It was followed by the official opening remarks at 9 am. We learned that the Lamont School of Music is a proven friend of brass players as evidenced by its record of hosted and supported programs and symposia. The Main concert hall includes a liberal array of sound reflecting gold plated clouds in the shape of clams (Figure 2). Clams can refer to extraneous notes or sounds typically from the brass section. The fact that these clams are gold plated carries a special significance for a horn program. The quality of the recitals and concerts demonstrated that they do indeed work.

In the opening remarks we also learned that planning and lead times of up to a year were required for an event of this type. Over time the magnitude of the Symposia has grown to such a degree that they now consume require lead times well beyond a year of planning. While there were a few glitches in room scheduling and such, they proved to be only a nearly vanishingly small element of the overall program that proved outstanding.

Figure 2. Gates Hall with gold plated clams (rear sections).

The opening remarks brought us to a morning recital that set the character for the Symposium. It included several recital performances by Gail Williams and Jennifer Montone, both individually and together. The soloist in each composition was accompanied by some combination of piano, violin, clarinet, base, vibes, and horn as required. In watching this recital I was thoroughly taken by the technical and musical capabilities that can be achieved by the finest players.

When the first intermission rolled around (Figure 3 as an example), I ventured out of the hall to walk around the lobby for a while thinking that there would be some sort of signal, as at the opera, as to when the intermission was over. To my horror, on returning I found the concert hall door locked. I didn't know if it would be opened between pieces or only at the end of the recital, so I took it as my fated time to visit the Moosewood table in the exhibitors' area.

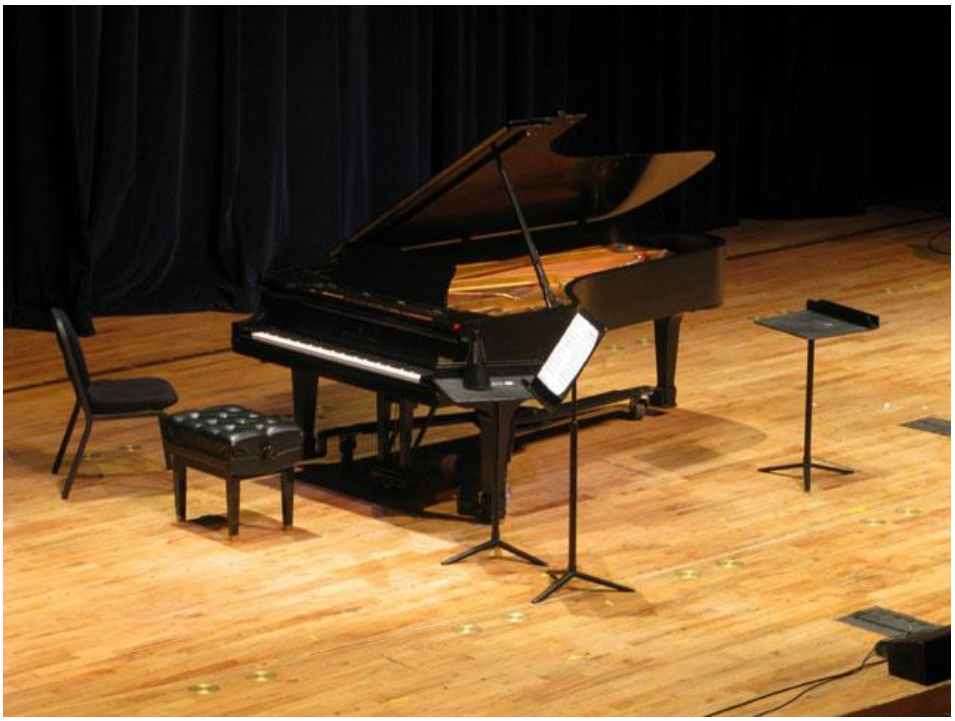
I had spoken to Tom Greer of Moosewood over the phone before the symposium and was interested in trying out two mouthpieces and a rim while at the symposium. My preference was to see his collection early in the Symposium before it became depleted. So I made my way to a room filled mostly with factory and custom horns. I quickly found the Moosewood Requisites table and worked with a colleague of Tom's as I tried out a few items. To test out mouthpieces I needed my horn so I extracted it from its case. I carried my horn, as did many others, throughout the symposium. With horn in hand I first established a baseline by playing on my existing mouthpiece which was a Moosewood Model B, with an R2 rim. I had purchased it about a year earlier, at the time of my last embouchure change. I was previously playing on an altered version of a custom mouthpiece. To work systematically at developing a new embouchure, I wanted to be starting with generally recognized equipment and not on equipment that could have a potential for significant deviation from the norm. This was to avoid the possibility of using a mouthpiece design that compensates for a specific problem at the cost of compromising other important qualities. So a year earlier, I purchased the Moosewood Model B, sight unseen.

To establish my baseline and to test each mouthpiece and rim I played an excerpt that accompanies Micaela's Aria from Carmen. It is melodic, traverses range, and gives a feel for playability. It also isn't so high that I would get worn down just performing a few simple tests.

As I established my baseline using Micaela's Aria, my sound world was simultaneously buried within the sound worlds of various players and virtuosi trying out horns elsewhere in the room with various excerpts, technical passages, and tests. After establishing my baseline I tried the next smaller rim and immediately preferred it. Now I had a new baseline for I decided that the smaller R1 rim was for me. Then I tried a base with a Model B cup with a 14 rather than 12 bore and a base with a Frank Brouk cup. I preferred the sound and response of the Frank Brouk cup. I also found that the Model B with the smaller bore had a chamber music quality that might have its place in that venue. I knew that if I didn't pick them up, that I would forever wonder how they sounded and played. The only way to have them available for comparison during those times that are

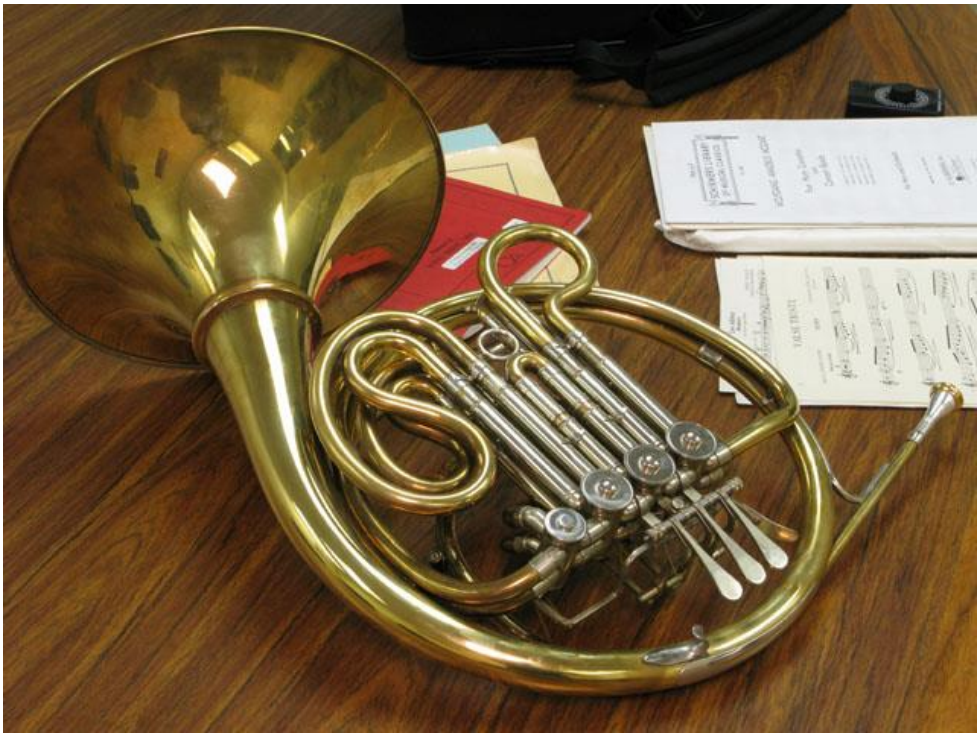
certain to occur, was to purchase them for a collection that is an inevitable part of every horn player's tool chest. While one is no more likely to find a perfect mouthpiece than to find a perfect horn, the fact that a mouthpiece is more affordable makes it more likely to draw an investment in return for a gain in playing quality and experimentation.

Figure 3. Between performances.



Now that I was in the exhibitor's area, I was in a position to begin tackling another of my objectives for the Symposium. That was to find a relatively inexpensive horn with a detachable bell for traveling purposes. My intention was to get a horn to use instead of my Lewis horn (Figure 4) while on business travel, hunting trips, camping trips, and the like. As such I needed something that would be good enough to enjoy playing that was equipped with a detachable bell for portability. That also meant it required reasonable acoustical characteristics, such as good intonation, a sound I liked, and other playing qualities particular to my tastes. After carefully thinking about his before the Symposium, I figured that I probably wouldn't be able to find anything that would do the job for less than $5000. That is more than I wanted to spend but I figured that I didn't have a choice. Now that I was surrounded by new and used horns for sale and demonstration, this seemed like that time to start gathering data for my search.

Figure 4. Lewis Horn serial number SWL-67, made February 19, 1982.



As I moved away from the Moosewood table I passed the Yamaha table and tried horns in my target price range. I found myself a little out of sync with the other horn players trying out horns. It seemed that the other players were concentrating on the better horns while I was looking exclusively at mid and lower end horns wherever I went. Sometimes I just couldn't resist trying out a higher quality horn just to see how it felt and sounded. Surprisingly, I didn't play on anything that I would rather have in place of my Lewis. That likely follows both from my familiarity with my own instrument as well as its quality. One aspect of the symposium is that it reinforced my realization of how fortunate I am to have the horn that I do, which is really a result of chance.

Back in 1980, when I moved to Columbus, OH to work at Battelle, I learned that Capital University would be hosting a clinic featuring Dale Clevenger of the Chicago Symphony. I attended without question. After the clinic I mentioned to Mr. Clevenger that I needed a new horn to replace an old Schmidt that I had due its bad intonation and questioned him as to who made a good horn these days. He responded that Steve Lewis in Chicago makes a good horn. So I called my old teacher on Long Island and asked him about it. He wasn't familiar with the horn and suggested trying to find one to try out. Soon afterwards, he saw Dale Clevenger play on one and told me that it is a beautiful horn and to buy it. So, I called up Steve Lewis and ordered one, sight-unseen. Two years later, I had my Lewis horn bearing the completion date February 19, 1982. At least two other people now own Lewis horns as a result of trying mine.

As I continued to move through that exhibitor's room, I came across Ken Pope's tables. He was selling music, oil, mouthpiece cases, used horns, and other items. Through the course of the Symposium I unexpected returned to his table for one particular item or another. After the first two or three visits he decided there was no need to keep asking me for my phone number for credit card purchases. Among his merchandise was another item on my list for the symposium. When I was younger I always carried my mouthpiece in my pocket in a leather mouthpiece pouch. The pouch is needed to protect the mouthpiece and slow the process of wearing holes in one's pocket. I had decided that I needed a mouthpiece case so that I could resume the practice. So I bought two just in case. Leather horn mouthpiece cases are not generally available in most towns.

Before long 12 noon rolled around. That meant lunch, which I skipped enabling me to travel to the parking garage rooftop to listen to some of horn ensembles performing there. I found my way to the rooftop and listened to a few selections and an ensemble or two. Unfortunately, I found it a bit too hot and sunny for comfort, so I resumed my forays into the other exhibitor areas of the Symposium. I journeyed to other rooms with exhibitors that mostly featured music, horns, or a mixture of music, horns, and other items.

The Rocky Mountain Horn Ensemble was scheduled to play at 1:30 on the parking garage rooftop. I used to play with them when I lived in Denver and Amarillo, so they carried some significance for me. When I started walking around the exhibitor areas I had plenty of time before I needed to head back to the rooftop concerts. Now I saw that it was well past 2:00. Not only did I miss the horn ensemble, but I was also missing another formal concert that I wanted to see. I was now in a position of having missed three performances in the first morning that I really wanted to hear. From then on, I made sure to get to as many performances and seminars as possible. In general the rooftop performances fell by the wayside as that was the small window available to me for seeing the exhibitor areas. Over the coming days, I was rewarded many times over with attending all the formal concerts. So in a sense, the benefit of missing those performances was that it filled me with a resolve that paid off repeatedly.

A quick review of the program book showed that there were three seminars coming up at 3 pm. Of those I chose the one on "Recital Preparation and Performance - An Interview Project," given by Bruce Atwell. I was torn between attending that seminar and another on buzzing techniques. This dilemma occurred more than once in the coming days. Now that the Symposium has passed, I wish that I had attended at least one of the buzzing seminars, for it was never a part of my practice routine until the last day of the Symposium.

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Recital Preparation

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The seminar on Recital Preparation delivered by Bruce Atwell began with an observation that so often horn recitals go down in flames, even at the college level, while so many young performers succeed on other instruments. Dr. Atwell is Principal Horn with the Milwaukee Ballet Orchestra, Oshkosh Symphony, Fox Valley Symphony, and the Green Bay Symphony. His approach to unearthing the mysteries of failed horn performances was to interview a half dozen of the World's leading players and soloists. He arranged their responses to a variety of questions and issues and often described the range of their opinions.

One observation is that horn players in college are generally not at the same level of recital savvy as players on other instruments. Often, a university solo recital is the first solo recital of its kind for the performer. This is in dramatic contrast to many young violinists who play recitals repeatedly from the time they are in elementary school.

Another observation is that college horn players are often playing one or more pieces at the edge of their technique, rather than solidly learned material, as in the case of the younger performers' recitals.

One issue aside from playing ability is the practical matter of mindset. It involves the mechanics of a recital performance and the accumulation of accolades from previous successful recitals. It is a matter of the coming recital being only another performance in a long series of successful recitals with the expectation of a successful outcome. The aspiring horn player can take an active hand in developing this track record of successful performances by selecting pieces well enveloped by ability and by finding performances with friendly listeners. In this venue, there is a ready audience in elementary schools and retirement homes that presents little risk and great appreciation. One can also perform for one's friends with the surprise at the stress it can present. As a final suggestion on recital performance, Dr. Atwell emphasized thinking about the musical line and not the technical aspects of playing. A similar suggestion appeared in other seminars over the coming days.

On the issue of the actual recital performance, Dr. Atwell warned that the stress of a recital can sap 20-30 % of what one can do in a practice room. Thus, if an upcoming performance is on the successful edge of ones technique in the practice room, then it may be doomed to failure in the recital hall. To assure success one needs a margin of safety in the level of technique needed for any recital piece.

As expected Dr. Atwell also touched briefly on the topic of warm-ups. He presented a list of sources and exercises seen in various references. His research into the subject also revealed that the best recital players are also in amazing shape. Although the practicing philosophy of his interview subjects varied greatly, one element that they all had in

common was that they practice religiously. He then provided an overview of the practice and preparation approach of each. As examples of the variations, one practices five hours every day with no exceptions. Another, who is also a marathon runner, works harder and harder as the recital approaches and then backs off a day or so before the performance. Another plays a concerto twice a day and buzzes the concerto.

When it comes to the subject of practice there is a common opinion of those in the know that one should not sound good in the practice room. The practice room is the place to be directing attention to things one cannot do or that need work. The practice room is the place for working at the cutting edge.

Dr. Atwell passed along the observation that all the repeated practice from horn players is nothing compared to the effort that pianists put forth. He mentioned that they will work on two measures for a month. This reminded me of an observation my Girlfriend made about her X, who is a composer and pianist. She once remarked that she never minded his piano playing except for a period when he was practicing trilling practically all day long for weeks.

With the need to practice established, next came a few words about some of the technical aspects of playing. Dr. Atwell provided an interesting tale about a jolting lesson he experienced in his younger years. He invited his Girlfriend, who was also a musician, to a recital he was performing. After his excellent performance, which he knew would be impressive, he asked his Girlfriend what she thought. Her comment was something along the lines of, wow you really need to work on your intonation. That is another insight into the perils facing the aspiring horn player. We spend so much effort on just getting the note, that it is easy to overlook the necessity to hear that it is also in tune. He suggested working to improve intonation by practicing to a CD or playing to a drone of the tonic, also available on CDs.

Just getting the note led to a discussion on accuracy that I found interestingly supplemented by a talk later in the week by Richard Chenoweth on the *Horn in Opera*. Dr. Atwell presented the perspectives of his interview subjects. He began with a reference to the accuracy exercise in the Farkas book on *The Art of French Horn Playing*. It is an exercise that I used to play daily. The exercise is a page of seemingly random notes. With a show of hands, about half the attendees had worked with that exercise at some time. Dr. Atwell mentioned that one can tally daily data on how many times one misses a note and record one's progress. It never occurred to me to create such a data set.

There was a period when I did tally the playing time that I spent each day on various studies, etudes, concertos, etc. This was insightful, for it showed that even through I practiced the better part of a day every day, that the actual playing time was never more than a few minutes short of three hours. Back in those young foolish days, I never took the rests if they were more than a measure or so, unless I needed to empty water. In one lesson as an undergraduate at Stony Brook, my teacher Ralph Froelich chastised me to at least take credit for the rests in the remainder of the measure. It is an example of how the foolishness of youth can sometimes escape imagination.

To develop accuracy, Dr. Atwell also suggested that one be able to play a section of an etude absolutely perfectly in a performance like setting with a recording instrument. He finds that the mere act of recording something effectively ratchets up the stress of the setting.

He suggested that as a performer one also needs to develop a style. As a starting point one can listen to performances of great players to gain ideas. As the performer, you are the CEO of the operation. Dr. Atwell also stated that some players emphasize playing by memory and others do not. While music was usually used at this Symposium, there were a few outstanding performances that were delivered by memory. This brought to mind something I read in a biography of Toscanini. It stated that he conducted from memory because his eyesight was too poor for him to see the scores while he was conducting.

Unexpectedly, Dr. Atwell also presented a discussion of the perspectives of the interviewees on the use of inderal to control performance anxiety. One performer used it and others described taking other measures including meditation, slow breathing, drinking water, playing to a slow metronome setting, and playing below one's level.

Dr. Atwell concluded his talk with recommendations and perspectives of various players he interviewed. Their summary thoughts included:

- Emphasize sound and phrasing.
- Buzz the entire piece on the mouthpiece.
- Practice every day.
- Practice the piece slowly and relentlessly.
- Maintain attention to air stream and vibration.
- Develop a sense that horn playing is stupidly easy.
- Respect the history of the horn.
- Maintain discipline in life, economy of motion, and simplicity.
- Love what you do and other people will to.

The net message is to develop a sold performing repertoire that is conservatively below ones technical level and above else, to enjoy projecting the music to the audience.

This talk had many positive benefits and interesting elements. Unexpectedly, it provided some normally unavailable insight into elements of the character and psyche of some of our top virtuosi. Another message of particular importance to me was the emphasis on buzzing from several of the subjects. Buzzing was never part of my past, but it would find itself rising to occasion at some unexpected times over the coming days.

After the talk I somehow failed to notice the 4:30-6:00 pm official welcome reception. Instead I headed to the practice rooms that quickly brought me to dinner time. About 15 minutes before 5 pm each evening I headed for the Nelson dormitory where I cashed in my University of Denver events card for dinner. After dinner I returned to the practice

rooms where I spent some time assessing the different mouthpiece and rim combinations that I had acquired.

Tuesday Evening Concert

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Each day concluded with an evening concert that usually marked the high point of the day. This first evening's concert was opened by the University of Colorado Horn Choir. They dedicated their performance to Jerome Ashby, the recently deceased Associate Principal horn of the New York Philharmonic. They were followed by the American Premier of *Bridge of Dreams* by Eric Ewazen. T.he Antonio Rosetti Concerto for Two Horns and orchestra, with the orchestra played by the piano followed next. This brought the concert to an intermission that justified its interruption with a most unusual finale. The second half the concert featured the entire horn section from the Cleveland Orchestra; all six of them. To hear a program performed by a major symphony orchestra horn section brings a special quality rarely heard. By default, all are top players that spend nearly their entire professional careers playing together. That brings a sense of ensemble rarely encountered. Like the University of Colorado Horn Choir, the Cleveland Orchestra Horn Section dedicated their performance to the memory of Jerome Ashby and concluded their performance with a tribute to Jerome Ashby commissioned for this Symposium. The evening program was:

University of Colorado Horn Choir

Fanfare — Daniel Kellogg (b. 1976)

Evening Prayer from *Hansel and Gretel* — Humperdinck / Kirschen

Two pieces for solo horn, horn choir and piano — Paul Basler
I. Angelus
II. Praise
Lisa Rogers (horn)

Summer Meeting 77 — Francois Glorieux

Bridge of Dreams (American Premier) — Eric Ewazen
(Commissioned by Tsunobub Shudan)
I. The Seven Sages of the Bamboo Grove
II. White Plum Blossoms and Moon
III. Lions at the Stone Bridge ofTendaisan
Advisory Council Ensemble

A. David Krehbiel, Conductor

Concerto for Two Horns and Orchestra — *Antonio Rosetti*
(Cadenza composed as a give for Susan and Jesse for the 40th IHS by Prof. Michael Höltzel)

I. Allegro
II. Romance - Adagio non tanto
III. Rondo - Allegro

Susan McCullough, horn
Jesse McCormick, horn
Caryl Conger, piano

Intermission

The Cleveland Orchestra Horn Section

Richard King, principal
Michael Mayhew, associate principal
Alan DeMattia, assistant principal
Jesse McCormick
Hans Clebsch
Richard Solis

Suite for Six Horns — Roger Johnson
I. Prologue
II. Chorale
III. Fugato

Sonata for Four Horns — Paul Hindemith
I. Fugato
II. Lebhaft
III. Variationen

Sextet — Beethoven / Martinet
I. Allegro con brio
II. Adagio
III. Rondo

Tribute — Don Haddad
(Commissioned for the 2008 IHS Symposium as a tribute to Jerome Ashby.)

Wednesday Morning Warm-ups

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The Wednesday morning warm-up session was hosted by Associate Professor Michelle Stebleton of Florida State University and Stony Brook DMA candidate Lynn Steeves. Ms. Steeves carried the lion's share of the effort of leading the first formal warm-up session of the Symposium. Her emphasis was directed at playing the horn's harmonic series starting from middle C, open on the F horn and then in different descending "keys" accessed through the appropriate valve combinations.

The harmonic series for the horn or other brass instrument is determined by its length and a variety of other factors. The basic three valves on the horn, or other brass instrument, add lengths of tubing such that first valve is approximately one step, second valve approximately one half step, and third valve adds approximately one and a half steps. The trombonist has the luxury of being able to add just the right amount of tubing to get a given pitch. The penalty is in the gymnastics required to operate the slide.

Ms. Steeves first exercise was free buzzing followed by mouthpiece buzzing. Then she proceeded to the harmonic series on the horn. She instructed us to start on middle C and to slur or glissando up the next two tones up and then back down twice. This was followed a half step lower, using second valve. The process was then repeated a half step lower, and so on, through all six descending half steps, ending with all three valves depressed. This routine was then repeated, except this time the five tones comprising the octave from middle C to third space C were sounded. Then the process went down to lower registers and up a little with some turns or decoration, finally ending with the higher register harmonics.

Warming up using the harmonic series is one area where this symposium had an enormous impact on my thinking. My initial reaction was decidedly slanted negatively to the concept for what seemed like good logical reasons to me at the time and the logic of those reasons is still sound. As a result of this symposium these harmonic series studies now precede my daily interval and scale studies. What made the difference was that over the course of the week I identified strengths and benefits of playing the harmonic series that over rode my initial concerns which were related to maximizing the benefit of the time available for practice.

Playing the harmonic series was never a part of my horn studies and is one area where the art of teaching the horn has evolved over my lifetime. One reason I didn't like the idea is that when one has a full time job away from music, then one must optimize one's practice time. As such, I saw scales and arpeggios using real notes as accomplishing the same function of moving through the registers while also reinforcing fingerings and intervals encountered while playing real music. Harmonics include both real notes, out tune notes, and really out of tune notes. In addition, one doesn't reinforce fingering patterns as one moves through the registers using harmonics, so this seemed like a weakness in the overall efficiency of the approach. My initial reaction is that I would have to go through

the registers twice, once without using valves and once using valves. I initially failed to anticipate the net gain provided by the component using harmonics.

Over the course of the week I came to notice a few advantages of playing on the harmonic series that added a few crucial elements. As I was in the midst of an embouchure change, I saw that it provided a natural way for me to concentrate on learning the sets of facial muscles to use to obtain the desired movement and sound through the registers. I also saw a practical application as well. While I could move through registers to play passages, I was never adept at playing glissandos, such as in the Right of Spring, and these exercises seemed tailor-made for that application. The proof came within weeks and months of applying the technique.

As Ms. Steeves proceeded, she brought us to a few other sets of interesting exercises that also rang of useful applications. One was tone bending for extreme low register notes. This exercise came up in other sessions and involves lipping down the pitch of the lowest register notes to develop an ability to play lower. While I can play below pedal C, I cannot play that far below it, and none that reliably, or powerfully, so this seemed useful for developing notes at that end of the range.

Another exercise Ms. Steeves introduced was Earth shattering to me. It was a middle to high register exercise where one plays a tone and bends the pitch up and down without breaking over to the next note. The process is repeated on the next higher harmonic. Then one aims for the region just between the two notes with the intention of producing a lip trill. While I did not sound a lip trill that morning, shortly after the Symposium, while applying the exercise a few times, I actually did get for the first time in my life a few short lip trill segments. This little piece of insight justified the time and expense of attending the entire Symposium. For years I did the old standard lip trill exercises where one alternates from one note to the next with the same fingering, first in quarter notes, then eighth notes, then sixteenth notes, then supposedly in a trill. I did those exercises on and off for more of my life than I care to remember and never approached anything like a lip trill. That brief success of a short segment of lip trill might follow from this exercise, but I walked away from the Symposium with such a different embouchure that it is probably one element of many that made it possible. In fact, my embouchure was so different from when I walked into the Symposium, that for a week or so afterwards, I was fearful as to whether I would ever be able to play the horn; which has been a life-long pursuit with a few interruptions.

Cleveland Orchestra Horn Section Master Class

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Tuesday morning at nine brought what I think is the most unique Master class I have ever heard of or envisioned. In this case the members of the entire Cleveland Orchestra horn section were the Masters. Their subjects were two groups of four horn players,

comprising two horn sections. One group was from the Oklahoma State University Horn Studio and the other from the Western Michigan University Horn Studio. These studios were winners of a contest for the honor. In most Master classes, a player of great reputation coaches a single player. In this Master class, a renowned horn section from a major orchestra was coaching each of two student horn sections. It was a case of many coaching four from differing perspectives within a single horn section.

The Cleveland players asked the first group to start with the well known quartet from Der Freishütz. After a surprising number of comments and suggestions from the perspectives of the various Cleveland players the students were turned loose to the selection of their choice, which was a lengthy challenging section from Tchaikovsky 5. The Cleveland players brought up the subject of the importance of section communication, which they described as a rare quality. The four players need to agree on how to play the four lines so they mesh stylistically. There was also a suggestion to one of the players to consider resting the bell on his thigh so that he could place his hand on the lower part of the bell, thereby helping to deflect some of the sound upward so that he could hear his contribution better. He emphasized that since they are students, they now have the luxury to experiment with different playing techniques with limited risk. I thought that an important point that is easily overlooked from the student's perspective by the pressures and expectations of the moment.

During various passes through the Tchaikovsky, one of the section members commented that horn players need to be aware that their sound is often just a bit late because it has to go to the back of the stage first, before bouncing towards the front. He also commented, that there is also a tendency for the sound to be sharp.

What struck me the most by this master class with an entire section playing the Tchaikovsky, is that I was able to hear sounds that are not normally heard when the rest of the orchestra is playing.

After spending some time with both horn sections, the class was opened for questions. At first sight the previous evening, it was clear that these players all had the same sound concept in mind in that they were all playing one version or another of the obvious big silver horn that found its fame in New York and LA. One question queried their opinion on what level of importance section players need to direct to the choice of their instrument. Their response was expected based on the image they reflected. They felt that each player in the section should share the same sound quality, thereby placing some emphasis on the players using the same or similar horns. As for the selection of horn, they identified the response of the hall as being one key measure along with the historical influence of the horns and quality of sound produced during the formative period in the orchestra's development.

The issue of uniformity of sound is one where I have my own preference which seems to hold a minority perspective. I revel in the different tone colors of difference players and different instruments. My favorite example is in the repeated Cs played by different players in the scherzo of the Mahler Fifth. I find the effect of the sound of the different

players highly dramatic and exciting. When it comes to orchestration, few would question the view that Mahler knew what he was doing. He could easily have written the score to call for one player to repeat the note several times, but he didn't. The note is handed from player to player and to good effect. Later in the week this issue was raised by David Krehbiel with the same perspective and sense of frustration. He even cited the same example. While it is right and proper for the Cleveland section to have the Cleveland sound, I would sense a loss if all orchestras exhibited such a uniformity of sound. This was excellently demonstrated on the last evening where four horns and a natural horn played, in a fashion, the Mozart third horn concerto, taking turns playing parts of various lines and at other times playing unison. While a comedy performance, it also demonstrated the added quality of nuances in sound from player to player and instrument to instrument.

Participant Rehearsals - First Day

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During registration on Monday afternoon, each person had the opportunity to sign up for one of the several participant ensembles. There was one for people over 50, another for solo contests, and so on. I put my name on the list for an ensemble composed of amateur players. Participant rehearsals were scheduled for eleven am daily throughout the Symposium. So everyday before eleven I headed for one of the dressing rooms in the basement under the concert hall. The amateur ensemble numbered about 20 people and covered all ages from high school to retirees. The first task was in finding the right set of doors and stairwells to access the dressing rooms area. Once down there, the rooms were renumbered, but eventually all the performing groups found where they needed to be and were soon at work as an ensemble.

After taking out the horn and playing a few warm-up notes followed by a few minutes of chatting as we awaited our director, we were faced with the issue of where to sit. I chose to sit in the second horn as that is the last position I played when I played regularly, but more importantly I also felt it would lend itself better to my week old embouchure change. First horn was out of the question and third would likely involve too much work in the higher register, and my bass clef was too rusty for fourth, so second seemed like the place for me. In principle, it was almost ideal. one of the pieces we played was the Saint-Saëns Organ Symphony which has several horn lines that I distinctly like. By chance, in the short arrangement we played, these were primarily tasked to the second horn section. Now I had the best of all worlds and was looking forward to the upcoming performance a few days away.

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The Creator

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The participant rehearsals brought us up to a two hour segment dedicated to lunch, lunch time performances on the garage roof, and exhibitors. I mostly worked my way around the various exhibits. I made it a point to stop by the exhibit area manned by Steve Lewis, who made my horn in 1982, completing it on February 19. Steve's shop is in Chicago and I hadn't seen him since the 80s. As expected, he wanted to see my horn and commented on the good shape it was in, given its age. After chatting with him, I learned that he currently makes about 10 - 12 horns a year, in addition to mutes. His waiting list for horns has 45 names, but as he no longer accepts deposits, he considers the list of serious clients to be a subset of the formal list. From speaking with him I was impressed by his business ethic about the horn market and his dedication to his clients. He mentioned his responsibility to keep time available for his clients, especially since some have aging horns that need service, as not all of them are in as good a shape as mine.

Wednesday Afternoon Performances

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Before long, the clock struck two marking the time for the Wednesday afternoon performances. True to the nature of the Symposium, the program varied from horn ensemble, to solo horn, to horn with four guitars. The latter being an ensemble I never expected to hear or see, yet it worked quite well, pointing to the diversity of the horn as an ensemble and symphonic instrument. Also unexpected was an unusual piece for solo natural horn with an electronic delay echo. In spite of my resistance to real time in-hall electronic reproduction of concert hall performances I had to accept this as an inevitable dimension of our electronic age. It filled a role in bringing out as many dimensions as possible for horn performance, consistent with a Symposium where the universe is defined by the horn.

The afternoon concert program included:

Baldwin-Wallace Horn Studio
Jesse McCormick, conductor

Egmont Overture — Beethoven

Gently Weep for natural horn and digital delay — Thomas Hundemer
Jeffrey Snedeker, natural horn

Fifteen Pieces, Op. 180 — Charles Koechlin (1867-1950)
13. Allegro assez vite
1. Dans la Fortê Romantique
Marcia Spence, horn
Tomoko Kanamaru, piano

Nella Fantasia from *The Mission* — Ennio Morricone / Bryan Rowe
Nancy Joy, horn
Leah Houpt, piano

Scherzo a la Chasse — Vitaly Buyanovsky (1928-1993)
Bruce Atwell, horn
Kathia Bonna, piano

Aria from *Bachianas brasileiras no. 5* — Heitor Villa-Lobos / W. Wiegard
Patrick Hughes, horn
Jonathan Barlow, Roger Harmon, Rian Fiegal, and Javier de los Santos, guitars

Pour le Cor — Odette Gartenlaub
Kevin Rivard, horn
Caryl Conger, piano

A dedication to our horn friends who have passed away since IHS 2007 — Brian Rowe
Nancy Joy, horn
Leah Houpt, piano

The Japan Horn Society
Nozomu Segawa, conductor

Homage for 7 Horns — Kentaro Kobayashi

Other selections ...

Pedagogical Pearls

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The Wednesday afternoon concert was followed by a brief coffee break and a panel discussion at four pm titled "Pedagogical Pearls." This panel discussion, led by Professor Douglas Hill, examined the art and personal perspectives of teaching the horn to others. The panel was manned by:

Jennifer Montone, Faculty, The Julliard School
Learning how to teach: nature or nurture

Richard Chenoweth, Professor of Horn, University of Dayton
When the "Whens and Whos" Enlighten the "Whys and Hows"

Lisa Ford, Lecturer, University of Gothenburg
The Happy Horn Player or Polishing the Glass Without Breaking the Window

Douglas Hill, Professor Horn, University of Wisconsin-Madison
Choose to Teach People: Collected Thoughts on Teaching the Horn

Each panelist presented an approximate 15 minute perspective on their personal thoughts and observations on teaching the horn. Perhaps not surprising, some unexpected observations worked their way in. Among those that particularly struck me were Professor Chenoweth's comments related to Arthur Berv, first horn of the NBC Symphony under Toscanini. One comment related to a visit to Arthur Berv at his home, when a pianist he worked with was also their. At one point Berv and the pianist just sat down and played a movement from the Beethoven First Symphony, entirely by memory. No music was in view. While the concept of horn players playing from memory as a soloist is not new, this was a new perspective into what it takes to achieve such a level of competence. Professor Chenoweth further explained the demands Arthur Berv placed on his students. One was that all Kopprasch etudes were played in all keys. Students also played all of Kling and all of Maxime-Alphonse. In studies, Berv stressed consistency.

Douglas Hill mentioned the difficulty of:

"How to tell a student what to look for
without telling them what to see."

He also stressed the importance of teaching students how to solve problems on their own. He included an obvious but insightful statement that is often overlooked:

"Every student does the best that they can at the time
as it depends on everything else in their life."

In his introductory remarks, Professor Hill raised the issue as to whether we would play as well as we do without having a teacher. This brings up the inevitable realization that we all learn and teach, for we learn from each other, regardless of whether the knowledge transaction is how to play better, how to teach better, or both.

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Hunting for a Traveling Horn for Hunting and Traveling

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One of my objectives while attending the Symposium was to find a relatively inexpensive horn for traveling purposes. It would be a horn that would be good enough to play reasonably well and be enjoyable to play, yet be relatively affordable. The idea is to have a horn to take on business trips, hunting trips, camping trips and the like, that would help keep my hard to replace Lewis horn out of harm's way. It would be nice to have a replaceable horn that approaches my Lewis in quality, but it would cost considerably more than a middle or lower end instrument and that monetary value might make me highly resistant to placing it in harms way; leading to the same dilemma. So I was resolved to look at horns costing $ 5k or less. As I looked around from exhibitor to exhibitor, I found that I had to modify my limit to about $ 5.4k or less due to the falling dollar.

From the first days visit in the exhibitors area I eyed and tried middle and lower end horns. Unlike just about everyone else present, I almost entirely avoided trying out upper end horns. If I did that I might never settle on a middle or lower end horn and I would lose my sense of which one I preferred to play on. From time to time, I could not resist and did play a few notes on the better horns and the basis for the different price class was obvious, though some might argue as to where the exact numerical upper end should or should not be.

Over these first few days I made a few interesting observations. I found that the playability, as measured by my personal preferences was highly variable among the middle and lower end horns. There were differences between the upper end horns, particularly in sound, but for the most part, the issues were considerably more subtle.

I found that for a given manufacturer and a given model, that a group of three horns in my price range always had at least one that I really didn't like or had qualities like not wanting to play a pedal C for me. For the most part, they played fairly evenly, but their sound and response didn't do anything for me. One quality I did want was to be able to enjoy playing whatever horn I did choose and that meant that sound and response carried some merit. It isn't clear how much of the former had to do with the room, for various horns were displayed in different rooms, so that variable remains an unknown that I just had to accept as a limitation of the setting. To explore this quality of sound and response, I always first tried horns with a few melodic passages that accompany Micaela's Aria from Carmen. I knew that if the horn sang, then I would feel like singing through it and would thoroughly enjoy sounding the passages and would feel like playing more.

I tried every horn within my price limit that I could find and avoided restricting myself to just Geyer wrap models. Manufacturer representatives always suggested such models to me for they share the same basic wrap as my Lewis. A few notes from various instruments confirms that there is more to a horn than the topology of the tubing and the

bell flare. One manufacturer had two similar models sitting next to each other but with different lead pipes. The difference was enormous in my mind, yet I didn't feel like playing either, which was an essential element of my search.

As I searched the exhibits I eventually worked my way to a room outside of the mainstream manned solely by the Atkinson Brass Company. Mark Atkinson was there as well as Rob Cole, who was handling Atkinson sales at the Symposium. When I entered I explained what I was looking for and the price range I was permitting myself. Rob showed me several horns that were marked down to a shade under $ 4k and of course suggested considering the higher quality models as well. The first horn I tried that he directed me to seemed to have some possibilities. I tried others of the same general model. One with a similar bell flare was definitely not interesting and one with a larger bell flare did seem interesting in its own way. None the less, I kept returning to the first horn I tried. While the horn did have limitations in response, my test passage from Carmen was at least fun to play. When Rob suggested I try their next better model, the improvement in response was obvious, but it was $ 1,500 above my self imposed limit. There was a similar horn to my first pick that someone else was trying endlessly and Rob described it as the same horn as the one that I was looking at, and that I might like it better. That was probably true as that individual never let go of the horn and eventually bought it. Over the course of these two days, I saw that some of the Atkinson horns were being sold. Having looked at all that I could find in my price range, I figured it was time to purchase or not complain if someone else chooses my candidate. So I bought this particular copy of their NR501 horn manufactured with a medium throat (Figure 5).

Now that I have it, I have used it on a few trips and it has worked out well. I also feel and accept its limitations and take them as a challenge to strengthen my abilities to overcome them. I also appreciate my Lewis in every way, which I play almost all of the time. I sometimes wonder if I should have paid the extra 2k+ for the next significant level of horn quality, but that is an escalation that I decided ahead of time that I would resist. It would have also reopened the horn audition process. Perhaps I'll get a better traveling horn some time in the future, but for now this will do just fine.

One thing that I did notice with horns in the middle to lower price range is that they generally had grips set for smaller hand sizes. Obviously these are targeted at younger students. This wasn't an issue when I was playing the slow melodic passages from Micaela's Aria, but my hand quickly felt like cramping when I tried to play faster passages. My solution was to add double concentric layers of Tygon® tubing to the finger hook and thumb valve lever.

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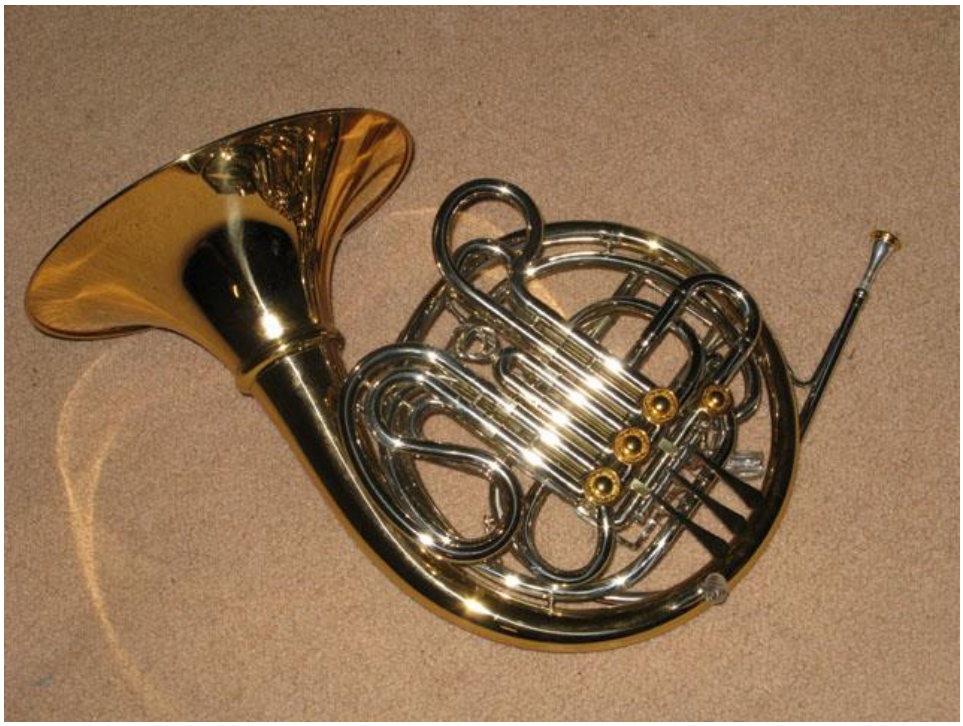
Figure 5. Atkinson NR501 horn manufactured with a medium throat.



Wednesday Evening Concert
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After purchasing my traveling horn, I brought it and my Lewis up to one of the practice rooms. I played on both of them until my lip gave out. Clearly bad judgment but I couldn't resist. Then I put both horns in my truck and walked to the dormitory cafeteria for dinner. After dinner I retrieved my Lewis and headed for the evening concert. I wasn't taking any chances on my Lewis disappearing due to a stroke of bad luck with it being in a parked vehicle on a street at night. University neighborhoods are rarely the safest.

The concert included a diverse presentation of compositions. Among them was a tribute to the late Jerry Goldsmth, who is one of my favorite movie composers. Among his scores that I favor include "The Wind and the Lion," "The Ghost and the Darkness," "Patton," and "Sum of All Fears." Unfortunately the tribute to Goldsmith cited none of these scores, but rather lots of flashy sci-fi excerpts. Regardless of what types of movie scores you do choose, it was clear that Jerry Goldsmith knew how to write for the horn and he used it to good effect. His passing is a great loss to the movie industry and the horn community.

The Wednesday evening concert program included:

New Mexico State University Horn Choir

French Suite — Vaclav Nehlybel / Bryan Doughty

A Tribute to Jerry Goldsmith — arr. William Boston

Colorado Symphony Orchestra
Scott O'Neil, conductor

Concerto for Horn and Orchestra — Lee Actor
Bernhard Scully, horn

Concerto No. 2 in Eb Major, (K417) — W.A. Mozart
Bruno Schneider, horn

Concertino for Horn and Strings — David Waldman
I. Vivace
II. Largo
III. Allegro
Michael Thornton, horn

Canticle to the Sun (Concerto for Horn and Orchestra) — Kenneth Fuchs
Randy Gardner, horn

Thursday Morning Warm-up

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The 8 am Thursday morning warm-up was led by Frank Lloyd, whose distinguished career and willingness to teach defined the coming hour. He began with a discussion of breathing, airflow, and support. Throughout the hour, this subject returned repeatedly. He introduced it as the first aspect of our playing that is likely to become neglected and as it is the basis for our playing, when it goes, all else follows. Inadequate air support means that the other elements for producing sound have to take on a greater work load to compensate. This imbalance stresses the other elements needed for producing sound. Inadequate support causes the airflow to become choked in the throat. Effects are seen in intonation, tone, accuracy, and the high register. His advice is when there is a problem with sound production, regardless of the symptoms, the first place to look is at breath support.

He stated that we generally only use about one third of our lung capacity. His perception is that many people don't understand the location and function of lungs. He spent some time describing their anatomical position and cited the need to breathe deep rather than shallow when playing. While playing, one should avoid hollowing out the back, as that tends to reduce the volume into which the lungs can expand.

The discussion of lungs led directly to a discussion of airflow. The primary purpose of airflow is to vibrate the lips, which in turn led to discussions of embouchure pressure. He cautioned against excess pressure, especially with higher register notes. He suggested spending some time practicing higher register notes without use of the finger hook.

On the subject of warm-ups he suggested the use of harmonic series rather than notes. Ideally a warm-up should last at least five to ten minutes. He also underscored the importance of getting the mouthpiece off the face for a few seconds to permit blood to flow into the area constrained by the rim.

On the mechanics of sound production, he emphasized that playing loud requires more airflow and not more pressure. When all elements are working, it remains most difficult to play quietly and controlled.

A few other remarks linked smooth slurs and glissandos to air flow and control to breath support. A remark in passing cited the importance of practicing all scales.

Master Class - David Krehbiel

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The Thursday morning warm-up was followed at 9 am by a Master Class conducted by David Krehbiel. Two students had prepared works for the class. One was the Gordon Jacob *Concerto for Horn and String Orchestra*, written in 1951 for Dennis Brain.

After the student played some of the last movement, Mr. Krehbiel pointed out that the mood of the movement is probably characterized as humorous. As he described, it should show contrasts. This can be achieved by re-evaluating lines where one emphasizes all the notes in a line. Adding contrast to the line grabs the listener's ears. They may not know way, but the effect is real. This can be achieved by backing off as one plays the lines. The slightest change can invoke a significant effect.

This brought the discussion to various facets of expression. Mr. Krehbiel pointed out that we speak with expression naturally, without thinking about it. Even our simplest sentences are readily filled with expression. His advice is to think about the music and let the body take over.

Mr. Krehbiel also provided some insight into the playing philosophies of the noted trumpeter Raphael Mendez (1906-1981). Mr. Krehbiel told a story about someone questioning why Mr. Mendez kept practicing a passage just before a concert that he was consistently playing so well. His response was that he still had to think about it. Mr. Krehbiel pointed out a key element of Rafael's philosophy was that you needed to play something enough times so that you no longer had to think about it when you played it. With a little thought one realizes how interesting a measure that is. It is also a concept that brings a performer to the point where one can express the music directly, rather than multi-tasking while playing it.

On the various discussions of playing with expression, Mr. Krehbiel made an allusion to the heroic versions of Mozart that are not uncommon. He pointed out that those high Bb's are in passing and as such, are only connecting notes. This small lesson was used to good effect in the last evening's comedy performance of the Mozart *Third Horn Concerto*, to come unexpectedly later in the week.

Among Mr. Krehbiel's many remarks and discussions came one that hit close to my heart. It concerned the variability of tone colors among different players. Many accomplished performers feel that everyone in a horn section should match each others tone as closely as possible. I have always felt differently and perceived myself to be a minority of one on the matter. Mr. Krehbiel brought up this issue and even gave the Scherzo of the Mahler Fifth as a prime example. I once wrote on the subject using the very same example. He spoke up for the color, excitement, and variation brought out by varying tone colors among players and within a section. This perspective was underscored with his expectation that the music world would become rather boring if all singers had the same voice. The value of varied tone colors among players and within a section is a perspective that rings true to me, but I am disappointed that he feels as lonely as I do as a holder of that perspective.

The Horn in Opera

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At 10 am, directly following the Master Class, Richard Chenoweth presented a lecture on *The Horn in Opera*. I thought this was one of the most interesting of all the presentations I attended.

Seeing Richard Chenoweth was a big surprise. He has played with the Santa Fe Opera for 35 years and has been Professor of Horn at the University of Dayton for a long time as well. Back in the 80s, when I worked at Battelle in Columbus, OH, I drove out to the University of Dayton a few times to play with his horn ensemble there. It was thus interesting to see him again after such a long intervening period.

Professor Chenoweth began his presentation by pointing out that the first use of the horn in orchestra was in the opera orchestra. He followed with a practical reason for horn players to be interested in the role of the horn in opera. It is the reality of the copious opportunities for employment. While he did elaborate on the fact that there are approximately 2500 opera companies in the United States, he did not elaborate on how long a given player chooses hold down the lead chair. It has always been my understanding that playing principal in an opera company is a very high stress position. Dr. Chenoweth did mention that horn parts in opera are generally considerably more difficult than horn parts in symphonies and knowing where you are in the music and when to play is considerably more difficult in the opera pit than on the orchestra stage. This follows in part, from the fact that opera music must follow what is happening on the stage and with the singers. As such, these aspects introduce an additional layer of unpredictability over symphonic work. Additionally, the music often stops and conductors often stop as well, even when rests are written. Other demands abound as well. Dr. Chenoweth cited one example where he had to play 30 pedal Gs in a row softly, to an extreme, to meet a conductor's expectation of feeling the vibrations rather than hearing the note. I immediately thought of the Overture to the Oberon as a symphonic example, that is until I realized that it was an overture to an opera, thereby putting it in the operatic category. As an additional example, Dr. Chenoweth noted that during extended silent periods some conductors "mark bars" rest and some don't. Sometimes parts come in two keys, with the composer leaving it up to the singer to choose. From his discussion of life in the pit, it sounded like one's wits are as important as one's playing ability.

Dr. Chenoweth pointed out a few other notable elements about opera. One was that:

More people see opera than baseball and softball combined.

On the surface this statistic seems hard to fathom, but I have no data to refute it. From another perspective, I have always been surprised at how many people show up for opera performances.

As everyone knows, operas can be long, making for a long work day. Their length is amplified at performances as opera companies are willing to include long intermissions to give the audiences time to socialize and purchase liquor. Opera companies can be very practical.

Dr. Chenoweth also noted that in contrast to symphonic audiences, opera audiences really know their music and are often opinionated about many details. As he put it, unlike symphony audiences:

Opera audiences know the tunes.

Thus, when they show up, they know exactly what to expect and what they want to hear. This led to another reality, namely that the opera audience is not there to hear you. On the orchestra stage, when you play the Tchaikovsky *Fifth*, you are the hero. In the opera

pit, there is no glory associated with the great operatic horn solos and passages, at least from the audience. Moreover, many of these solos are challenging. I, and probably most others in the room, immediately thought of the Siegfried call:

http://www.youtube.com/watch?v=xRAahPrd_fQ

http://www.youtube.com/watch?v=WYagJtk58lk

http://www.youtube.com/watch?v=_MkMdlfl8Hg

Next to cross my mind was Der Rosenkavelier:

http://www.youtube.com/watch?v=NLiWWrSFRko

To add insult to injury in the above link, the camera zeros in on the string players for a legato passage and conductor at other times. The orgiastic horn glissandos so pertinent to the action of the opening scene and the preceding and succeeding notes merely fly by without even a peek at the horn section. So much for that fabulous first page.

With a little more thought I also realized that the wonderfully melodic, sensual, and fatiguing passage in Salome's dance preceded and followed by challenging material also goes unnoticed. The reality is that few people are paying attention to the horn in the middle of Salome's *Dance of the Seven Veils*:

http://www.youtube.com/watch?v=yS_Z68XpB-o&NR=1

http://www.youtube.com/watch?v=wFcoz20dsTk&feature=related

Professor Chenoweth continued with a few other notes of reality to horn players. Among these are that many transpositions are difficult and one can sit for a long time and be required to come in cold. He cited a 45 minute idle period in *Cossi Van Tutti* followed by an entrance. On the practical side, when one sees parts for 3rd and 4th horns in A and Ab, these parts are for A and Ab basso, respectively, even though the term *basso* is not present. It is a not so minor point that does make a difference. This practice is common with Verdi, who often scored horns with trombones. So the guide is A and Ab are *basso* in 3rd and 4th horn parts unless specifically marked as *alto*. Amidst these discussions, Dr. Chenoweth cited the *Hornist's Opera and Ballet Handbook* by La Bar. I was able to find and purchase a copy of that passage book at the Symposium. La Bar points out that the successful auditions he witnessed while at the Met were delivered by players who had studied the operas, their recordings, and their scores. In the absence of being able to invest that level of effort, La Bar recommends engaging an able opera coach. These few observations on issues associated with A and Ab horn parts are an outstanding case in point.

Other practical points are that the hornist needs to match the style of the singing. Italian opera lines are often either articulated or shouted. By contrast German lines are often

broader and darker. Other good advice is to hit the note and hide. Additionally, as a horn player, one should expect to be required to play the Wagner tuba. In passing he mentioned that Britten operas contain virtuoso horn solos. It is a good point to keep in mind to avoid the shock of a lifetime.

These notes were followed with another unfortunate reality of our times. Many companies are looking for ways to cut costs and save money. One of these is through the use of reduced scores. He gave an experience with Hansel and Gretel as an example. The opera is scored for four horns. I noticed that La Bar devotes a good number of pages to it. Also, I don't understand how one can reduce four horn parts, especially where there are horn quartets with separate lines, to two, but it is apparently done. Professor Chenoweth noted that when all is said and done, the reduced parts have practically no rests making them essentially unplayable. By pointing this out to the company and the need to hire assistants for both the first and second parts, he won his case for the horns to then go forward and play the original version scored for four horns rather than the reduced version scored for two. I would imagine that audiences would, or at least should, be infuriated if they went in expecting to hear an opera with a full orchestra only to learn that they were treated to a musically diluted performance.

The discussion inevitably worked its way to conductors and survival under the baton. One word of caution when required to play off stage, is to pay attention to the monitor and not to what you hear. The electronic signal travels faster than sound. In some operas, especially Puccini, conductors can use a great deal of subdivision and sometimes conduct syllables. I would imagine that the latter adds an additional dimension to trying to keep track of where you are.

As a few final notes, Rheingold is often used in low horn auditions. Another is that while playing one opera, rehearsals will often address the next one or two operas that are billed. That means one doesn't have a great deal of time to devote to any single opera.

Another Mouthpiece

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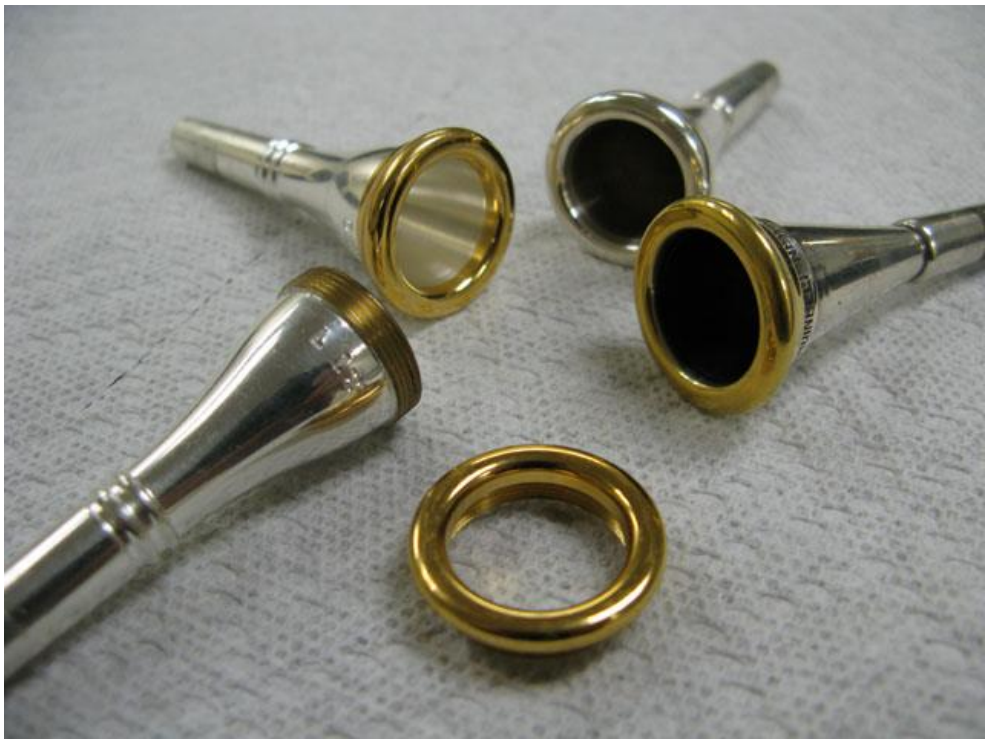
From the Horn in opera I went to the eleven am Amateur group rehearsal that brought us up to the lunch period roof top performances and a period of generally open time. Over these days I had noticed some Osmun Brass postings about their mouthpiece line which claims to include designs that emulate the London, Chicago, and New York sounds. For some reason, I was particularly curious about the London sound and wanted to see how they performed for myself. Now I finally had a few moments to check out these aspects of idle curiosity so I made my way to the Osmun Brass exhibit. There I started chatting with another horn player who played on a Lewis. After we chatted a while I played the passages from Micaela's Aria. on my new mouthpiece and then on the London model. He immediately responded that the London model sounded better. I had to agree. So I

tried that model in the various bores with various rims and found that I preferred a number 12 bore, which is what I had been playing previously. I also tried the Chicago and New York models. Assessing the New York was tricky because it gave a lot of volume easily. The Chicago was quite interesting and captured my interest, but when all was said and done, I liked the London model the most. If I could afford it I would have preferred to have bought one of each just to have them available for experimenting. In any event, I purchased the number 12 bore London Model with a Geyer rim, knowing that if I didn't buy it, like with the Moosewood, I would surely regret it later (Figure 6).

Figure 6. Mouthpieces, old and new.



You can't experiment with something if you don't have it. One thing that did catch me by surprise was the enormous effect on sound that the rim can contribute. Most mouthpiece discussions relate the cup design to sound quality, so I did not expect to encounter the changes in sound that I experienced with changes in rim design.

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Thursday Afternoon Concert

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In addition to the now usual fare of outstanding playing and diverse composition, came a world premier that cut differently. It was scored for two horns and piano and featured a hunt between the two horn parts that was portrayed as a challenging lyrical battle between the two players. Each player stood facing cross stage, playing before a music stand with a chair nearby. Each also stood facing opposite but offset from the other. Both players were forward of the piano. Of the two horn lines, one was more desperate and eventually led to that player suddenly falling into his chair, silent. The remaining player then closed with a lone soliloquy.

HBCU-NBDC Horn Choir
W. Michael Sealy, conductor

Lift Ev'ry Voice and Sing — J.W. Johnson, J.R. Johnson
(The Negro National Hymn)

Escape! Walk! Don't Run (for 10 horns) — Paul I. Adams

Pilgrim's Chorus from *Tannhäuser* — Richard Wagner

The Hunt (World Premier) — Laurence Lowe
I. Prelude
II. The Chase
III. Aftermath
Michelle Stebleton, horn
Laurence Lowe, horn
Tomoko Kanamaru, piano

Duo — Michael Viljoen
Michelle Stebleton, horn
Ben Lieser, horn
Tomoko Kanamaru, piano

QUADRE - The Voice of Four Horns
Amy Jo Rhine, horn
Lydia Van Dreel, horn
Nathan Pawelek, horn
Daniel Wood, horn

Tumbling After from *Reason to Rhyme*	Daniel Wood
Son Montuno from *Cuadro Cuadrangulos*	David Garner
Over the Rainbow	Harold Arlen / M. Garrabrant
Landler Outlandish from *Quartet No. 1*	Nathan Pawelek
Fire in the Hole	Mark Adam Watkins

Adam Unsworth, featured guest artist

Thursday Evening Concert

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A few open time slots followed the afternoon concert enabling me to visit various exhibits and the practice rooms. I was clearly playing way too much on a new embouchure but curiosity on the viability of the change, flamed by inspirations from a constant stream of outstanding performances, kept driving me forward. In a seemingly short time, 7 pm soon rolled along with the opening notes of the Thursday evening concert.

The concert began with an arrangement of the Handel Messiah performed by a mass horn choir. The ensemble is best described as a staged covered by horns and a single tuba. The physical arrangement reflected a greater order. The forward two rows on stage were occupied by horn players assuming the role of the orchestra. The ensemble included one high single horn to fill the shoes of the trumpet and other extreme high parts as needed. The majority of players filled the shoes of the various voices. They were arranged in groups representing the voice part they portrayed (e.g., tenor, alto, soprano, bass).

The Messiah is a piece I have grown to hate as I played it so often when I was younger. I played it so many times for so many years in a row that I had no desire to hear it again. This was the first time in over 40 years that I actually enjoyed the piece.

The second half of the program was all amplified and was too loud for me. Although I had hearing attenuation foam plugs available, I neglected to use them, thinking that the amplified volume would come down during the Denver Brass performances, but I was wrong. My ears were ringing terribly after the concert. Just about everyone else seemed to have really enjoyed the entire concert.

The Thursday evening program included:

Mass Horn Choir

A. David Krehbiel, conductor

Messiah — G.F. Handel / J. DeCorsey

I.. Overture
II. For unto us a Child is born
III. Glory to God
IV. Pastoral Symphony
V. And with His strips we are healed
VI. Surely He hath borne our griefs
VII. Since by man came death
VIII. Hallelujah

Sonata for Horn and Piano (for Dale Clevenger) 2004 — Bruce Broughton

I. Broad and lyrically expressive; Faster; Lightheartedly; A Tempo
II. Lyrically expressive; with a sense of timelessness
III. With a relentless drive

Brian O'Connor, horn
Bruce Broughton, piano

Intermission

The Denver Brass with Celtic Colorado
Kenneth Singleton, conductor

Call of the Brass Ring — Andrew Wolfe
A gift from Richard & Melissa Paige

Sinfonia - Arrival of the Queen of Sheba — G.F. Handel / P. Archibald

America the Beautiful — Samuel Ward / Kaitlin Odil
A gift from Doug & Maureen Miller

Suite from *Robin Hood Prince of Thieves* — M. Kamen / K. Singleton

Tuned-In Memories: 30 Years of Classic TV Themes — arr. William Boston
Brian O'Connor, horn soloist

Round Midnight — T. Monk / V. Margeirsson

Suite from *The Fellowship of the Ring* — H. Shore / J. Van Hoy
A gift from Bill & Joanna Cook

Hector the Hero — J.S. Skinner / J. Kuzma
A gift from Dennis and Linda Smith

God Bless America — Irving Berlin / Andrew Wolf
A gift from Paul & Paulette Dragul

Friday Morning Warm-up

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The Friday morning warm-up was led by David Krehbiel who began the day with several discussions related to efficiency. As he put it, one is most efficient when everything is working the way it should. A shortfall in one area will place greater stress on others, leading to a decrease in efficiency. It is a concept that he returned to in one way or another from time to time over the next hour. He made several allusions to double reed players where their test of a reed is its ability to generate lots of sound, with little or no regard to its quality. He believes that free buzzing and mouthpiece buzzing are an analog to the double reed players buzz. His description of how he tests mouthpieces is in concert with this philosophy. His test is to pick up a mouthpiece and buzz on it. If it produces lots of sound easily it is a keeper. While I am not sold on the approach, it does ring of originality.

The topic of warm-ups followed and was revisited in various forms over the next hour. Mr. Krehbiel likened a warm-up to a pilot's preflight check of an airplane. You check things out, taxi, and take off. A pilot doesn't check things out and spend the next half hour taxiing around on the ground. Similarly, the purpose of a warm-up is to verify that everything is working the way it should and if not adjustments are made with the intention of becoming air worthy.

The subject of warm-ups included a caution not to hurt oneself in the process. It is an allusion to that enormous grey area where the preflight check points to some corrective work. Unfortunately, this area didn't get addressed in this hour and I suspect that it is a subject that could make for a lively and varied expert panel discussion.

Mr. Krehbiel also included a few unexpected perspectives. One is that he was never a fan of long tone studies. He feels that if you do it once, then you have demonstrated that you can do it. Consistent with this philosophy is his observation:

You don't get top notes by lifting weights.

He complemented this with a note that one must twist the air into one's nasal passages to get the highest notes. Unfortunately, he did not indicate which notes are the highest.

Whether or not long tones have benefit is one issue, but I have to agree from experience that his statement separating strength training from success in the high register is a correct one. I have found that changes in approach are accompanied by efficiencies that make each new foray into the high register appear surprisingly easy for the segment it opens. Efficiency and leverage carry more significance than strength. It seems that finding an approach that works is the key.

As part of the long-tone discussion he also mentioned a belief that one has only so many notes that one can play. This is an interesting statement for thought. On the one hand it implies that being a horn player is a degradative process. The body regenerates essential elements with regularity hopefully staving off degradative elements. That positive argument is tempered by the knowledge of one or more very accomplished players who were suddenly unable to play. Is it an issue of overuse injury or an inevitable fate? Out of practicality, I will continue to think of it like breathing. One has only so many breaths that one can take during one's life, but I will not attempt to save my breaths in the hope of living longer. Hopefully I will not run out of notes before running out of breaths, though I am no rush to reach either limit.

He also mentioned the need to evolve in one's approach to the horn and practicing.

People who do the same thing for 40 years become obsolete.

As the world does evolve, the need to assess what we are doing and how we are doing it should be assessed from time to time. Methods change and we learn new things and they feed back into how we play. This Symposium demonstrated to me that methods have changed significantly since I began to play the horn. Given the limitations of our knowledge of what makes this art form work, I expect that the methods by which it is taught will continue to evolve. In addition, the aging process almost certainly carries some influence. He also cautioned against looking through the Farkas book for trouble.

These discussions evolved into a few words related to embouchure. He forwarded his belief that embouchure really isn't very important based on his observation that he can move the mouthpiece around into different positions with little effect. In fact, I heard this observation forwarded by one or two other prominent players at the Symposium. It opens that forever controversial issue of embouchure which I believe is far from understood. As it is an area I have been struggling with for years and seeing strides forward with each discovery, I would have to disagree. While my experiences to this point convinced me that embouchure improvements can provide quantum improvements in efficiency, I at that time held no hint of a whole new universe on the matter that would open before me within the next 30 hours.

I learned that there is more to embouchure than the outward appearance of the position of the mouthpiece on the lips, the distribution within the rim between upper and lower lip, the position of the lower lip relative to the lower teeth, and the presetting or lack of presetting prior to placement. There is also the more difficult to observe and quantify application of facial muscles. One cannot independently decide to apply a few more dynes of tension to one muscle while relaxing another some specific amount. It seems that the muscles that form the embouchure are accessed indirectly and that adjustments evolve with time. For now this insight did not exist, but its appearance was unknowingly eminent.

Mr. Krehbiel also recounted the observation that as he aged he gradually moved to a thicker rim. Now that he has retired and hasn't played for five years, he finds he needs a thinner rim.

On the issue of tonguing, Mr. Krehbiel mentioned that where one double tongues is where one should single tongue. It is another subtlety to explore.

Over the years I have thoroughly enjoyed his CD on Orchestral Excerpts and have been curious about how he achieved his capabilities. This talk proved an excellent portal into his own observations from his life's work.

Effective Approaches to Teaching and Learning the Horn

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At 10 AM on Friday Randy Gardner presented a talk on the subject of teaching the horn. His first main point emphasized the importance of building upon one's strengths. Identify good points to build upon and use these as the foundation for moving further. Identify areas that need work and build those from what you can already do. This approach differs from scrapping existing capability and starting anew.

There is a subtlety to that guidance however that was not addressed. Sometimes one does need to approach something differently. A changeover to a triple or descant horn brings different fingering patterns that must learned, or as I would soon see, an embouchure change can require a different approach to sounding a note. Thus, in some cases, what you can do may not be the same as what you have been doing. His guidance becomes what you can accomplish under the revised conditions. Transitions that represent a discontinuity can serve as a point of departure into a new world accessed from an entirely different starting point. In the case of my new embouchure, it was the merest of a transitory free buzz which was what I could do, but that experience is still in the future.

The discussion of teaching entered the realm of the personal psyche and various mindset sources and references. This included one point in passing:

Don't confuse horn playing with self worth.

Although he didn't elaborate, it is a subject with significant potential for exploration.

Mr. Gardner expressed that when teaching students, always be truthful and always keep it fun. We play the horn because we love it. Part of his approach to teaching is to never use the word "don't." Instead he advises to say "do ... " or "try ... " and be ready to experiment.

In his words, it is the ear that drives the horn. He advises:

- Listen to the sound coming out of the bell.
- The better the ear training, the better the sound.
- The mind should be streaming sounds rather than words.
- Playing should be equivalent to dancing with the horn while cognizant of its pulse.
- The music will guide the performance when all is working as it should.
- When teaching students there are two qualities that are not acceptable. Those are apathy and being unprepared.

An observation that also came up with other speakers in the symposium is that the tongue affects the sound. He advises to explore and experiment with changes in tongue position to search for sound improvements. When a desired effect is achieved, one should pay attention to how it feels rather than placement details. As a first step, it takes about three weeks to develop a new habit. A habit is only a beginning however, for it takes about 5000 repetitions to implement a technique.

Mr. Gardner described the warm-up is the predecessor to all of one's playing. When he addressed practice, it was in the form of a warm-up, a 20 minute routine of scales and other elements, followed by etudes and concertos, etc.

He suggested the use of various tools to improve one's intonation. Among these are the tapes or CDs that provide drone tones or other accompaniment. Recording devices can serve as excellent tools to enable one to monitor one's playing from a different perspective. A metronome that subdivides provides some advantages or traditional metronomes. He also suggested performing 60-110 dB long tone studies while observing a tuner. While practicing be willing to make changes while playing.

His summary is to sing, buzz, and play.

Friday Afternoon Concert

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The Friday afternoon concert presented a variety of compositions. During one introduction Lowell Greer mentioned a reference to a silver hunting horn that George Washington ordered from France. The historical record follows from a receipt found among the George Washington archives.

The afternoon concert included:

The Death of Roland — Lowell Greer
Lowell Greer, horn

Sonata for Althorn in Es und Klavier — Paul Hindemith
I. Ruhig bewegt
II. Lebhaft
III. Sehr langsam
IV. Lebhaft
Lisa Ford, horn
Tomoko Kanamaru, piano

The Posthorn (dialogue) — Paul Hindemith
Lisa Ford, horn
Tomoko Kanamaru, piano

Two *Divertissements* from an Italian Comedy — Jean-Joseph Mouret (1682-1738)
Lowell Greer, Baroque horn
Caryl Conger, harpsichord

Divertimento for Horn, Tuba, and Piano — David R. Gillingham
I. Fanfare
II. March
III. Nocturne
IV. Scherzo
V. Prelude and Ritual Dance
Lin Froulk, horn
Deanna Swoboda, tuba

Trio — Louis-François Dauprat
Lowell Greer, hand horn
Caryl Conger, piano

Theme and Variations — Franz Strauss
Lisa Ford, horn
Tomoko Kanamaru, piano

Hubertus Mass Excerpts — Dimitri Donders
Lowell Greer, horn

Quintet for Oboe, Three Horns, and Bassoon — Beethoven
I. Allegro
II. Allegro maestoso
III. Minuetto allegro
Lisa Ford, Horn
Susan McCullough, horn
Jesse McCormick, horn
Lisa Martin, oboe
Sarah Steward, bassoon

Fanfare de Chasse — Rossini

Lowell Greer, horn
Caryl Conger, piano

Amateur Corner with Randy Gardner

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At 4 PM on Friday, the Amateur Corner featured a session hosted by Randy Gardner. His approach to the hour was to query the attendees for the issues they wanted to cover. One expressed great difficulty with the low register and I soon chimed in with a request for a discussion on embouchure especially directed at an air leak that I have been trying to address. Before addressing these issues, he spent a few minutes answering a general question about his horns.

He asked the young lady with the low register issue to come forward with her horn and to demonstrate her concern. She played a scale from the middle register downward soon losing contact between her embouchure and her mouthpiece. Mr. Gardner saw her problem immediately. It involved mouthpiece placement, pressure distribution between upper and lower lips, and air movement. She needed more pressure on her upper lip for the lower notes. Mr. Gardner pointed out that one should use less pressure on the upper lip as one moves higher in range to enable it to vibrate freely. This can be accomplished by transferring pressure to the lower lip as one ascends.

With a few minutes of coaching that began with a few airy moments, she was soon playing notes she could never sound before. With a little more coaching for her to blow air through the horn as if she was trying to blow papers off a chair positioned behind her, she gradually improved the sound quality to an extent that the room was soon filled with good notes in place of the stream of empty air that filled the room earlier.

Mr. Gardner pointed out the one needs to think of trying to make the corners of one's mouth hug one's eye teeth. Additionally, 16 times more air is needed to play pedal C compared to high C. The larger air volume required for low notes also flows through the embouchure aperture at a lower speed, consistent with its wider opening. Thus, low notes take a relatively large volume of slow air, whereas high notes take a smaller volume of fast air. The chin should remain firm and flat, and not rise up. One may drop ones jaw somewhat to aid in sounding low notes.

Mr. Gardner demonstrated by playing chromatically down to the pedal F#. He did it while maintaining a full sounding tone. It is a note which I have never heard sounded before. For years I have been curious as to whether our finest players can really play that note well. Now I had my answer and knew that more work was needed downstairs as well as upstairs.

This discussion was quickly followed by several questions related to using vowels to help sound notes. In the course of those questions, one young lady who came in late asked about a problem she was having with her low register. Mr. Gardner had her come down with her horn. After she sounded a few notes he quickly saw her problem and as with the previous subject, coached her through her barrier.

Unfortunately the second subject exhausted the time allocated for the class, so my embouchure issue was never addressed. As I saw Mr. Gardner's ability to quickly diagnose embouchure issues, I was particularly anxious to try to attempt to enlist his assistance. So, I made it a point to approach him after the session to see if we could meet briefly to address my embouchure question. He gave me his cell phone number and suggested a tentative time. I appreciated his volunteering to give me a little time. Later I saw just how crowded his schedule was and am even more grateful for his part in defining a turning point for a complete stranger.

Friday Evening Concert

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The Friday evening concert was dedicated entirely to the United States Air Force Academy Falconaires. They played their first piece and announced that this was the first time that they ever played for horn players. As such, they felt they needed to tailor the remainder of the concert to the audience. Every piece for the rest of the evening featured one or more horn soloists. While this evening was also amplified and very loud, I inserted my hearing protection at the beginning and enjoyed the concert.

The United States Air Force Academy Falconaires

Jazz band composition featuring USAF Academy Falconaires

Misty — Erroll Garner / Gene Roland
Jeffrey Snedeker, horn

Love is Stronger then Us — Francis Lui / Thomas Olin
A Ballad for Horn and Jazz Orchestra
Marshall Sealy, horn

First Times — Gregory Snedeker
Jeffrey Snedeker, horn

Intermission

Sapphire Mountain (1957) — Les Thimmig
Adam Unsworth, horn

Find Your Way — Adam Unsworth
Adam Unsworth, horn
Les Thimmig, alto flute

Eleanor's House — Adam Unsworth
Adam Unsworth, horn
Les Thimmig, alto flute

Two French Fries — Gigi Gryce
Douglas Hill, horn
Marshall Sealy, horn
Adam Unsworth, horn
Jeffrey Snedeker, horn
USAF Academy Falconaires (ensemble)

Saturday Morning Warm-up
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The Saturday morning warm-up was hosted by Bernard Scully, principal horn of the St. Paul Chamber Orchestra. He recently assumed that post after playing with the Canadian Brass for three years, taking him to 16 countries on three continents, and recording four CDs.

Mr. Scully presented a warm-up and playing philosophy that is music oriented. He suggested having one's mind full of sounds before starting to play. Playing the horn is about an ability to project music. He cautioned against playing a routine non-musical (e.g., Farkas type) warm-up. The objective of the warm-up is to prepare for music. One should think of songs and of singing melodies. He suggested various song studies as well as the Gallay unmeasured preludes. He also cited the latter as a useful tool for ear training. His comment on non-routine work was issued in regard to his concept of the warm-up. Later in his talk, he identified studies from Farkas, Hill, and Singer for daily maintenance. Maintenance work would take the format of a 1 hour routine, a 20-30 minutes abbreviated routine, or a 1-10 minute quick routine.

The emphasis on a musical approach soon gave way to a discussion on breathing. He suggested exercise away from the horn as a useful complement to breathing with the horn. Some breathing exercises were presented using the sounds "he" and 'hoe." One exercise is to breathe in to the sound of "he" for six seconds followed by breathing out to the sound of "hoe" for six seconds. This is then modified to three seconds in and six

seconds out, followed by five seconds in and ten seconds out, followed by six seconds in and twelve seconds out, and so on.

His discussion eventually evolved to the subject of buzzing. He suggested that if you can't do it in the mouthpiece, then you probably can't do it on the horn. The objective is to develop a method of buzzing that provides maximum results for minimum effort. The result is an improvement in efficiency. He forwarded several buzzing exercises. Among these are free buzzing followed by placing the mouthpiece on the lower lip while continuing to buzz. He also saw buzzing on the mouthpiece as a means to separate buzzing studies from influences of the horn. Without the horn, one is not distracted by the sound of the horn. In addition to being a tool for embouchure development, buzzing also promotes ear training.

While playing he emphasized working towards the best sound. Begin with a midrange note and work to get the best sound. Then, keep that best sound during the warm-up. If the best sound goes away on high notes, stop there, for further work is no longer helping you. He advised that if you are spending your time on improving your sound, then you are accomplishing more than with a regular routine.

He also recommended playing low relaxed material to warm-down after a day of hard work.

What's in a Name

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At 10 AM on Saturday, Ken Pope presented an interesting session titled "What's in A name." He arranged for two players to alternately play the same passages on four different horns from behind a screen. He told the audience the identities of the first three horns that would be used, but not when they would be used. Then a fourth horn, of unknown identify was played. The audience was tasked with evaluating each horn for timbre, intonation, and the degree to which it is liked.

The procedure was for player one to play a passage on horn number one. Then player two played the same passage on horn number one. The process was then repeated for horns number two, three, and four. Then the process was repeated for two more passages. The three passages were excerpts from the Mahler First Symphony, the Brahms Third Symphony, and a concerto.

The three horns that were identified were a Nickel Silver Kruspe, a Reynolds-Pottag model, and a Hoyer 802 medium large Geyer design. The fourth horn tested remained a mystery until after the evaluation was completed. The results are available on the internet at the URL:

http://www.poperepair.com/news/wp-content/uploads/2008/08/horn-taste-test-results-complete.htm

As summarized on the web site, Ken found the final votes selected the Reynolds-Pottag as both the most favored and least favored horn. This occurrence was possible as it was also the mystery horn. By a show of hands, many in the session, including myself, voted the Reynolds as both the favored and least favored horn.

The posted data shows that perceptions regarding how the instruments sounded were widely distributed.

This exercise was certainly fun and enlightening. It was also humbling. As such, the opportunity to participate proved valuable.

Saturday Afternoon Concert

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The Saturday afternoon concert featured a composition for natural horn ensemble by Lowell Greer.

Requiem du Chasseur — Lowell Greer

Lowell Greer, horn
Bruce Gunther, tenor
Horst Buchholtz, organ
The Hunting Horns of General Washington
Trompe de Chasse (hunting horns)

Meet the Masters

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A unique session titled "Meet the Masters" was held at 3 PM on Saturday. Several noted horn players were introduced as members of a panel. They described their careers and answered questions. They included:

James Decker
John Cerminaro
Christopher Leuba
Michael Hatfield
Vincent DeRosa

Being a young cornet player, Jim Decker took up the horn when he was 16 and taught himself how to play it. After three years he was able to study under James Stagliano. Eventually he secured a position as assistant first in the Philadelphia Orchestra, under Alfred Brain, who played principal. He later played first in Kansas City and then first in the Columbia Symphony, under Bruno Walter. He described how one sees new music for the first time in studios. He also described how in those days a conductor had great latitude in selecting musicians, which is radically different from today's system of blind auditions. Later in the session he mentioned that you cannot teach talent, but there is room at the top.

John Cerminaro studied at Julliard and secured the position as principal horn of the New York Philharmonic as his first job. He later left the orchestra to pursue a 10 year solo career on the horn, which was unheard of at the time. Later in the session he gave three pointers for succeeding today.

- Find a good experienced teacher.
- Be the player you love in your ear.
- Choose responsive equipment with the sound you love.
- Sustain good air.

He credited Bernstein and Giulini with influencing his playing philosophy. Bernstein taught him to play with a big sound and to exaggerate the music. Giulini taught him to be dedicated to the music first. He advised to ask oneself:

What am I going to do about the music to move someone?

With respect to attacking a note he mentioned:

When you set the embouchure to play,
the moment of the attack is quick and almost thoughtless.

To put a horn player's career into perspective he relayed that when Alan Civil was in his deathbed, he stated:

I can only remember four concerts where I was thrilled.

On the surface this sounds extreme, but that appearance is tempered with remarks that other accomplished players quickly dropped in the midst of other discussions. These brief notations confirmed that professional horn playing carries routines, stresses, and personality issues that parallel those encountered in the non-music working world.

Christopher Leuba grew up in the Pittsburgh area in the 1930s. Through a long process of going to school briefly, playing in Pittsburgh when most horn players were drafted, and playing third in Kansas City. After he heard Farkas play in Chicago, he approached Farkas for lessons. Farkas told him to go back to school. So, he cleverly entered Roosevelt University and studied under Farkas there. As fate would have it, he was

drafted into the army and studied under Aubrey Brain whenever he could while in England. Later he secured a position as fourth horn with the Minneapolis Symphony under Antal Dorati. Four years later, the first horn left and he was able to secure that position. From 1960 to 1962, he served as principal horn of the Chicago Symphony under Fritz Reiner. Later he taught at the University of Washington for eleven years. During the discussion portion of the session he suggested that players learn a useful trade and to play horn because they love it. On the issue of performance, he emphasized having the sound of music in one's head and realizing that performing is about the music and not about oneself. He remarked that playing is not an ego trip and followed with a reference to *A Soprano on Her Head*.

Michael Hatfield played with the Indianapolis Symphony for several years. Next he followed with a 23 year tenure as principal with the Cincinnati Symphony. He was a student of Verne Reynolds.

Vincent DeRosa endured a career in the recording industry. In this capacity he played horn in thousands of movies and with many personalities, including Ella Fitzgerald and Henry Mancini. He commented that today's short auditions do not take prior success into consideration. He cited as an example the restrictive time limits within auditions at Julliard. Without elaboration he stated that in earlier days he emphasized being a good musician. During the discussion session he emphasized:

- Work on all registers with attention to long-tones and breath.
- Be able to play before going to an audition.
- Get breathing going before playing.
- "If you are excited, you are finished."
- Forget about nerves, take breaths.

He also provided some additional insight to life in the recording studio during the earlier period of his career. One never knew what one would play and there was no recording tape. As a result, a mistake meant that the artist being recorded would have to sing again. Thus, recording musicians developed their ability to concentrate in order to see themselves through a recording take. When repeating a take over and over, he found that playing each performance a little differently helped him to maintain concentration.

In the recording business they worked long days. There were often three or four recordings per day and sessions extending well into the evening were not uncommon.

Similar to others, he suggested taking a big breath to relax followed by a notation that getting a pianissimo high note requires getting air through the horn.

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From the Natural Horn to the Triple Horn

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The four PM Saturday Amateur Corner session was led by John Ericson, professor of horn at Arizona State University. He devoted the hour to the subject *From the Natural Horn to the Triple Horn*. This proved an interesting and timely presentation, given all the triple horns that made their appearance on stage during the past week.

Professor Ericson described a little of his background as part of the introduction. It carried a few surprises that lent credibility to his knowledge of the subject at hand. While at Indiana University, he minored in brass instrument construction and design. His logic was that if a professional horn playing career didn't materialize, he could seek out a future repairing brass instruments. While his presence attests to the success of his professional horn playing career, his background in brass instrument design and construction provided a solid foundation for the day's presentation.

He proceeded with a discussion of the different historical natural horn designs and the characteristics of the natural horn he brought with him for the demonstration. He followed with a discussion of contemporary mouthpieces suitable for use with natural horns. He described both old and new techniques for manufacturing mouthpieces. Contemporary mouthpieces are turned on a lathe, which is intuitively expected. By contrast, mouthpieces from the natural horn era were made of sheet metal and formed over a mandrel. I was aware of their sheet metal construction and always wondered what they looked like, expecting to see flimsy construction and sharp edges. Professor Ericson passed around a mouthpiece from this era, constructed of sheet metal. I would not have guessed it was constructed of sheet metal unless told so. It was robust and did not hint of sharp edges. One has to admire the craftsmen of ages gone by. With all the tools and materials available to us today, we easily overlook the imagination and workmanship of the masters that preceded us.

Dr. Ericson described that period mouthpiece as having a deep cup, little backbore, and a large bore size. For contemporary natural horn players, he suggested mouthpieces such as a Stork CMB-12 or a Holten Farkas XDC or VDC as substitutes for the authentic items.

Moving onto the triple horn he described the airflow of his compensating triple horn. He showed how some air flow paths are shared by the different sides of the horn, enabling less tubing to be used. He explained that although triple horns have been around since 1965, the earlier designs were heavy due to available materials and technology. Besides issues associated with the mass of the overall instrument, fast passages were difficult due to the moment of inertia inherent in the massive valves needed for the three layers of tubing serviced. Today, incorporating titanium valves is one approach that has been used to help reduce the valve moment of inertia and the overall weight of these instruments.

The concept of technology coming to the aid of horn players became a recurrent theme during the presentation. In the 1720s, the hand horn provided a means to circumvent the intonation problems of the natural horn. So, for musicians to survive, they adopted the handhorn technology to assist in their professional survival. Then the valve horn brought ease and evenness to the chromatic scale. Adoption of this advancement followed in kind. Later the double horn brought increased security to the high register. Now the descant triple horn offers a means to gain a firmer level of control over the high register. As Dr. Ericson explained, there is a price that comes with the triple horn, though that price is greatly reduced with contemporary triple horn designs. He described the lower register as being abut 15-20 percent easier on the double horn. When faced with the Shostakovich Fifth, he will use his double horn. On the other hand, when confronted by the Ravel Piano Concerto, he arrives armed with his descant triple.

One side issue of the triple horn is the need to develop new fingerings and sequences for notes, scales, and well established passages. The low F and Bb change valve is often reversed from the double horn, though this is selectable on some horns. Then there are the change points for the descant part of the horn, which is generally in either high F or high Eb. The high F horn takes the fingerings of the low F horn from an octave below and the high Eb horn uses the corresponding transpositions. He described the valve layout and use as presenting a level of complexity that almost requires a book for guidance.

Dr. Ericson described his own personal preference to let the horn stand in low F, though some players find this option difficult. He mentioned one philosophy of letting horns stand in Bb for beginning students. In this latter case, the last movement of the Mozart third sounds better on the Bb horn due in part to easier fingering progressions.

Professor Ericson did make one comment that I found particularly intriguing:

Our sense of pitch is tied to fingering.

(I found this sentence, that was relayed quickly in passing, to be particularly insightful. My feeling is that it must be true, though to varying degrees depending on capability. Our sense of pitch is connected to the instrument in many ways. To be able to play the horn by ear, this must be true. In this regard the horn is quite different from the piano. One can't just go up a major third in pitch by moving along the keyboard the appropriate distance. The embouchure must adjust equivalently, similar to the keyboard, but the correct note will not emerge unless we also select some non-intuitive fingering combination that brings up a tubing length with a harmonic series that works.)

(If our sense of pitch is related to fingering, then users of double horns who jump to triple horns for only selected applications may encounter some internal conflicts, depending on how the mind relates to the two different instruments.) Dr. Ericson noted that alternate fingerings between instruments can be a problem.

Dr. Ericson followed with some additional discussion about the history and evolution of the horn in music. One sad note addressed the invention of valves by Stölzel who claimed that his invention would astound the world. There is no question as the utility of his invention and the legitimacy of his claim. In an unfortunate facet of reality, Dr. Ericson reported him to have died penny less. It attests that contributing to the progress of the ages does not assure comfort through your own age.

Another note of interest is that Brahms wrote exclusively for the natural horn. Brahms wrote only two works for a valved instrument and both employed a valved tuba.

Some interesting discussion followed on the fourth horn solo in the Beethoven ninth symphony. While there is a very romantic story about a fourth horn player having a newly discovered valve horn, there is no evidence that any special musical equipment or capabilities were required for the second performance of the piece. This interesting subject is still awaiting its definitive note.

Saturday Evening Concert

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The 7:30 pm Saturday evening concert brought two world premiers, three horn concertos, a 12 year old prodigy, and a variety of other outstanding compositions and performances. One unusual facet of the evening was the opportunity to see Frank Lloyd perform two major horn concertos in the same concert. The first was performed from memory. Also unexpected, is that a concert band from Hong Kong provided the accompaniment for the second half of the concert. The concert included:

Memoirs and Souvenirs — Randall E. Faust
Prelude and Variations for Multiple Horn Ensemble
University of Arizona Horn Studio
Daniel Katzen, conductor

Trasvolare for Oboe, Horn and Piano (World Premier) — Douglas Lowry
Randy Gardner, horn
Mark Ostoich, oboe
Tomoko Kanamaru, piano

Serenade for Klavier, Oboe, and Horn, Op. 73, F moll — Robert Kahn
Randy Gardner, horn
Mark Ostoich, oboe
Tomoko Kanamaru, piano

Intermission

Hong Kong Academy for Performing Arts Concert Band
Joe Kirtley, conductor

Concerto for Horn — Edward Gregson / Roger Harvey
World premier of horn and wind band arrangement.
I. Allegro non troppo
II. Andante cantabile
III. Allegro brioso
Frank Lloyd, horn

Concerto No. 4 for Horn — Mozart
III. Allegro
Harry CHIU, Kwock-pong, horn

Summer Nights — Martin Ellerby
Six Vignettes for Solo Horn and Concert Band
I. Villanelle
II. The Ghost of the Rose
III. On the Lagoons
IV. Absence
V. At the Cemetery
VI. The Unknown Isle
Frank Lloyd, horn

Introduction and Main Event — Kerry Turner
The American Horn Quartet
Kerry Turner
Geoffrey Winter
David Johnson
Charles Putnam

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Sunday Morning Warm-up

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The Sunday morning warm-up was presented at 8 am by John Ericson, professor of horn, at Arizona State University. For his presentation, chairs and stands were set up on the stage, which differs from the normal warm-up venue where we found a seat in the main auditorium or a chair in one the boxes from which to observe and participate.

Dr. Ericson directed a warm-up using a recording and manual titled *The Brass Gym*. It is a CD recording of accompaniment notes and drone tones played by a tuba. The manual presents the exercises transcribed for horn in F. *The Brass Gym* comprises a systematic set of exercises to address issues of embouchure development and brass playing. I found several of the exercises with drone tones particularly interesting and perceive them to be excellent tools for improving intonation.

A New Embouchure

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After several reschedules I was able to meet with Randy Gardner to discuss my embouchure problem that I brought up during his Friday afternoon Amateur Corner Session. We met in the lobby and quickly secured a practice room. He asked me to explain the nature of my problem. I explained the presence of an air leak and that I wasn't sure if it was related to crooked teeth. I also explained that I always had problems with evenness of access to the higher registers. My high Ab was accessible, though flat on second valve and almost inaccessible on 23. I could access notes up to high D but the Eb above high C is virtually impossible to sound. Proceeding higher I could then sound with difficulty the E and F above high C. He asked about the low register to which I responded that I always had a reasonably good low register and had no particular difficulty playing En Heldenleben. He commented that air leaks are usually due to failure to develop and maintain an aperture. After that brief introduction he asked me to play something to demonstrate the problem. I played few scales on up and he quickly observed the leak at fifth line F#, G, and above.

He then asked me to demonstrate a free buzz. Never having practiced free buzzing and almost never mouthpiece buzzing, my fist attempts to produce a free buzz were followed by silent air. After a number of tries I produced the briefest of buzzes. He immediately said to hold on to it. After a few more attempts, he discussed the brass players face presented in the Farkas book. To demonstrate he performed a free buzz where his air exited from a tiny aperture producing a sound similar to that of a fly or a bee about three feet away. Then he instructed me to continue developing a buzz. My pattern of silence and brief ugly buzzes repeated itself often for the next five or ten minutes. I delivered so

many attempts that delivered silence that I felt terrible taking up his time. None the less, whenever I produced the merest of ugly buzzes he instructed me to hold on to it. During this process I had to admire his patience and perseverance in coaching a stranger amidst his busy schedule. To my surprise, eventually I started to get a steady buzz. He then had me produce that buzz into the mouthpiece. At first I again had great difficulty but after a short time was able to get a sound out. For me, it was an entirely different way of playing the horn, but it did seem to sometimes seem to seal the leak a little. After reaching that stage he instructed me to keep working on it and to exercise particular care when approaching the region of high F# and above. I thanked him and left, as a follow-on visitor had arrived to work with him after me.

This short session led me to an entirely different way to sound notes on the horn. The coming weeks and months showed that I would face a number of additional decision points in developing my ability to play from this new perspective. It also confirmed that embouchure includes elements, such as position, that are readily visible, and other elements related to the application of facial muscles that are also essential, though not readily discernable and can only be applied through largely indirect means. What I learned over the coming months, with the subject still under development at this writing, is not amenable to a concise summary in greater detail, but will require separate treatment under its own cover. Suffice to say, embouchure is important. If working from an embouchure with inherent limitations, one can work to the end of time and never break certain important barriers, that are easily scaled when working from a more efficient perspective.

Sunday Afternoon Concert

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Through the remainder of Sunday afternoon, many attended an off-site picnic near Colorado Springs. As I didn't want to spend time doing more road traveling and I was concerned about embouchure, I spent much more time than I should have working with my embouchure as well as trying different mouthpieces. I was now in the position of doing all the things one shouldn't be doing if one has a concert coming up. As such, I later found myself unable to play during our brief late afternoon concert at 4:30 pm. This was unfortunate for I chose to play second horn and found I had a wonderful part to play from the Saint-Saëns Organ Symphony, except my lip didn't want to respond. I tried to use more air, but the sound was either too loud or not there. So as a participant, I missed out and regret not being able to deliver the wonderful passages that remained on the page. Fortunately one other individual was playing second horn and he carried the lions share of the load. It is an example as to why professional players are resistant to trying new things. As pointed out in one of the seminars, being able to try things out and make changes is one great privilege of being a student (or an amateur).

The Sunday afternoon concert presented brief performances by the various participant ensembles. They were all great to listen to and reflected the tremendous investment in time that the participants put forward on a daily basis extended over years in order to play this instrument. The annual man-hours represented by a short performance from any small music group is enormous and generally not recognized. That alone must make being a musician one of the worst careers imaginable from a monetary per hour perspective. In other careers, top performers put in many hours to reach and stay on top. Those far from the top can survive and get buy with regular working hours. In music, there is really no equivalent of regular working hours. One has to maintain capability and stamina and that takes time on a brass instrument, nor does it offer weekends and holidays off as an option.

Sunday Evening Concert

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The Sunday evening concert proved both the best of times and the worst of times. At the onset, I felt it a sad night for it would be the last evening concert of a series of remarkable performances. Now I knew that in a few hours it would end. Little did I know that the program would end in a manner that proved remarkable in its own way.

The evening concert began and followed the program provided in the Symposium proceedings. The program stated:

En Forest, op. 40 — Eugene Bozza
Bernhard Scully, horn
Caryl Conger, piano

Variations on a Swiss Folksong — Franz Lachner
Bruno Schneider, horn

Suite No. 3 in C Major, BMV1009 — J.S. Bach
Prelude
Sarabande
Bouree I, II
Bernhard Scully, horn

Air de Chasse — Louis Piantoni
Bruno Schneider, horn
Tomoko Kanamaru, piano

Three Pieces from op. 35 — Reinhold Gliere
Romance No. 6

Valse Triste No. 7
Intermezzo No. 11
Bernhard Scully, horn

Rhodoraies Erik Szekely
Bruno Schneider, horn
Tomoko Kanamaru, piano

Jazz Soliloquies for Horn Douglas Hill
Blues-like
Mixin
Laid back
Bernhard Scully, horn

Intermission

Surprise selection to be announced

Lexicon of Clamology Prof. I.M. Gestopfmitscheist

The first half of the concert can only be described as one great performance after another. Bernhard Scully played a lengthy Bach cello suite wonderfully and by memory. It inspired me to dig out my own volume and begin working on a selection after years of separation.

A unique rendition of the Mozart Horn Concerto performed by 5 horn soloist followed the intermission. The solo horn part was manned by four valve horn players and one natural horn player. The different players seamlessly integrated the individual passages between themselves and delivered several passages in unison. While the performance is comedy in nature, it is also an excellent example of the different sounds projected by different horn players. The soloists were Lowell Greer, Bruno Schneider, Lisa Ford, Marshall Sealy, and Jesse McCormick. The rendition of the Mozart was preceded by several introductory remarks that provided little hint of the magnitude of what was to follow:

http://www.youtube.com/watch?v=YceHb3P6z2w&feature=related

The Mozart was unexpected and probably the most entertaining event I have ever seen. That was followed by a seminar featuring elements of the horn's reputation, intimate to all horn players and recognized by musicians and concertgoers alike. The seminar was narrated and featured Professor I.M. Gestopfmitscheist:

http://www.youtube.com/watch?v=10hFq8D6NTA&feature=user

http://www.youtube.com/watch?v=8-i5YD8rxzM&feature=related

http://www.youtube.com/watch?v=FbskZECQDDE&feature=related

http://www.youtube.com/watch?v=YQQ_zN62Ks0

The performance approach entailed introducing one of many possible errors known to horn players, projecting music of an orchestral or operatic excerpt on a screen to illustrate the error, followed by a live demonstration by Professor I.M. Gestopfmitscheist. At one point the presentation referred to an error called a "no speaky" where the note eventually speaks. Soon as the must was projected we all broke into laughter. The music was from the Overture to the Oberon. It features a softly played seemingly simple exposed middle register solo that can be precarious. It is not a composition that is very well known nor often heard, yet it is part of the lexicon of all horn players. When I heard that burst of laughter almost immediately following projection of the music on the screen, I realized how much we all had in common. This struck me in a profound manner.

The seminar of horn errors, or *clams*, though comical, was close to the heart of all horn players, of interest to all brass players, and understood by other musicians and listeners.

By this time one would think that one has seen it all. Not so however. We saw an excellent, colorful, and comical performance of a concerto known to all of us, followed by an excellently delivered original comedy routine. What I never expected was a grand finale featuring a composition that skillfully blended excellent music with comedy and an exhibition of the range and capabilities of the horn. The composition is titled *Fanfare for the Common Clam*.

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