

# Cornucopia

News and articles for anyone interested in the horn

March 2018



Jeffrey Lang

## 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

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## A Hundred Years of Bernstein and Finland

by Jeffrey Lang

One hundred years of both Finnish Independence and Leonard Bernstein's birth are currently being celebrated throughout the world. The Philadelphia Orchestra is no exception with our recent program of Sibelius and Bernstein conducted by music director Yannick Nézet-Séguin.

A few years after graduating from Juilliard, I was invited by Maestro Zubin Mehta to join the Israel Philharmonic Orchestra. During my seven years with them, I had the opportunity to perform, record, and tour with Leonard Bernstein. Working with such a legend at the beginning of my career was truly a gift, and that experience will last a lifetime. Bernstein was "Maestro" on the podium but always "Lenny" off of it. He served only the composer, was musically demanding, yet always gave room for individual expression. He was a genius at getting to the heart of a work and displaying the big picture.

Memorable performances for me include a Mahler Second at the base of Masada with Mehta and the IPO, the Bernstein Mass and Bruckner Eighth with Nézet-Séguin in Philadelphia, and an unforgettable Mahler Ninth with Bernstein and the IPO. Bernstein's ability to connect his musicians and audience to a higher spiritual level in the concert hall remains a mystery to me.

On a European tour with the IPO, my worlds of Bernstein and Finland collided after a performance of the Brahms First Symphony in Munich. During the bows,

Bernstein brought back a bouquet of flowers, giving it to me in appreciation for my solos in the Brahms. At the stage door, I handed it over to Finnish friends who were leaving for Finland. You see, soon after arriving in Israel, I met a beautiful Finnish cellist, and those flowers were now en route to Elina. The rest is history.

My wife's family name is closely connected to the history and musical life in Finland. Her great-great-grandfather was J.V. Snellman, an advocate for Finnish culture, language, and independence. His portrait is on the old currency, the Finnish Markka. The Snellman coat of arms is on display in the Finnish House of Nobles, site of our wedding reception. In attendance was the grandson of Jean Sibelius, Jan Ilves, a friend of Elina's mother, Sanna, a piano professor at the Sibelius Academy in Helsinki. The family gave us an island in a lake far north of Helsinki. We spend our summers in this idyllic setting and experience first-hand the natural beauty of the lakes and forests that Sibelius so vividly depicts in his music.

My story is a glimpse into how music constantly redirected my life. One hundred years of Finland and Bernstein came together for me and also paired nicely for our orchestra's recent program. ❖

*Jeff is associate principal horn of the Philadelphia Orchestra. [jeffrey-lang.com](http://jeffrey-lang.com). This article first appeared in the Philadelphia Orchestra Members Newsletter.*

## Playing and Teaching with Orthodontics

by Jim Mosher



I experienced orthodontics for the first time as an adult, and my experience differed from what I have read in recent articles in *The Horn Call*.

After being a professional hornist for more than 15 years in Boston, I had to have major dental work on my front teeth. In consultation with my dentist and orthodontist, a plan was made to undergo two year orthodontics following dental bridge work. For my initial evaluation, I brought in my mouthpiece to show the orthodontist the area where the pressure against my lips was strongest, and he made sure to minimize sharp points on the braces in those areas. He was also able to apply the braces so that they were higher or lower on my teeth where my mouthpiece pressed against them.

The first time I played my horn with braces, I could barely stand to use any mouthpiece pressure. The only way for me to play with the reduced mouthpiece pressure was to take deeper breaths and use much more air pressure to allow my lips to buzz. I also studied and learned deep breathing techniques.

I learned that to play effectively with braces, it helped immensely to release the mouthpiece off my lips every chance possible, to allow blood flow to my lips. With these adjustments, I was able to perform professionally during this period, playing low horn whenever possible. When my braces were finally removed, I played my first high C in two years, and I could play

without pain and with enhanced endurance.

The first-hand knowledge I gained from having orthodontics as an instructor has greatly influenced my teaching. Most students with braces have more difficulty with both the higher and lower notes of their range. I design specific exercises for each student that are within their narrowed range. At first, the lips become fatigued quickly, and it is vital for students to rest their lips frequently. My exercises help to rebuild muscle strength and toughen the inside of the gums. Gradually, as the range is increased, always taking care to rest the lips often, lip stamina is increased.

I strongly recommend to parents that their children take their mouthpieces in to the orthodontic evaluation, as the vast majority of patients do not apply pressure against their lips.

I emphasize to each student the positive aspects of having braces: 1) using greatly reduced lip pressure, 2) taking consistent deep breaths, and 3) increasing endurance by releasing the mouthpiece from the lips whenever possible. ❖

*Jim has freelanced in Boston since 1984 and is Chair of Winds and Brass at NEC School of Continuing Education where he also teaches horn and coaches chamber music. The full article appears at [frenchhornstudio.com](http://frenchhornstudio.com)*

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TEMP – RETURN SERVICE REQUESTED



Jeff Lang and IPO colleague Sally Meth  
Ben Moshe with Leonard Bernstein

### Horn Choir Afternoon

Saturday, April 14, 2018, Lexington MA  
Contact Marilyn Kloss ([mbkloss@comcast.net](mailto:mbkloss@comcast.net) or 978-369-0011)  
for more information and to sign up.

### Stefan de Leval Jezierski (Berlin Philharmonic)

May 6, 2018, 2 p.m. in Jordan Hall, NEC, Boston  
Strauss Horn Concerto No. 1 with Boston Civic Orchestra  
Beethoven *Coriolan* and Strauss *Death & Transfiguration*



### Jason Snider (BSO) in Mozart & Schubert

May 13, 2018, 7:30 p.m., Sanders Theater, Harvard University  
Mozart K452, Schubert Octet, Boston Chamber Music Society

### 2018 International Horn Symposium

July 30-August 4, Ball State University, Muncie, Indiana  
Featured artists: Karl Pituch, Denise Tryon, Robert Danforth  
Frank Lloyd, Josh Williams, Elizabeth Freimuth, Kevin Rivard  
Jonathan Hammill, David Amram, Gregory Hustis  
Leelanee Sterrett, Frøydis Ree Wekre, Carolyn Wahl  
Concerts, master classes, competitions, mass choirs, exhibits  
Host: Gene Berger, 765-285-5430 [gpberger@bsu.edu](mailto:gpberger@bsu.edu)  
50th anniversary bash, not to be missed!



<http://ihs50.org/>



### News and Events

**Re: Horn Players Can Swing!** by Shelagh Abate. **Ian Campbell** (Cambridge VT): "I especially enjoyed Shelagh's article." **Joeth Barlas** (Carlisle): "Interesting take on jazz horn techniques, great pix of brass instruments, and valuable info about upcoming events. Takes me back to the 25th workshop and the outdoor jazz playoff between Arkady and Peter Gordon, then of the BSO." [Note: Peter now lives in Ocala, Florida, with his wife, hornist Jan Paulson. They raise horses and Great Dane puppies. "No snow, no city hustle and dirt and noise, no hunting for a parking place...."] ... **Barbara Chinworth** (Tucson): "Great article on jazz, how to do it in short form, especially helpful, keeping the tip of the tongue forward and listening to others...what a concept. ... **Re: Michael Höltzel**: I can't believe the loss of Michael Höltzel. He was such a stand-out at the IHS symposium at Indiana University in 1980, my first, and I remember when he became an instructor at IU." ... **Stephen Lawlis** (Pisgah Forest NC), who met Michael Höltzel when he was at Indiana University. "I was sad to learn of Michael's death. One name is missing from the list of his former students. David Moltz studied with him during that year at Indiana University and then followed him to Germany to continue study. Dave first became principal horn in Berlin Radio (I believe) and shortly after principal in the Munich Philharmonic until replaced by Eric Terwilliger. He moved to third horn and was also a member of the popular Blechschaden (similar to London Brass) comprising members of the Munich Philharmonic brass section. I believe he recently retired from the orchestra."

**Dan Heynen** (Vancouver WA and Tucson): "I have had no time to explore any horn playing opportunities in Vancouver. It's difficult when you are snow-birding and will be gone for four months in the middle of the playing season. I contacted Barbara [Chinworth] and ended up sight reading a concert with the Tucson Concert Band and played gigs with Barbara's horn group. I'm presenting a history of the horn here at the RV park in early February and also play Taps by the flag pole if I feel so inclined. I have quite a few arrangements from the Anchorage Horn Club that were done by Curtiss Blake that I notated. Curt didn't believe in copyrighting, so I can share them as pdfs. Music is meant to be played!"

**George Napuda** (Pennsville NJ): "I've donated my collection of custom-made "Horn" ties, which was amassed over many years, to the IHS. Proceeds are to be put into the Paul Mansur Fund, with whom I had become a close friend. I've retained several of the most expensive ones (\$100+) for my use, and my son Jim will donate them to the IHS at the appropriate time." Thanks, George, on behalf of the IHS.

**Ken Laurence** (Peabody) writes: "Although my playing days are much reduced since retiring to Brooksby Village, I still get much information and inspiration from your news and articles that help me keep up (on my sturdy old Constellation with the assist of Farkas, Pottag, Duverny, and Cousins) with several North Shore community bands and

Salem State University ensembles."

**Nancy-Lee Mauger** (Belmont) is playing horn again after a four-year hiatus. She doesn't have her own horn yet, but she's playing in the Lexington Bicentennial band. "I'm so happy to be back!"

**Monika Hambrick** ([alphornadventure@gmail.com](mailto:alphornadventure@gmail.com) 409-920-5925) announces the first Appalachian Alphorn Adventure, June 8-10, 2018 in the New River Gorge of West Virginia. The event includes hiking along with alphorn instruction and performance. See [alphornadventure.com](http://alphornadventure.com)

**Danny Katzen** was second horn in the Boston Symphony for 30 years and is now retiring as horn professor at the University of Arizona at Tucson after 10 years. Danny has transcribed, published, and recorded the Bach Cello Suites in the original keys. Danny is also selling some of his instruments. [dkatzen@email.arizona.edu](mailto:dkatzen@email.arizona.edu)

**Lost:** Erica Baron (Newton Centre), Charles Paul (Moneta VA)

**New members:** **Elizabeth Weimuth**, Cleveland Orchestra; **Sally Meth Ben Moshe**, Israel Philharmonic; **Hanan Rahman**, Boston University, originally from Choral Springs FL; and **Patricia McMullen**, a retired teacher in Nashua NH.

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