

# Cornucopia

News and articles for anyone interested in the horn

September 2016



Jim Phelan playing  
*Amazing Grace*

## Cornucopia

is published five times a season. It is free, although contributions are welcome. To add your name to the mailing list (email or regular mail), send a contribution, or submit material, contact:

## Cornucopia

Marilyn Bone Kloss  
1 Concord Greene #8  
Concord MA 01742-3170  
USA  
978-369-0011  
[mbkloss@comcast.net](mailto:mbkloss@comcast.net)

## IHS Northeast Region

[ma.hornsociety.org](http://ma.hornsociety.org)  
[facebook.com/InternationalHornSocietyNortheast](https://www.facebook.com/InternationalHornSocietyNortheast)

## Int'l Horn Society

Heidi Vogel  
PO Box 630158  
Lanai City HI 96763  
[exec-director@hornsociety.org](mailto:exec-director@hornsociety.org)

IHS Online  
[hornsociety.org](http://hornsociety.org)

## An American Horn Player in China

by J. James Phelan

I went to China for business reasons but unexpectedly also found opportunities to play the horn.

My first trip, to get the lay of the land, was in 2000 for the IHS symposium in Beijing. I wanted to explore the possibilities for making flutes but first to learn a bit about China. Subsequent trips were reassuring and I set up shop in Shanghai to produce piccolos.

My first playing experience was in Xiamen on the eastern coast. I was exhibiting flutes at a flute show. The featured artist was Swiss flutist and conductor Peter-Lucas Graf, who was conducting a concert with the local symphony that weekend.

I was practicing in my hotel room when I heard a knock on my door. I answered to a Chinese gentleman.

"Hello..."

"Hello, can you play Tchaikovsky 5th Symphony?"

"Yes, why?"

"The first horn in our symphony gets too nervous and the conductor doesn't like it. Can you play tomorrow night?" Thus started my playing career in China.

About seven years ago I moved our flute-making workshop to Tianjin, a city near Beijing. A bullet train makes the 138 km trip in 30 minutes for \$8, so living in Tianjin and playing occasionally in Beijing is easy.

Another Swiss conductor, Adrian Schneider, conducts the best wind ensemble in China, Dun Shan. I was on flute business in Germany when he called and asked if

I could play a concert the next week in Beijing. Through this contact I got a job with Dong Fang, which supplied ensembles for many government sponsored concerts, often on tour. I saw concert halls all around China.

One gig with Dong Fang was with composer/pianist Liu Jian, who asked if I could play jazz. We performed a jazz version of *Amazing Grace* and became friends.

In the past five years, I've played many ballets at the National Center for the Performing Arts, known as the Big Egg. I have played in every hall in Tiananmen Square. One memorable concert was at the Forbidden City, all Beethoven. What a thrill!

China is now cracking down on corruption. The main conductor of Dong Fang had been double-dipping and getting into debt. He was led away in handcuffs. Dong Fang imploded. But now Adrian Schneider has offered me second horn in Dun Shan in Beijing for the fall.

So, on the eve of my 65th birthday, I'm still playing horn professionally and loving it! ❖

*Jim studied horn at the Boston and New England conservatories with Tom Newell and Harry Shapiro, was principal horn in the Monterrey Mexico Symphony, then turned to flute making. He earned a degree in mechanical engineering at Northeastern University and founded Burkart-Phelan with his partner, Lillian Burkart. He is author of The Complete Guide to the Flute and Piccolo and gives courses on instrument repair worldwide.*

## Solo Horn Repertoire

by Linda Dempf and Richard Seraphinoff

Composers have been fascinated by the horn since its earliest days. We have written the *Guide to the Solo Horn Repertoire* not only to gather in one place information about the standard solo repertoire, but also to bring to light newly discovered, newly composed, and lesser known compositions. Our intent is to guide readers through this great body of music and to pique their curiosity about the solo repertoire for the horn.

Representing 1500 composers from 45 countries, the *Guide* contains over 2000 annotated entries, spanning the history of the horn from the 18th century to the present. Written for horn players and teachers, it is also useful for conductors, composers, and scholars. Three chapters provide information on music for unaccompanied horn, horn and keyboard, and horn and ensemble. Annotations include publication information, a brief description of the character of each work, technical details and difficulty of the horn writing, dedications and premieres, and composer biographical information.

It has been humbling to read through and listen to these solos and see how many composers have been inspired to write for the horn. They have been fascinated by its sound and traditions of expression, from its origins as a hunting horn, to its lyric and heroic characteristics, and other idiomatic "hornistic" traits we have come to know as the voice of our instrument. It was also in-

spiring to learn of the collaborative efforts between soloists and composers; we have included a name index for premieres, commissions, and dedications, illuminating the contributions of performers.

We appreciate the work of publishers such as Hans Pizka and Robert Ostermeyer, and as natural horn players ourselves, are grateful for their efforts in discovering and making new editions of forgotten solo horn music. We also found connections between horn pedagogues and the solo repertoire. Teachers have taught "new" horn techniques to their students – from Anton Hampel codifying hand horn technique, to Douglas Hill writing about contemporary extended techniques. Many teachers have also been composers, from Dauprat and Gallay to Reynolds and Schuller. Their solo pieces, often written for students, have pushed technical limits while developing the expressive capabilities of our instrument.

The solo repertoire continues to evolve as new works are written and older works are discovered; we hope that this book provides a snapshot of the repertoire, and that from it horn players, composers, and conductors can learn more about the literature for the horn. ❖

*Linda is Music and Media Librarian at the College of New Jersey and a natural hornist. Rick teaches horn at Indiana University and makes historical horns.*  
[iupress.indiana.edu](http://iupress.indiana.edu)



Cornucopia/Marilyn Bone Kloss  
1 Concord Greene #8  
Concord MA 01742-3170 USA

## TEMP – RETURN SERVICE REQUESTED



Jim Phelan with Dun Shan section — Linda Dempf (credit Robyn Graham) — Rick Seraphinoff



Roger Bobo, Frøydis, and Roger Kellaway playing Prunes



### 2017 Northeast Horn Workshop

March 24-26, Hartt School Community Division  
200 Bloomfield Avenue, West Hartford CT

Featured artist: BSO principal Jamie Sommerville

Host: Barbara Hill [bahill@hartford.edu](mailto:bahill@hartford.edu) 860-768-4451

[hartford.edu/hcd/music/workshops-master-classes/northeast-horn-workshop.aspx](http://hartford.edu/hcd/music/workshops-master-classes/northeast-horn-workshop.aspx)

### YouTube Channel

Peter Iltis and Eli Epstein have established a YouTube channel about their research in conjunction with the Max Planck Institute in Gottingen, Germany using MRI to analyze what happens physically when we play the horn and to help understand focal dystonia and other maladies associated with horn playing.

[youtube.com/channel/UCqy70lhCF5sb5\\_xV70hCRlg](https://www.youtube.com/channel/UCqy70lhCF5sb5_xV70hCRlg)



### 2017 International Horn Symposium

June 26-30, Natal, Brazil

Federal University of Rio Grande de Norte

Host: Radegundis Tavares Feitosa

[ihs2017natal.wordpress.com](http://ihs2017natal.wordpress.com)



## News and Events

**Re: May 2016 issue. Richard Dolph** (Fort Collins CO): "What a wonderful Cornucopia. Enjoyed it very much." ... **John Cox** (Portland OR): "I do very much enjoy receiving and reading Cornucopia." ...

**Priscilla Johnson** (Latham NY): "The newsletter is informative and keeps me up to date. ... The Symposium was beyond wonderful." [The editor enjoys getting this type of feedback, keeping in mind that it is the guest authors who make the newsletter informative and interesting.]

**Re: The Making of the CD No Limits by Frank Lloyd. Peggy Allen** (Andover MA): "I simply cannot imagine Mason Jones, Phil Farkas, Bruno Jaenicke, or Morrie Secon wasting their precious time on this earth practicing *Flight of the Bumblebee*. ... Anyone can play *Flight of the Bumblebee*, but only a very few know how to musically play the Bach Cello Suites or *Ein Heldenleben*, or a simple melody with gorgeous phrasing and elegant tone." **Frank** responds: "Does being able to play *Flight of the Bumblebee* preclude one from being able to play other pieces? ... It is meant to be silly, but more than anything: *entertaining!*"

**Re: email about local concert, too late to be included in newsletter: Trudy Harney** (Marshfield): "Thanks for alerting me regarding this concert. I appreciated knowing about it even though I couldn't go."

**Walter Hecht** (Palm Harbor FL) clarifies that the website about legendary Wendell Hoss ([wendellhoss.info](http://wendellhoss.info)) mentioned in the last issue is the work of **David Jolley**, with a narrative from Walter.

**Jim Phelan** reports that the DunShan Symphonic Wind Orchestra in Beijing is currently holding auditions. [DSWO Audition Worldwide](http://DSWO Audition Worldwide)

**Andrew Seacord** (Bowie MD), who was the student in the amateur master class at the 2016 Northeast Horn Workshop with Frøydis Ree Wekre, found an old LP called *Prunes*. The notes explained that a *prune* in Norway is a piece of music that is "familiar and/or easy to listen to, rather like the meaning of the word *chestnut* in English." The LP came out of a project for the 1979 IHS Horn Workshop in LA. Frøydis commissioned pianist Roger Kellaway to transcribe works for horn, tuba or bass horn (Roger Bobo), and piano. The bass horn was built by LA maker Larry Minick, with the parts a gift to Roger Bobo from Mirafone.

**Lydia Lowery Busler** (Montpelier VT) drove across the country to California and back last spring, delayed on the way back by a rock slide and five snow storms (chains required for the first), and shortly after arriving back in the East played the Haydn Horn Concerto No. 2 with the Merrimack Valley Philharmonic Orchestra in Lowell MA.

**David Amram** (Beacon NY) was named Composer-in-Residence of the New York Chamber Music Festival on the 50th anniversary of his having been named by Leonard Bernstein as the first Composer-in-Residence of the New York Philharmonic. He was commissioned by the festival to write a new work for violin, saxophone, and piano called *Three Lost Loves* to be premiered in Karlsruhe, Germany on October 2, 2016 by Elmira Darvarova (violin), Kenneth Radnofsky (saxophone), and Thomas Weaver (piano).

**Michael & Janet Houle** (Galt CA) and **Andrew Seacord II** (Bowie MD) have sent contributions. **Mark Louttit** (Leominster), **Priscilla Johnson** (Latham NY), **David McClellan** (Toledo), and one Anonymous gave at the IHS symposium. Thanks to all!

**New members:** **Sommer Forrester**, head of music ed at UMass Boston; at the IHS symposium: **Kelly Myers**, teacher and choral conductor in South Fork PA; **Rich Sachs**, Middletown NJ, Monmouth wind quintet performed at symposium; **Allison DeMeulle**, Chapman University, horn and publishing; **Peter Silberman**, professor at Ithaca College, formerly in Boston, lecture on *Twilight Music*; **Rose Valby**, Cedar Park TX, project on Meir Rimon Fund compositions; **David Evan Thomas**, Minneapolis, composer; **Evan James Young**, Dayton NJ, student at Ithaca College; **Amanda Moskowitz**, Ramarac FL, Miami Symphony; **Mike Saul**, Quincy IL, retired band director; **Shari Mayrhofer**, Fleetwood PA; **Sarah Gillespie**, Madison WI, researching glottis issues; **Deb Scharf**, Temple TX, retired military; **Barbara Zacheis**, Valley Cottage NY, retired band teacher; **Joshua Thomas**, New Castle PA, exhibitor; **David Cottrell**, teaching music business at James Madison University in Harrisonburg VA, has composed for television; **Bethany Franklin**, Torrington CT, graduate of Messiah College; **Ashley Cumming**, Murray KY, originally from Canada; **Andrea Sivertson**, Rochester MN, pro sub; **Johanna Burian**, Broomfield CO, teaches, freelances, hikes. ❖