



VOL 19 #2 - SUMMER 2022 - THE OFFICIAL MAGAZINE FROM THE BRITISH HORN SOCIETY

THE HORN PLAYER

Featuring
**Elspeth
Dutch**

**Celebrating 20
years as Principal
Horn of the CBSO**

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Dear members,

Welcome to the Summer edition of *The Horn Player* magazine.

I am delighted to be able to announce that the next BHS Festival will take place on Sunday 13th November in Birmingham at the Royal Birmingham Conservatoire. Please save the date! I hope that you will be able to attend and that it will be an amazing event. We will be announcing the line-up of artists shortly.

There are lots of interesting interviews and articles for you to catch up on in this issue, including an interview with Elspeth Dutch talking to Simon de Souza. This year Elspeth celebrates 20 years as Principal Horn of the City of Birmingham Symphony Orchestra – congratulations from all at the BHS!

The Zoom workshops have continued to go well; you can catch up on the website if you missed them. The next one will be on Sunday 31st July with BBC Symphony Orchestra Principal Horn Martin Owen looking at “Phrasing”, particularly in unfamiliar and contemporary music.

I look forward to seeing you in Birmingham.

Best wishes,

Lindsey Stoker
Chair, British Horn Society
bhschair@gmail.com

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We reserve the right to edit contributions. Opinions expressed in the journal are those of the contributors and do not necessarily represent the views of the BHS committee or individual members of the society.

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Dear reader,

Welcome to the Summer 2022 issue of *The Horn Player*.

Although I very much hope that you enjoy reading about horn playing (or our efforts are a bit of a waste of time!), I'm sure the majority of you enjoy playing even more. It's been three years since our last "live" festival and I'm delighted that many of us will be getting back together in November in Birmingham.

If you can't wait that long then there are two events happening on Sundays in September that will be of interest. Steve Stirling will be headlining *Music in the Round's* "Celebration of the Horn" in Sheffield on 18th September and, for those of you that live further south, Jim Rattigan is the guest artist at the Bromley Horn Day on 25th September. Discounts are offered for both these events for BHS members and it would be great to see as many of you as possible (and your horns!) supporting these local events.

For those of you that are more armchair enthusiasts, Mike Murray has written a lovely guide to the BBC Proms concerts especially for horn-lovers!

Keep safe and happy reading,

Best wishes,

Richard Steggall (Editor and publisher)

richardsteggall@yahoo.co.uk

www.richardsteggall.co.uk



Dear fellow horn enthusiasts,

Greetings. The division of labour has worked out very nicely for me this issue because I ended up with two lovely jobs. As you will read later, I interviewed Luke and Heidi Woodhead about their new horn and was really struck by the level of craftsmanship that they bring to the building process. It was fascinating to hear about what goes into designing an instrument from scratch.

Annoyingly, just after I'd sent the article to Richard, I got the opportunity to play their horn. We will compile a longer article with a selection of impressions for the next issue, but I really enjoyed playing it. I tried it on 2nd horn in Gilbert and Sullivan's *Yeoman of the Guard*, so I couldn't take it up through all the gears, but I loved the sound quality, and it is most definitely worth trying. Beautifully made, it felt very responsive with a lovely feeling of projection.

I also had the privilege of reviewing the Christopher Wright *Horn Concerto* which I hope you enjoy reading about; it's definitely a recording worth having a listen to.

Best wishes,

Ed Lockwood (Co-editor)

ed.lockwood72@gmail.com

A huge thank you to this issue's contributors:

Bob Ashworth
Caroline Auty
Tony Catterick
Darrell Cox
Rachel Erskine
Kelly Haines
John Humphries
Joseph James
Chris Leyland "Tacet"
Mike Murray
Keith Sagar
Paul Sawbridge
Neil Shewan
Simon de Souza
Mark Sykes
Jo Towler
Richard Wainwright
Heidi Woodhead

And particular thanks to our **Sub-editor Paul Cott**. "One of the most pedantic horn players of his generation".



SAVE THE DATE

British Horn Society Festival

Sunday 13th November 2022

Royal Birmingham Conservatoire

Bromley Horn Day

On Sunday 25th September, Bromley Youth Music Trust will be hosting the Bromley Horn Day in association with the British Horn Society. It's open to horn players of all ages and levels and we look forward to welcoming children and adults alike. Our lead artist is Jim Rattigan, the UK's leading jazz horn player, with support from lead tutor Richard Steggall; more artists will be announced soon. It will be a fun day of concerts, ensemble playing and workshops, including a massed blow involving all participants. Music will be sent nearer the date.

The timetable for the day*:

- 1.00pm Arrival and registration
- 1.30pm Opening concert
- 2.00pm Massed warm-up & blow
- 3.00pm Classes ("Learn to Play Jazz" with Jim Rattigan or "Improve Your Practice and Performance" with Richard Steggall)
- 4.15pm Ensemble sessions
- 5.30pm Tea and cakes
- 6.00pm Final concert featuring Jim Rattigan and all participants
- 7.00pm Finish

*subject to change

Tickets are available at £20 for adults and £10 for under 18s and students. All BHS members receive a 50% discount. Spaces are limited so book your tickets now at www.bymt.co.uk/events. I hope to see as many of you there as possible!

Richard Steggall

BROMLEY HORN DAY

SUNDAY 25 SEPT 2022

1.00-7.00pm

Hosted by BYMT in association with the British Horn Society.

Featuring guest artist Jim Rattigan, the UK's leading jazz horn player, and lead tutor Richard Steggall.

For ALL ages & levels of horn player.

For more information & to register visit www.bymt.co.uk/events



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Music in the Round: Celebration of the Horn with Tony Halstead and Stephen Stirling

Based in Sheffield, Music in the Round is the leading national promoter of chamber music. With our amazing resident musicians of Ensemble 360 and guest artists, each year (when it's not a pandemic!) we present hundreds of events to thousands of people of all ages across the country from Sheffield to Portsmouth; from London to Goole.

This September, we are planning to present a weekend celebrating "Harmoniemusik", postponed from March 2020, featuring the fantastic wind players of

Ensemble 360: Juliette Bausor (Principal Flute, LPO), Adrian Wilson (Principal Oboe, RSNO), Robert Plane (former Principal Clarinet, BBCNOW), Amy Harman (Principal Bassoon, ENO) and of course Naomi Atherton (Principal Horn, Manchester Camerata). Friday 16th September features Beethoven, both his Sextet and Octet, and Mozart's "Harmoniemusik" from *The Marriage of Figaro*. Saturday evening includes Farrenc's *Sextet for Piano and Wind* matched with Beethoven's *Quintet for Piano and Wind*.

The real highlight comes on Sunday afternoon, when Tony Halstead and Stephen Stirling will play pieces featured on their recent CD release of lost gems from Dennis Brain's library, in a rare opportunity to hear these pieces live. Also being performed are horn quartets, an octet and a massed horn item – more details to follow on our website, but we will be inviting horn players to join with Stephen

and Naomi for the final piece! BHS members get a 10% discount when booking for Sunday's event; see details below.

There will be more horn guests announced nearer the time, but we are hoping that horn players and fans from across the North will join us for this special occasion. Tickets are just £5 for those attending a Music in the Round event for the first time, and also for anyone aged under 35 or a student. There are also decent pubs nearby with delicious beer at a reasonable price too! As a horn player for nearly 40 years (eek!), I am really excited about this weekend of amazing music, and look forward to welcoming you to Sheffield this autumn.

Jo Towler, Chief Executive, Music in the Round

MUSIC IN THE ROUND

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STEPHEN STIRLING horn

TONY HALSTEAD piano

plus NAOMI ATHERTON horn and guests

Sunday 18 September, 3pm - 5pm

St Andrew's Church, Psalter Lane, Sheffield

Hear Stephen and Tony play a selection of the lost gems from their recent CD release 'From the library of Dennis Brain' live in concert. The afternoon also features Naomi Atherton and guests in a selection of horn repertoire, and an opportunity to join in at the end!

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News

New committee member and future Secretary needed

At the 2022 AGM of the British Horn Society, Paul Kampen will have served five financial years as Secretary. Under Clause 5 (c) of the constitution we must advertise for a replacement Secretary; should nobody come forward, Paul can serve an absolute maximum of two further years. Should anybody be interested in taking on this role could they please contact Paul at: secretary@british-horn.org

The duties of the Secretary are not onerous and consist of arranging committee meetings in consultation with the BHS Chair, minute taking and production, and keeping the BHS Charities Commission registration updated, plus making the BHS Annual Return to the Charities Commission. It could be that somebody would like to work alongside Paul for a time, as Assistant Secretary, before taking over the role completely. The Secretary must be a committee member, and therefore a Trustee, of the British Horn Society.



Celebration of Derek Taylor's life, 22nd May 2022

On 22nd May we finally managed to give Derek Taylor the send-off he deserved after several attempts were cancelled due to Covid restrictions. We had a good turn-out with about 100 people attending his memorial in the Warehouse studio in Waterloo. Ross Pople kindly gave us use of his studio for the celebration and he very generously organised food and drinks for all the guests.

It was lovely to see so many people and hear a great many wonderful anecdotes. Derek's family all attended and were taken aback by the warmth and kindness of so many people.

The day started with welcome drinks and live music played by my brass quintet, Chess Brass. Speeches followed, given by Mike Murray, Tom Redmond, John Orford, Steve Smart, myself and one of Derek's sons, Anthony. It was an emotional time for us all.

Ross Pople shared his memories and made a presentation of Derek's recordings with the London Festival Orchestra which we listened to, the last of which was the Britten *Serenade* from a live TV broadcast. It was very moving to see and hear Derek with his beautiful tone and close-ups of him playing. I think everyone found it hard not to feel very emotional after hearing and seeing such an amazing performance!

We finished the day with lots of drinks, food and chats with so many horn players and friends of Derek's. Many people couldn't come sadly, due to work commitments, but we managed to put together a book with lots of lovely messages from many friends and colleagues to pass on to Maureen and family.

The day was a great success and well worth waiting for. Thank you everyone who managed to come, and for those that couldn't make it, thank you for all your messages and memories for the book. I am sure Derek's family will very much appreciate all the messages in the condolence book.

Richard Wainwright



Celebrating Derek's life



Guild Horns

It was a nice warm sunny day as I made my way to St Michael's and All Angels church in Preston, putting the gardening on the back burner for the first meeting of Guild Horns in quite some time. It was a super opportunity to meet up with some old friends and some new faces to make music together, something which is still a rarity for many.

Barbara MacLaren, with her unending enthusiasm, shepherded us into formation in the cool church and we started to revive the skills that have been in hibernation for such a long time. As the slowly moving chords of Mozart's "Ave Verum" echoed around the church I remembered how good it was to be part of that rich horn texture.

Of course these events don't just happen. The 15 horn players on that day had been contacted weeks before by Barbara who had dusted off her laptop and put things into motion. She arrived armed with a library of music, having arranged the venue, and our thanks go to her and the many others across the country who organise our amateur horn ensemble playing.

It wasn't long before we got onto the tricky stuff! Thankfully I was on the low parts and burred away almost unnoticed while those with a strong lip ventured into the stratosphere – but that is one of the joys of the horn ensemble: there's a part for everybody and all the parts are equally important.

The highlight of the morning's playing was *Proclaiming Preston*, written by Tim Jackson for Guild Horns back in 2009, an atmospheric and moving piece.

There were players there who remember performing its premiere, and certainly one that hadn't even been born! There was a rattling performance of Ron Goodwin's *633 Squadron* that got the tongue going, and the theme from *Black Beauty* is always a favourite with those who can remember the television series. We drew proceedings to a close with the Rondo from Mozart's *Horn Concerto No. 4* which included a valiant rendition of the cadenza for two horns, one of whom was me!

Guild Horns is a group of enthusiastic and friendly horn players from a variety of backgrounds who just like to play. If you would like to join us, please contact barbara@hornworks.co.uk

Keith Sagar

Star Letter

Dear Editor,

I congratulate you on the recent *The Horn Player* magazine, especially the article on the Chineke! Orchestra and the subject of race and "odd" embouchures. As a mixed-ethnic-background horn player with non-straight teeth, this was of great interest to me. I hope there can be follow-up articles on problem embouchures.

However, I write on a different subject, in relation to Heidi Woodhead's fascinating article on "red rot". As a professional analytical chemist, this piqued my interest as to what is actually occurring with "red rot" and what, as horn players, we can do to better understand this and protect our instruments.

Brass is an alloy of copper and zinc. Therefore, to "de-zinc" brass there must be some chemistry happening. The type of chemistry that is going on here is electro-chemistry, of the type exploited in battery technology (for example). In order for this to happen, there must be metals of different electro-chemical properties (i.e. copper and zinc) but also a medium by which the reaction can occur. This medium is water (but not pure water, as I will shortly explain). Heidi mentions that modern brass, containing a certain proportion of recycled brass, is more prone to de-zincification which will be the case due to increased levels of



Guild Horns meet in Preston 14th May 2022

contamination from the recycling process (no longer pure copper and zinc). The de-zincification is also dependent on the proportion of zinc in the brass. Yellow brass contains more zinc so is more likely to suffer from de-zincification than gold or rose brass, which contains much less zinc to begin with. Certain additions of other metals will inhibit de-zincification, notably nickel. Hence, a nickel silver brass instrument should be less prone to red rot than gold brass, which will be less prone than yellow brass.

Back to the question of the medium through which the electro-chemistry of de-zincification occurs. This is water which contains impurities that allows the reaction to take place. Sweat from our hands is an obvious medium, since sweat contains salt. However, the air that we breathe out contains water vapour, which ultimately condenses out into the instrument and needs periodically removing. This is not pure water since it also contains a small amount of saliva and quite a lot of carbon dioxide, which means it is effectively a weak solution of carbonic acid. (To be strictly correct, carbonic acid doesn't exist – go back to your school chemistry lessons!) Hence, the water that collects in our instruments is weakly acidic, which also acts as a suitable medium for the de-zincification electro-chemistry to occur.

The reader might at this point wonder where I'm going with this explanation. The point is that de-zincification will occur simply because of the way we hold and play our instruments. Heidi refers to

the "acidic" environment of modern horn cases in her article. The case itself is not acidic, but modern synthetic materials might promote the electro-chemistry in a humid environment. Think of the static shock we get from taking off a jumper made of synthetic fabric, and you get the idea. The way to prevent de-zincification is to make sure we are scrupulous about cleanliness and, importantly, dryness of the instrument. If we've had a particularly gruelling rehearsal or performance and worked up a sweat, it makes sense to wipe down the instrument where we hold it before putting it away. This includes the main tuning slide, which we will have touched repeatedly with sweaty hands. If we're not going to play an instrument for a while, make sure that all the slides are fully emptied of water, leave the horn out of its case (or leave the case open) to dry off before putting it away. This is generally a good habit to get into.

A final coronavirus pandemic-related tip: I have always had an old rag, duster or similar, to prevent puddles on the rehearsal floor. This has then gone into the case with my horn at the end of the rehearsal or concert. Since musical activities have started up again, I have been ensuring that the cloth I use for this purpose is removed from the case when I get home to dry out and is also washed more frequently. In light of the "red rot" article, removing this damp cloth from the case will ensure a much less humid environment within the case.

Kind regards,
Mark Sykes

Elspeth Dutch



The **BHS** would like to congratulate **Elspeth Dutch** on reaching 20 years as Principal Horn of the City of Birmingham Symphony Orchestra. In recognition of this, we sent her childhood teacher and fellow horn tutor at the Royal Birmingham Conservatoire, **Simon de Souza**, to chat to her about reaching this milestone.

Well Elspeth, here we are, in a teaching room at RBC grabbing lunch between students and reflecting on your 20 years as Principal Horn of the CBSO [Official title: Section leader horn]. I can vividly recall you phoning me to tell me you'd been offered the job. How does it feel to find you've been in it for so long?

I had a conversation with a friend from Guildhall who joined CBSO at roughly the same time as me and we were remembering how we looked at all the people in the orchestra who'd clearly been here for ages. We never thought we'd be here that

long, but here we both are! I don't think the concept of 20 years really meant much to me then as I was only 22, and essentially it was a lifetime.

And you were offered trials for CBSO and also the Royal Liverpool Philharmonic on the same day, and while you were still at college?

Yes, and I did the trials for both which was tricky fitting them in around my final term at Guildhall, although fortunately it was a relatively quiet time at college and Peter Gane, then Head

of Brass, was very helpful in getting me time off things to allow me to do the trials. And of course this was before IMSLP so he very kindly found me copies of all the orchestral excerpts that I needed.

Well of course, while you still seem very young to me, one of the things about you being in the job for 20 years is the way in which the world has changed and resources like IMSLP, YouTube and Spotify have made that kind of reference so much simpler – which is why it’s sometimes frustrating when our mutual students don’t do their research!

Yes, we had to wait for the librarian to post you hard copies of the excerpts; now you just get it on your phone instantly!

And how did the trials go?

The CBSO offered me a Prom which turned out to be the day after my final recital which was a good thing in a way because I couldn’t really get too stressed about either! And then in the Prom we had to play Nielsen *Symphony No. 5* (which isn’t a light blow!) and it was strange because none of the regular section were on because they were playing a concerto for four horns by Julian Anderson called *Imagin’d Corners*, so I was also leading a section of strangers.

In 20 years in the same job you’ve obviously seen a lot of changes in the orchestra and the way it operates, presumably?

Well I’m not very good at noticing contractual changes and things like that – my colleague Mark Phillips is great at that side of things – but the orchestra has certainly grown and developed in that time and feels great these days – the strings in particular. I still enjoy playing with other orchestras when I’m offered it, but the CBSO feels like home.

Something that will be interesting to many of our readers is what your experience of holding down a job like Principal Horn of the CBSO while being a mother to two delightful young girls has been?

I suppose I don’t have any other experience to measure it against, so it seems quite normal to me, but having a very capable, supportive husband has helped tremendously. Andy’s a school teacher so his hours are quite regular and he’s been able to be there for the evenings and weekends and holidays, which is a huge help. And grandparents too. When the girls were little I obviously prioritised them and it was quite hard but the orchestra were very supportive. It also meant that I never got too stressed at work because there was always some drama with the girls so coming in to play seemed at times a bit like a rest – I got to sit down for a change, and even go to the toilet by myself, which seemed like a luxury! The children were always good

about me practising at home. Even when they were dinky, I’d just put them in a corner with some toys and play away and they got used to it. Also, because I’d already been in the job ten years before I had my first child I felt I’d seen so much of the repertoire that there weren’t too many surprises and I felt in control of the job. The orchestra were also very accommodating about touring, so I didn’t do any long tours until quite recently, which made a big difference.

Do you think being in the orchestra helped, rather than if you’d been a freelancer, where, although you have theoretically total flexibility, in reality you’re always concerned to keep your name out there and not have people saying, “Oh, she’s not available because she’s having babies”?

Oh, yes, and another thing that helps is that we now get the schedule a long way in advance which makes planning childcare and arrangements so much more straightforward. Being really organised has been key though, and not getting too stressed about anything. Getting home late after concerts if the girls got up in the night wasn’t always easy, and being pregnant and playing was very hard as I suffered quite a lot with sickness, but generally I found my limits as to how much I could handle, and made it work.

You’ve seen personnel changes in the orchestra and also of course in the horn section. Would it be fair to say you’re not a great fan of the whole audition process and your part in it?

I do find it stressful because I hate sitting in judgment. All these people come and play and you’re thinking “oh, that wasn’t quite right” or “that didn’t sound great”, and then you think “but what would I sound like?”! Many people do a great job but they’re just not quite right, for whatever reason, and although it feels very picky we’ve got to find the right player to make the section work. And, having had some wonderful players in the section in the past, I know how it should feel and sound to me. I also find trials quite stressful because I find it hard doing my own job and concentrating on my own playing whilst also constantly listening to and evaluating the trialist.



Elspeth aged 9

20 years is a lot of concerts and a huge amount of repertoire. Are there any real standout performances for you?

When I was on trial, we went to the Lucerne Festival with Sir Simon Rattle doing *Ein Heldenleben*. I've probably been back ten times since, but this just felt like such an event, with such a beautiful hall and right by the lake. Then, at the end of the concert, Rattle gave me the flowers that he'd been presented with, and I thought "oh, this could really help my cause!" So that's a definite standout.

There were lots of concerts and recordings with Sakari Oramo which were always really enjoyable because he gave a great feeling of security but also allowed a lot of freedom to do your own thing. And there were some really exciting concerts and tours with Andris Nelsons. We did a lot of the really big repertoire – a Mahler cycle, a Bruckner cycle, a Tchaikovsky cycle – and also quite a lot of semi-staged operas which you don't necessarily expect to play in a symphony orchestra. That has continued with Mirga Gražinytė-Tyla because she loves opera too. We also did a lot of recording with Andris, including lots of Strauss, the tone poems and the *Alpine Symphony* and so on.

Something that I think helped me too was that in my first year in the job I did all the "fives": Mahler *Symphony No. 5*, Shostakovich *Symphony No. 5* and Tchaikovsky *Symphony No. 5*, one after the other. I didn't really realise at the time that these were such a big deal and so was able to be quite relaxed about my

approach to them.

You've done quite a number of solos with the orchestra?

Yes, lots, and I've got one coming up which I'm very excited about next summer: the Britten *Serenade* with Ian Bostridge. I remember hearing him sing it with David Pyatt when I was at Guildhall and being blown away by his voice and expression, so when the orchestra manager told me about this concert and asked if I was alright with it being Ian Bostridge I was just bowled over! Other than that, I've done lots of performances of Strauss *Horn Concerto No. 1* on tour with Sakari and that was a great memory, playing in so many different places. The fanciest one was in St Moritz and I got to stay in the luxury hotel where Sakari was staying and it was the poshest place I've ever stayed in the world; I got all my friends to come and get ready in my enormous room before the concert! It's a piece I love playing and I feel it really suits me. I also really enjoyed doing the Schumann *Konzertstück*, being out front with the rest of the section.

I'd also like to do more chamber music which we certainly have the possibility of with our CBSO Centre Stage series which is curated by the players themselves. I used to do more of that before the children came along and I'm starting to do more of that now; it's such a different way of playing.

Do you feel your playing has changed, or your approach to it?

Definitely. I feel my stamina and strength have certainly grown and I'm much more confident about my ability to get through things. Programmes that I used to think I might need more help with I know I can manage nowadays. I sometimes feel a bit under par in dress rehearsals and Martin Wright, our bumper, usually just tells me I need to go and have a big chocolate milkshake! That and eating properly before playing, so as to have the right level of energy, is so important. Some people don't like to, but I just have to for the energy levels!

And do you think your sound has changed?

Well, you should probably tell me since you remember my sound all the way back to when I was 9! But I think it's probably bigger and fuller.

And still on the same horn?

Still the same Paxman 20M that I got when I was learning with you at school and always will be. Maybe I'm a bit superstitious but I just don't want to get another one. It makes a sound that I like and it's been with me through so much. Occasionally I've tried someone else's horn – Mike Kidd (ex-CBSO 2nd horn) and I swapped horns one day and even though they were nominally the same make and model we each hated the other's instrument! I love the balance and weight of it in my hands. It's got a fixed bell so some people are surprised I don't get the bell chopped, but I worry that it might change the sound, and as the orchestra transports my horn for me most of the time the advantages of a smaller case aren't really so important for me. I just love my horn and feel rather loyal to it. Andy Clennell has serviced it a couple of times. I explained that I'd had it since I was 17 and



Elspeth after her last lesson with Simon as a schoolgirl in his back garden

he told me that if everybody looked after their horns as well as I did then he'd be out of a job! In theory, it should last me my whole career.

And the same mouthpiece?

Since the second year of Guildhall. I played the Paxman 4B you started me on and then at college Hugh Seenan said I needed a bigger one and gave me a list of mouthpieces to try. But when I went into Paxmans they only had one from his list in stock and I quite liked it so I bought that, and I may have told Hugh that I'd tried them all and liked this one best!

And do you know what it is? Because I remember you ringing me up one day and asking me what mouthpiece you played on and of course at that point I actually didn't know!

Ha ha! Yes, these days I do: it's a PHC 22A with an AS rim. The one thing I have changed subsequently is that after about five years in the job my lips reacted to the nickel silver and Pete Currie, my 2nd horn at the time, suggested I change to a gold-plated rim, and that sorted the problem out instantly. I've actually got three identical ones and every so often I get the rims re-plated.

So in total you've actually only really played four horns in your horn-playing life?

Yes! The old silver-plated Hawkes piston horn you lent me to

start on which came out of its ancient funny leather case, then a Hoyer double, a Yamaha 667 and finally the Paxman. I did use the orchestra's Alexander alto for the *Konzertstück* but I really didn't like it and we're actually in the process of getting a different descant for the section to use.

And after 20 years you're still enjoying the job?

Oh, yes. I still love the music and the tunes and I have supportive colleagues around me.

But you've always had a very straightforward approach to it?

I think so. Obviously there are times when I get a bit more nervous, but I just enjoy the music and the tunes I get to play. Sometimes, and I'm sure this comes from you, if I am feeling a bit more anxious I just think about singing. I simply imagine a big neon sign above my head saying "Sing!" and then I just relax and everything just becomes more natural. You have to breathe well to sing and that's the same for the horn. Perhaps that's why I don't want to get too geeky about horns and mouthpieces and the mechanics of horn playing but just try to keep it simple!

Well, it seems to be a remarkably successful approach so thank you for chatting and I look forward to another 20 years of your career. Maybe then they can wheel me out in my bath chair and we'll have another chat about how the second half of your horn-playing life has gone! Sds

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Chris Griffiths and his “Hacksessible” Horn Stand

Rachel Erskine tells us how a student “make-a-thon” developed a horn stand to help disabled musicians

Disabled professional musician Chris Griffiths is now the proud owner of a bespoke French horn stand, after it was crowned the winning solution at Hacksessible, an assistive technology make-a-thon that saw students from across the UK and the US working with disabled people to solve technology challenges.

Chris was first introduced to the Hacksessible programme by the OHMI (One-Handed Musical Instrument) Trust, a charity set up to support musicians living with upper-arm impairments, allowing them access to the adapted musical instruments and enabling equipment they need. Recognising that solutions often lie in the ingenious minds of young engineers, OHMI was keen to lend its support to Hacksessible’s annual make-a-thon – a venture first set up between staff and students at the University of Sheffield, bringing together engineers, designers, programmers, healthcare professionals and students to collaborate with individuals with disabilities and create workable products to support their needs.

It seemed that Chris would be the perfect candidate to present a challenge to Hacksessible.

He has been playing the French horn for some 60 years, having been a member of the Royal Northern Sinfonia for over 20 years, and now working as a freelance musician, teacher and conductor. He also has the condition Charcot-Marie-Tooth (CMT), a neuropathy which affects hands and feet. This led to his decision to become a double amputee twelve years ago, and has also led to extensive deterioration in the bone and muscles in his hands. As the French horn has only three valves it’s perhaps less problematic than other instruments, but its lopsided build means it has to be supported by the non-playing hand. Although Chris has invested in the lightest instrument possible, he still needed a solution to help with its weight.

Chris’s challenge encouraged a team at Newcastle University to join the Hacksessible programme which means that the Gateshead-based musician has support on his doorstep. OHMI’s knowhow on products used before, and their strengths and weaknesses when applied to the horn, was helpful input into the project, as was their loan of equipment (stands and a French horn) to experiment with.



Chris Griffiths with the adapted French horn

Learning about Hacksessible was something of a revelation for Chris, as he found out at an early meeting with Dr Pete Mylon, co-founder of Hacksessible and Senior University Teacher in Multidisciplinary Engineering Education at the University of Sheffield. “The whole idea of open-source investigations was a great revelation to me. I was ignorant of it and thought it all related to patents.”

The five-week project involved weekly team meetings to discuss the challenge and potential solutions, allowing the students in-

volved to leave no stone unturned when it came to understanding Chris's playing of the instrument.

As Rachel Wolffsohn, General Manager of the OHMI Trust, adds, "there's a lot to consider, not only in how the instrument is played, but also how it is transported and prepared for performance. Chris is clearly the expert when it comes to the instrument stand itself; for my part, I was interested in seeing how the team would tackle its transportation, ensuring that it was lightweight enough to move and that any attachments fit easily into a case."

The final make-a-thon took place in the first week of December 2021 at the University of Newcastle's Engineering Department.

A video capturing the moment when Chris sees the stand for the first time can be watched here:
<https://youtu.be/uIraBcEyH10>

Reflecting on that moment, Chris adds, "It really was a moment of pure discovery, and I was astonished the Newcastle University students, under the guidance of Paul Watson, Electrical and Electronic Team Leader in the School of Engineering, had considered every required angle. With the stand, I can now have my hand correctly positioned in the bell and properly adjust the tone and tuning. It even allows me to rotate the horn so that I can drain it with water."

The stand has a wider application for many other musicians, whether they are born with a condition that affects dexterity or have developed one later in life. It can also be adapted to fit other instruments like the trumpet. **RE**

About Hackessible

Hackessible is an Assistive Technology innovation competition consisting of a series of workshops and an annual make-a-thon. Founded in 2018, it brings together engineers, designers, programmers, healthcare professionals and students to collaborate with individuals with disabilities and create workable products that support their needs, redefining how innovation in Assistive Technology can be accelerated.

www.hackessible.org

About The OHMI Trust

OHMI (The One-Handed Musical Instrument Trust) is a pioneering charity in the development and adaptation of musical instruments for people who are living with an upper-arm impairment.

Its objective is to remove barriers to music-making so as to enable full and undifferentiated participation in musical life.

It achieves this through four key areas: commissioning the development of instruments and enabling apparatus; teaching through its "Music-Makers" programme; raising awareness about the disparity of music provision for disabled individuals; and through the OHMI Research Partnership (ORP), which is a research collaboration with Queen Mary University, London and Birmingham City University.

www.ohmi.org.uk



(L-R): Paul Watson, Ellie Crommentuijn-Marsh, Jenny Olsen, Jacopo Franco (all Newcastle University), Rachel Wolffsohn (OHMI) and Chris Griffiths

Woodhead & Woodhead Double Horn



Following the unveiling of the new Woodhead & Woodhead double horn, the BHS sent **Ed Lockwood** to talk to **Heidi** and **Luke Woodhead** about their new instrument

When did you first have the idea to make your own instrument?

H. Players have been asking us about making our own instrument since we started our own business. After some thought and deliberation, we began by making a baroque horn which is where Luke first learned to make the bell and the spout from a sheet of metal. Once we'd done this, a double horn became a real possibility. Our main obstacle, though, has always been time. Whenever things were quiet with repairs, we would start talking about designs and ideas but could never get anywhere before things became busy again. So the first time we had to make any real progress was during the lockdown.

I seem to remember talking to Luke about you making a horn at the IHS Festival at Imperial College (2014)

L. We always thought we would make one eventu-

ally and I remember Roger Montgomery asking about it after a couple of years, but we were making a good living repairing and selling horns and there never seemed the time. Making a horn is much harder than fixing one so it took quite a nudge (COVID!) to make us push ourselves out of our comfort zone.

So, having made the decision, how do you even begin the task of designing a horn from the ground up? Where do you start with which wrap to go with and bore size, etc.?

H. We already had the baroque taper from Lisa Norman who is the wife of John Chick. That bell taper was her doctoral thesis and she was working alongside John at the University of Edinburgh in their Acoustics and Audio Group. They are both horn players, and Luke sent John a message asking him if he'd be interested in designing a taper that would work for a medium-bore horn. We gave him a few parameters to work within, in order that the bell stayed medium, but aside from that we gave him free rein to design a "perfect" acoustic taper.

L. As an acoustician and a horn player (he plays a Paxman 23E), I think he was really excited to have a go at coming up with the theoretically perfect taper (bell taper controls the tuning and spacing of the harmonic series to give the right tuning across the whole range). So he came up with the mathematical formula to get the taper just the way we wanted it and then we had to liaise with various companies to turn that formula into a lump of steel which was the same shape as the mathematical formula.



H. We had two goes at that!

Is this taper across the whole instrument or is it mainly the lead pipe?

H. The bell and the branch.

L. From where it comes out of the valve block to the end of the bell. All the tubing that expands from 12mm up to 300mm

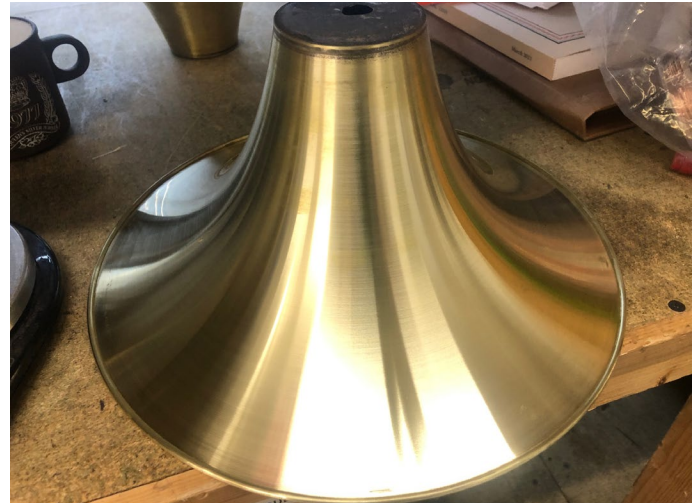
So, the design of the bell was one aspect. Developing the skills to actually make the bell exactly as designed was another. The next aspect was how to wrap up all the tubing and make it look aesthetic, and get all the measurements correct so that it played in tune. Heidi turned her mind towards that side of things.

Did you go with a number of prototypes or was it a constantly evolving one?

H. We had been talking about which direction to go in. A number of the American makers are producing horns based on the Geyer design and we wondered whether that would appeal over here. We both love playing Paxman horns, especially the model 20, so at that point we decided to follow the airflow that a Paxman uses.

L. It plays to our heritage from our days working at Paxman and felt nice to continue in that direction.

H. So once you start looking at what you can do with airflow, and fix upon that system of the air moving in the same direction through the valves, you are sort of limited as to which way you can go without making a direct copy. We gave ourselves those parameters and went from there. We had an old horn which was



no longer fit for purpose, and we used the valve block from that to produce our first prototype. We put our own bell and branch on it, our own leadpipe, and used the existing valves. We also paid close attention to ergonomics. We wanted to make a horn that was light, balanced and easy to hold.

L. We wanted to design something along the same lines as a Paxman who we hugely respect, but with our own acoustic and aesthetic design. Our horn stays true to the Paxman system of having the air moving in the same direction that the valves turn, which helps to produce really smooth slurs. This was important to us because it was part of our shared history.

Then there was the whole leadpipe taper design which is like the focus on the camera.

H. It is. You make a leadpipe on a steel mandrel and we have two of those with different tapers. One is based on John Chick's measurements and we tried that one first. We felt that it was maybe too free-blowing so we looked at other tapers from various makers and instruments.

So the leadpipe is responsible for the resistance on an instrument? Is that down to the bore or the tightness of the bend?

L. I think people overthink the tightness of the bend and it's almost entirely down to the bore. However, if you have too many sharp bends on a horn, people go in with a preconception of tightness, so we tried to avoid that. The leadpipe taper is also responsible for the feeling that the notes are really locked in, and how the instruments respond, so we wanted to get that part right. Heidi did a lot of work with graphs to make sure that the notes lock in across the whole range.

So once the leadpipe was done it was a case of putting it all together and deciding on an aesthetic look for the instrument. By and large it has little effect on the way it plays but players love beautifully engraved valve caps which Heidi hand engraves with a lime leaf motif based on the tree outside the workshop at Ampthill. So we needed to decide whether to go for a minimalist look or go for something more rococo.





Which did you go for?

L. I think it's relatively simple at the moment.

H. It's not over-decorated, the stays are similar to Alexander stays and they come from Germany, the valves are from Meinschmidt and are also the same that Alexander use. The engraved logo is actually Woodhead & Woodhead, reflecting both of our roles in the shaping of this instrument.

L. Yes, we've gone for a top-quality valve block because they are bomb-proof and will last for 50 years plus without a problem. We also had to be realistic about how much we could do in-house.

I think one of the hardest parts about the whole process was putting ourselves out there to be judged.

Especially when you've invested so much time in the process.

L. Yes. We've been repairing instruments for 22 years so you would imagine that people would have high hopes for our instruments, but it's another matter when you hand it over to someone to try.

Have you had any buyers yet?

H. We were very lucky – just as we were nearing completion, Stephen Williams, who we have repaired for over the years, came in to buy a very smart second-hand horn. Having had a look at what was happening in the workshop that day, he went away empty-handed. A few days later we received an official order from him for the very first "Woodhead & Woodhead" as soon as we could complete it.

He has very kindly written a few words about his impressions after six months of playing it.

"For me the nicest quality of this horn is how it responds to the player. It doesn't feel like a wrestling match to impose the player's will on it. Quite the contrary, it feels like it wants to respond, to allow the player to express without hindrance. You can play delicate and subtle passages with great finesse, but the moment you want to take off into something more extrovert and boisterous this horn is instantly responsive. It inspires terrific confidence, knowing that this sublime horn will do exactly what you want." – Stephen Williams

Speaking of trying one, how does one go about doing that?

H. We've got two horns for people to try (the second and third ones built). One that can go out to people, and the other one would stay with us, so people can try it here (at the workshop) or in London.

If people love it and say "yes please", what is the waiting time like?

L. We have allowed about eight weeks to make one whilst working around our other repair jobs, but without that it would take us about two to three weeks per instrument. We have so many demands on our time and we don't want to let people down. So, the idea is that we will have two horns that people can try, and then they will put their name down on the waiting list and they should have their instrument in four to six months. We've had to be very strict with ourselves time-wise when it comes to making them. We decided that we will dedicate Monday and Friday to making horns and the rest of the week to repairs and sales. Obviously this can be difficult if there is an emergency, but we will always try and accommodate. There are lots of stages in the building process where only one of us is able to work on the horn so the other one can do repairs at that point.

H. We do know of a maker with quite a long waiting time where people sell their place in the queue to make money!

L. We don't think we'll get that kind of thing but we just want to make really good quality horns that people can afford and will love playing in anger, and for them to be visible.

We really like the fact that if somebody wants to see their horn being built, they can come in and see any part of the process.



They could see the bell as a flat sheet, or the valve caps before they are engraved, so there is no mystery about how it's made. Somebody could come in and see 200-year-old crafts being demonstrated, which is very rare in this country these days.

Any plans to produce different models? F alto, for example?

H. Not at the moment – we have to be realistic about time pressure – but we might produce an alto or maybe a single B-flat at some point.

L. When we worked at Paxmans, we never thought we'd come out with our own horn, let alone our own design of horn, and pushing the boundary of self-expectation can be uncomfortable, but also very satisfying when it goes right. We've served the horn community in this country for many years now but felt that we wanted to be remembered for more than just repairing and selling. Once you have your names on an instrument, someone can look at it in a hundred years and say, "what is that horn and who made it?" **EL**

To read more about how Stephen Williams became the first owner of a Woodhead & Woodhead horn [CLICK HERE](#)



Heidi Woodhead, Stephen Williams and Luke Woodhead



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William Daniell

John Humphries tells the story of a London horn player who played for Weber, beguiled Paganini, and mixed with some of London's most elegant society, but who also taught the piano in Richmond, Virginia, and was buried close to Lake Michigan alongside the greatest names in American brewing

In March 1823, when the 12-year-old horn player William Martin Daniell entered the Royal Academy of Music's newly opened building in Tenterden Street, Hanover Square, he became their first ever brass student. He had been born on 17th May 1811, the son of another William Daniell, but beyond that, nothing is known of his background, and we can't even be sure who taught him when he arrived at the RAM. Their first prospectus listed the Italian Giovanni Puzzi as their horn teacher, but he was a busy man, and there is no certainty that he ever took up the position. In 1822 the *Quarterly Musical Magazine and Review* listed the brothers Joseph and Peter Petrides as horn teachers there alongside Puzzi, so they may have helped with his tuition, though by 1825, Daniell was being taught by Henry Platt.

Although Platt was one of London's leading orchestral players, it is difficult to tell how sympathetic a teacher he was. Writing about music in London, François-Joseph Fétis, declared that "Mr Platt, who teaches at the Academy, appears to me to be but little qualified to do so," and as contemporary reviews suggest Platt's playing was inconsistent, it may be that he was an instinctive, rather than a disciplined performer, and a less-than-thorough teacher.

Nonetheless, on 30th June 1825, Daniell was presented with the Royal Academy's Bronze Medal for Instrumental Performance at a concert in the Hanover Square Rooms. His 2nd horn on that occasion was fellow student John Hopgood, and it is possible that he had a hand in teaching him, for the following year, Daniell was listed as a "sub-professor" in the programme for an Academy concert. That he continued to make good progress can be seen from the company he was now keeping: the rest of the section on that occasion consisted of both Puzzi and Platt, alongside the German Christoph Schunke and Augustus Keilbach, who for many years would be one of London's leading low-horn players. Another highlight came on 26th May 1826, just nine days after his 15th birthday when he played 4th horn alongside two of the Schunke brothers and Charles Tully in a concert given by the composer Weber at the Argyll Rooms on Regent Street.

WILLIAM DANIELL,
Teacher of Music,
 Graduate of the Royal Academy of Music,
 London.

RESPECTFULLY solicits pupils for instruction on the Piano Forte, Singing or thorough Bass. He has recently removed to this city, and to the consideration

From the 1856 *Milwaukee Sentinel*

Daniell's talents continued to attract notice and in June 1828, King George IV's equerry, Sir Andrew Barnard, wrote to the RAM's founder, Lord Burghersh singling out Daniell's "very good" playing, and at the RAM prize winners' concert on 1st July 1829, his "very difficult solo" was, according to *The Times*, "very cleverly mastered". The concert also included Weber's *Oberon* overture, though sadly, Daniell's feelings about having to repeat the opening solo when the audience called for an encore have not been handed down to us.

By now he was also starting to get a more regular foothold in professional music-making, and Nicolas-Charles Bochsa, the Music Director at the King's Theatre offered him work when most of the orchestra there, including Platt, resigned after a cut in their fees. Further opportunities appeared in 1830 when he was offered work at Covent Garden as Principal Horn at a salary of £2-15-00 per week "with the understanding that he was always to be at the service of the Academy every Saturday from 2 to 5, and upon any public occasions or performances by the pupils". The RAM's standard procedure was to take 50% of all fees earned by their students and there are several instances in their records of the receipt of £1-7-6, being "The Academy's proportion of Will Daniell's services' for six nights at Covent Garden".

The RAM's minutes of 1st July 1830 state not only that "The Academy to receive half of [the fees for] Daniell's engagement during the Vacation", but also that "Daniell's apology [is] satisfactory, to be allowed to play at the concert if he wishes". How Daniell had stepped out of line is not recorded, and the concert referred to in the minutes is not named, but it may have been a benefit concert on 21st July, at the home of Sir George Warren-der, in Piccadilly. This was an invitation which the young horn player would surely not want to miss, as its stellar cast included Luigi Lablache (later Queen Victoria's singing teacher), and the coloratura soprano Madame Malibran. That Daniell chose to perform music by Puzzi suggests that his invitation may have come through Puzzi himself.

Daniell continued to play at Covent Garden after he left the RAM in December 1831, and he performed a fantasia on *The Last Rose of Summer* there in June 1832. At around the same time, he enjoyed one of the greatest moments of his career, when Paganini played there. According to an obituary, written 60 years later, "Mr Daniell played the horn part of a composition in which the great Italian Wizard was heard. At the close of the performance of the number Paganini stepped up to Daniell and complimented him highly."

This was praise indeed and his career prospects must have been bright. In September 1833 he played at the Norwich Festival and then joined Platt and many of the country's other leading players for concerts in Exeter, but these were Daniell's final performances in England, and a few weeks later, he emigrated to the USA. He arrived at New York on 12th December, and on 11th January 1834, "Mr W. Daniell, from the Royal Academy of Music and the Italian Opera, London" played a *Fantasia* for horn, "his first appearance in America", at the Euterpean Hall on Broadway. A further solo followed on 14th March, and in August, he took part in concerts at Castle Garden. These embraced "a galaxy of talent at present unrivalled in the city of New York", but they also seem to have served as Daniell's horn-playing swansong. He is not heard of playing the horn again, and it is likely that he very soon left New York.

Precisely where he went next is not known, but during the 1840s, he divided his time between New York state and Richmond, Virginia. In 1841, he married judge's daughter and Latin teacher Irene Stiles Munsell in Hoosick Falls, a village near Albany, NY, but the newly-weds seem to have moved immediately to Richmond. His name appears in an advert for Chickering pianos in the *Richmond Enquirer* in June, and in 1842, their first child was born there. Their next was born in Albany in 1844, but in 1845 Daniell was appointed organist at the Monumental Church in Richmond at a salary of \$150 per annum. He resigned on 26th April 1847 and a daughter, Mary, was then born in Hoosick on 27th August. On 25th September 1848, he placed an advertisement in the *Albany Evening Journal* stating that he had been "re-engaged permanently" as organist at St Paul's Church in the town, assuring "those disposed to engage him" that they "may feel assured that his attendance will be regular and uninterrupted", but anyone expecting to employ him on a long-term basis would have been disappointed, as he had moved back to New York City by 1849.



Monumental Church, Richmond, Virginia

The family was still there when his son George was born in 1851, but they then moved to Wisconsin. A William Daniell features in the 1855 state census, living in the small lead-mining town of Mineral Point, though his entry gives insufficient information to be sure that it is the same person. Mineral Point was largely populated by expatriate Cornish miners, and any musician would have soon realised that it held few employment opportunities. In November 1856 and "newly arrived" in much more cosmopolitan Milwaukee, he advertised for pupils

in piano, singing and thorough bass (what we would today call harmony). He obtained a post as organist at the city's Immanuel Church, where he gave recitals and accompanied services, and he opened a piano showroom at 414 Main Street. He must have been in high spirits when on 19th December, he placed the following advert in the *Milwaukee Daily Sentinel*:

The subscriber has on hand some good investments, consisting of Crotchets, Quavers, &c., which he wishes to circulate. He need not assure all who take these notes that they are current both in and out of the state of Wisconsin, in fact in any part of the world, and redeemable in all the coins of the civilised world. Apply to W.M. Daniell, Teacher of the Piano and Singing.

As can be seen from a subsequent advertisement, his attempt at humour appears to have backfired: "What I meant by good investments was that by giving your children a good education you give them that which cannot be taken away... I offer to teach here as I did in Virginia, by the Lesson – You can leave off at any moment".

Below the surface, though, things don't seem to have been going quite so well. The first indication of trouble comes in a further advert for pupils which Daniell placed in the *Milwaukee Sentinel* in 1866 in which he explains that he will "give his attention more strictly than heretofore to teaching" ostensibly because he had sold his business – though the possibility of his lack of reliability surfaces. The *Sentinel* revealed the probable reason for its sale two years later when it published notice of Daniell's bankruptcy. Despite this, he continued to teach, and to rent and sell pianos until his death, from burns sustained in an accident at his home, on 24th August 1892. He died without leaving a will, and without leaving property, but despite his earlier bankruptcy, he was



Daniell's tombstone

by no means in poverty: his probate records show he left over \$10,000 (around £250,000 at today's values) and his funeral cost \$210 (over £5,000). He is buried in Milwaukee's Forest Home Cemetery, where he lies with, among many others, Frederick Pabst, Joseph Schiltz and Valentin Blatz, three of the most illustrious names in the American brewing industry and among Milwaukee's most distinguished citizens. **JH**

I should like to thank Richard Martz of Morrisville, Pennsylvania, Paul Nance of Albany, New York, and Kathryn Bridwell Briner of West Palm Beach, Florida, for gathering and sharing information about Daniell's life in the USA.

Work-outs – part nine

by Bob Ashworth

This time, to begin with at least, an exercise that isn't based on the notes of the harmonic series (with which we are all too familiar – or should be by now!) Starting off by slurring the relatively easy interval of a minor 3rd (g' to e', or maybe c' to a – as below), this develops into an exercise over an octave that aims to reduce embouchure movement over the said octave, and, crucially, to promote the all-important continuous airflow. It can be played in any octave depending on need, but I would advise mid-range octaves to begin with before extending too far up or down. Once comfortable with a slurred version, be sure to practice it with articulation too, and at various speeds.

Slow and thoughtful

Slurred or articulated (transposing up or down chromatically, as needed) and aiming to keep embouchure movement to a minimum over any given octave.

In my various warm-up routines I sometimes digress a bit and recently was drawn back to an excerpt from Rimsky-Korsakov's opera *The Snow Maiden*. I produce it here as it appears in the opera – for horn in F – but of course it may be played in any key (back to those notes of the harmonic series!) When my starting note was a' (2nd space in the treble-clef staff and therefore reading the notes given below for horn in D) it led me to a brief "revision" of thinking about the airflow required for several solo and orchestral phrases – see the following page. I'm sure readers can all find their own favourites depending on the key. For instance, when the starting note is B-flat (just below the treble clef – read horn in E-flat and down an octave) then the exercise becomes a useful tool for aiding the flexibility needed for the little(!) 1st horn "Promenade" solo from Mussorgsky's *Pictures at an Exhibition*, which I know many principal horns do not particularly like, me included!

Always start off at a steady (dare I say slow!) tempo and ensure an evenness of tone and smooth slurring – no bumps or gaps. Remember to breathe well and listen to the tone quality and use dynamics as required: *p*, *mp*, *mf*, *f*, *ff*.

from *The Snow Maiden* by Rimsky-Korsakov

Originally written for horn in F but obviously can be usefully practised in any key.

Here are the phrases that came to my mind...

from Mozart *Horn Concerto No. 1*, K.412

Horn in D **Allegro**

p espressivo

I'm only putting in the phrase markings here for airflow purposes - they come from the markings in the string parts in Mozart's manuscript. There are no slurs in Mozart's original horn part but many editions have some added.

Andante from "September" from *Four Last Songs* by Richard Strauss

pp (espressivo)

Here's an adaption of *The Snow Maiden* excerpt which may help with the preparation of another excerpt. Start off practising at a very steady tempo and gradually increase the speed as flexibility improves.



An adaption of the Rimsky-Korsakov which might help with preparation of *Don Juan*

Horn 4 in F **solo** from *Don Juan* by Richard Strauss

p

Finally, a simple scale using an excerpt from Wagner's *Parsifal* which can be added to one's daily regime and should engage one's total concentration and focus. Play as slowly as is comfortable. I'm reminded of a comment sent to me by my friend and colleague Xen Kelsey when reminiscing about the warm-up routines that were used by legendary horn player Jim Brown:

"On the first half of each note try to improve the quality of the sound and on the second half, think about how to carry the sound forward into the next note."

Ruhig from *Parsifal* by Richard Wagner

p

Play in any key and try altering the rhythm over the octave.

Slow and thoughtful

p

Bob Ashworth is Principal Horn with Opera North in Leeds, a post he has held since 1978. He is a frequent guest with the Scottish Chamber Orchestra and has played hand horn and baroque horn with the English Concert and the Academy of Ancient Music. He helped form the Opera North Horn Club (now re-named the Northern Horn Club) and runs a publishing business 'edition db' specializing in horn ensemble music, horn-related chamber music and the works of English composer Humphrey Procter-Gregg. On the website there are wonderful pieces to be discovered, notably by Anthony Randall, Chris Gough, Ralph Hall, Chris Garland and Giovanni Punto. www.editiondb.com

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2022 BBC Proms

Mike Murray, 2nd horn of the BBC Symphony Orchestra, selects his pick of this year's concerts



After two years of lockdowns, distancing, mask wearing and empty auditoriums, the Proms are back this summer in full. No restrictions, just eight weeks of concerts featuring a plethora of new and established composers and musical genres from all over the world. The Royal Albert Hall becomes my orchestra's "summer residence" with the BBC Symphony Orchestra providing the so called

"backbone" of the Proms, giving twelve concerts this season from the opening wallop that is Verdi's *Requiem* to the Last Night fun and frolics. (OK, after having done 32 Last Nights – I've only missed one – it might not feel as fresh as the first few, but we still have lots of fun, though it is a long evening with the audience partying in front of us, a TV camera up your nostril, and it's usually a bit warm in there!) There is of course a huge amount of music performed, both the so-called classics and the newly written or unfamiliar which are yet to achieve that status. Here are my thoughts from a horn player's perspective on a few Proms you might enjoy listening to if you are at a loose end in an evening!



BBC Proms presents

PROM 6: VAUGHAN WILLIAMS AND TIPPETT – FULL FOURTHS

Tuesday 19 July 2022 Auditorium

BBC Philharmonic guide us through the dissonant and severe-sounding Vaughan Williams *Symphony No. 4*. Totally different to what you may have come to expect from him, but it is genius... and very busy! That is coupled with Tippett's *Symphony No. 4* which truly stretches the horn section to its limits. There are moments sounding like his *Sonata for Four Horns* but on steroids, coupled with beautiful, sustained passages climbing up to the heavens and back for the six horns. It will sound wonderful with the BBC Phil's fantastic section. Many years ago we recorded it with Sir Michael Tippett conducting... great fun... he giggled a lot!!



BBC Proms presents

PROM 14: KAZUKI YAMADA CONDUCTS THE CBSO

Monday 25 July 2022 Auditorium

An obvious one to listen to featuring Ben Goldscheider (not forgetting Elena Urioste on violin) with the City of Birmingham Symphony Orchestra, performing the *Concerto for Violin and Horn* by Ethel Smyth. This work was neglected for many years but thankfully is back as an important part of our solo repertoire. Ethel Smyth was an amazing character and composer (she studied in Leipzig, meeting Brahms, Tchaikovsky, Clara Schumann and Grieg whilst there) and is rightfully regaining her status as an important British composer of the early 20th century. This is coupled with the wonderful Rachmaninov *Symphony No. 2*. A romantic masterpiece that always speaks to the heart.

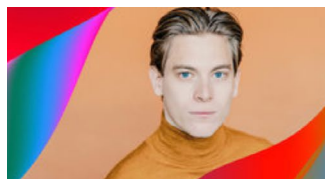


BBC Proms presents

PROM 19A: UKRAINIAN FREEDOM ORCHESTRA

Sunday 31 July 2022 Auditorium

Given the horrendous world events, the appearance of the Ukrainian Freedom Orchestra has to be applauded and supported. The wonderful and poignant “Abscheulicher!...” aria from Beethoven’s only opera, *Fidelio*, where a trio of horns feature heavily, and Brahms’ exquisite *Symphony No. 4* is always a joy to listen to. Even in times of sheer desperation music still speaks to everyone so powerfully to remind us that respect for life and people is what makes us human. It will be wonderful to welcome our fellow musicians from Ukraine.



BBC Proms presents

PROM 35: YUJA WANG WITH THE OSLO PHILHARMONIC AND KLAUS MÄKELÄ

Friday 12 August 2022 Auditorium

The Oslo Philharmonic treats us to a horn players’ favourite with Strauss’s *Ein Heldenleben*. It will be wonderful to hear this great orchestra visiting the UK again with its new Chief Conductor. Sibelius and a Liszt piano concerto are also on the programme. Enjoy their individual style and sound.



BBC Proms presents

PROM 62: BERLINER PHILHARMONIKER AND KIRIL PETRENKO - MAHLER’S SEVENTH

Saturday 3 September 2022 Auditorium

Another obvious one of course, but Mahler is my musical god. Of all his symphonies, the 7th is probably the least well known. It contains music that is sometimes dark, haunting, grotesque, nightmarish, magical, boisterous and exuberant, but with a final hint of doubt at the very end. The horns are very busy throughout but famously prominent at the start of the 2nd movement - “Nachtmusik I”. Listen out also for the tenorhorn (baritone), the mandolin, guitar and cowbells. Pure genius! Berlin Philharmonic with their Chief Conductor Kirill Petrenko. It should be a great evening.

There are so many other Proms featuring fantastic orchestras and ensembles and world music – not just “western classical” from here and abroad – one can’t list to them all. As for BBCSO, well, one very busy evening will be Prom 33. As I will have returned from a two-week family holiday the day before rehearsals start, there is a high probability of needing new front teeth after it. Take a look at the programme – you’ll understand why! All the Proms concerts from around the country (not just in London) can be heard on the BBC Sounds app if you miss them live. The joy of playing the horn, eh? We love it! Happy listening. **MM**

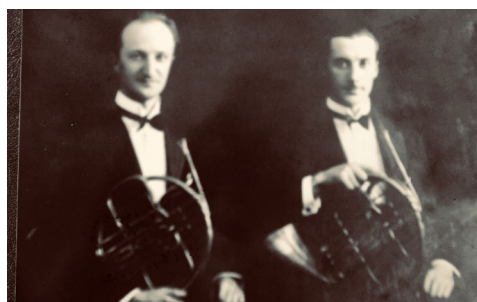


Edmund Alan Chapman (1892-1966)

Following his article about the historic Alexander 103 initialled “E.A.C.,” **Bob Ashworth** looks at the career of Eddie Chapman, which takes an interesting journey through horn history

“Eddie” came from a brass playing family in Cheltenham, Gloucestershire. His father played the cornet, his uncle the tenor trombone and his brother Wilfred the horn. Eddie taught himself how to play a piston-valve French horn in F when he was a child.

At the age of 14 he joined the Cheltenham Philharmonic Orchestra which in 1909 was conducted by Jean Sibelius in a performance of his newly written *Finlandia*! In 1914, Eddie joined the Gloucestershire Regiment and served on the Western Front. He succumbed to a gas attack in 1916 and was subsequently demobilised. He was obviously quite a tough character with a strong constitution, as later in 1916 he joined the Hallé in Manchester as 4th horn and continued to play with the orchestra as 3rd horn from 1917 to 1921.



Eddie and Wilf Chapman

Wilfred often playing 2nd horn). He also played with silent cinema orchestras in theatres throughout London during this period.

In 1926 Eddie joined the London Symphony Orchestra playing 2nd horn, continuing to play with them until 1934. On the 5th November 1931 at London’s Queen’s Hall he appeared as a soloist with the Royal Philharmonic Society in Mozart’s *Sinfonia Concertante in E flat*, K.297b for four wind instruments. In 1934 he played his first season at Glyndebourne Opera as principal horn and in 1935 he joined the BBC Symphony Orchestra in a section led by Aubrey Brain. During this period he also played with the Wireless Military Band, based in Glasgow, between 1941 and 1943 in the position of principal horn.



Eddie and family

Tony Catterick reminded me that all the section played only piston valve horns with the compulsory F crook. Both Eddie and his colleague Francis “Buller” Bradley would have had to forego their Alexander 103s!

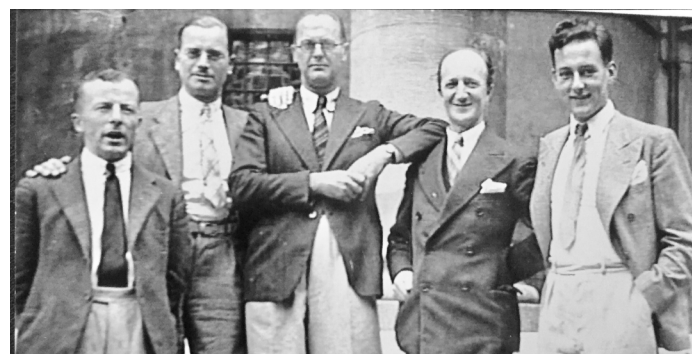
There’s a wonderful clip on YouTube of a Pathé News film from 1934 of the British Women’s Symphony Orchestra playing an excerpt from Strauss’s *Don Juan* in the old Queen’s Hall in London, including the bit near the end where all the horns razz out the top B flat! Eddie is playing principal and totally nails it!!!! (Tony Catterick’s words and exclamation marks). That clip can be found here:

www.youtube.com/watch?v=vGtiRjn4kGI

In 1943, Eddie joined the Liverpool Philharmonic Orchestra and stayed with them until 1947 when he joined the orchestra of the Royal Opera House, Covent Garden, and played there until 1952. In 1953 he moved over to the Philharmonia Orchestra as 3rd horn and played with them until 1958, when he moved on again to Sadler’s Wells Opera, playing 3rd horn until 1960. He also played principal horn in Camelot at the Drury Lane Theatre, the Boyd Neel Orchestra, the Pro Arte Orchestra and the London Studio Players. In 1966 he joined the Welsh National Opera as principal horn (Jim Beck remembers him playing faultlessly on principal horn in *Fidelio*) and played there until his sad and untimely death on 22nd June that year.

After his initial beginnings on a piston horn in F, throughout the rest of his long illustrious career Eddie played on an Alexander 103 (pictured here) and performed and recorded with some of the greatest musicians of his time.

Many recordings of him playing ensemble music with Dennis Brain and other great performers are still available today. **BA**



BBC Symphony Orchestra horn section c.1934
L to R: Francis (‘Buller’) Bradley, Aubrey Brain, Aubrey Thonger, ‘Eddie’ Chapman, John Alexandra.

The BBC Television Orchestra and Its Horn Players in 1936

Tony Catterick tells us the names and much more

2022 is the centenary of the formation of the British Broadcasting Company; the name was changed to Corporation on 1st January 1927. The original radio studios were in Marconi House in the Strand, near Charing Cross Station in London. In 1936 the BBC formed its television service at Alexandra Palace in North London, with a very high aerial mast on top – being the highest point for many miles. The Grand Opening of the world's first regular high-definition service was on Monday 2nd November 1936, at 3 o'clock pm. The top names in BBC Management were all there in splendid glory, and after all the speeches, etc., Adele Dixon, a popular singer of the day, stepped into view in front of an orchestra, clearly in vision and together they gave a rendition of "Magic Rays of Light".

All programmes in those days were televised live, of course! Of interest to musicians is the fact that the BBC had formed its own Television Orchestra of players under contract. There were two horn players in the orchestra, Emil Heinrich Borsdorf, the son of the legendary Adolf Borsdorf (1854-1923), a German who settled in London in 1879 and was one of the founder members and Principal Horn of the London Symphony Orchestra. Adolf taught many well known players over several decades, both at the Royal Academy of Music and the Royal College of Music in London, including, at the RAM, his three sons, of whom Emil was the youngest. One of his pupils at the RCM was George Thomas Henry Holley (born in Brentford, Middlesex on 4th April 1905) who played 2nd horn in the television orchestra. George later married Adolf Borsdorf's daughter in 1928.

Emil was born in London on 31st July 1903 and died on 3rd November 1969, aged 66, and George died on 6th December 1976, aged 71. These two young horn players went on playing together on radio broadcasts in the BBC Revue Orchestra. In this wonderful photograph of the orchestra, the Founder Conductor is the BBC Television Service Musical Director, Hyam Greenbaum (1901-1941) known affectionally as "Bumps". The two horns can be clearly seen with Emil on 1st sitting on the left next to the double bass player. George on 2nd is on the right. This way of sitting was common in those days and was adopted by Aubrey Brain especially, to help project his sound forward with freedom of space behind. Emil is playing an Alexander model 103

double horn and George is using his Hawkes piston-valve instrument, but I cannot see what crook he is using, sadly! He may have been happy to use his more familiar F crook, as some players in the 1930s were still reluctant to change to a wider-bore double horn. Later he did move to an Alexander 103.



Emil Borsdorf (left) and George Holley (right)

The orchestra was finally disbanded in September 1939 at the outbreak

of World War Two, when all TV programmes were shut down until peacetime in 1945. Sadly the TV Orchestra was never reformed, as radio still ruled the airwaves and television had to wait until the historic live all-day radio and TV broadcast coverage of our present Queen's Coronation on 2nd June 1953 to take over. The rest is history and the baby service in 1936 has taken over our lives!

Emil and George continued to enjoy successful careers playing the horn for a number of years. Emil worked with the London Symphony Orchestra and was a busy studio player in the 1950s and 60s. George qualified as a Military Bandmaster from Kneller Hall Military College in London, conducted the National Military Band and taught the horn for many years at Bedales School in Petersfield, and at Winchester College. I wonder if those two young men in 1936 realised what an amazing moment in musical history they were a part of? **TC**



The BBC Television Orchestra 1936

I Once Had a Whim and I Had to Obey It...

Caroline Auty describes the trials and tribulations of being an older exam taker

My music-teacher friends are often asked, “how long between grade exams?”, and I think they usually reply, “about a year”. I’m pretty sure, therefore, I win the prize for the longest gap, having done my Grade 7 in Autumn 1988 and my Grade 8 this March. I make that a gap of around 34 years. Someone call *Record Breakers*...

First up, I’m going to say that no one has to do exams – not children, not adults – but rightly or wrongly, exams do seem to be the way players are judged and you might need that external validation of your playing for a whole host of reasons. I happily threw in the towel after Grade 7, played in some high-standard amateur bands and orchestras, but not having Grade 8 niggled away at me like an itch I couldn’t scratch. That said, I couldn’t quite envisage how I’d ever find myself walking into a room and answering the question, “scales or pieces first?” I made a mental list of all the obstacles in my way: lack of time to practise; no teacher; lack of time to practise; inability to commit to an exam date around work commitments; lack of time to practise – you get the picture. There was something about the format of exams too; I’d always struggled with the aural and essentially this meant I was throwing away about 20 marks before you could say “imperfect cadence”.

But with a significant birthday approaching I set myself a target and started to get my chops in order. Surprisingly there were some things that were easier this time around and I’m hoping others might take heart:

- Choosing the pieces – I’m pretty sure I’d have done the fairly predictable holy trinity of Strauss *Horn Concerto No. 1* (1st movement), Gilbert Vinter *Hunter’s Moon* and Kopprasch if I’d done my Grade 8 circa 1989. Though all these were reasonably under the fingers, I started to wonder if they were the best pieces for me. Being an older player I’d a much better understanding of what sort of horn player I

was, what my strengths and weaknesses were, what aspects of playing I found difficult. On a related note and as an aside, it’s also much easier now to shop around – there are recordings of all the syllabus on the internet somewhere. In fact, I picked Abbott’s *Alla Caccia* having watched a couple of performances on YouTube. Presumably I turned it off before the top C at the end as that was a surprise, but I remember listening and thinking it sounded playable.

- Availability of advice – I didn’t have a teacher this time around but I did have access to the internet and therefore things like online masterclasses, countless YouTube clips, the “Horn People” Facebook group, and such. I think as an older player with a better understanding of my weaknesses I also found I was more willing to take advice on board. Apologies to those who tried to tell me anything 30+ years ago, the arrogance of youth is a marvellous thing.
- Being a better listener – not only to advice (see above) but to different recordings and to my own playing. I might have needed to brush up some technical skills, but overall I felt I was a much better musician with greater musical appreciation.
- Ability to deal with nerves better – I remember being pretty petrified and a very nervous performer in my teens. Being older and wiser I’ve a better understanding of managing nerves and also a better coping ability if and when things don’t go to plan. Fundamentally, if I’d messed up my exam would it have mattered? Not really. You can have a go more than once. This never occurred to me as a teenage player.

The main deterrent to preparing for an exam as an older player was time – time to get new pieces under the fingers, time to practise sufficiently to get my stamina up, time to practise with a pianist. Then the pandemic hit and two things happened:

- I wasn’t commuting and I took an active decision to put the



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time gained to better use – mainly by fitting in 20 minutes of practice a day. I got the pieces under my fingers and worked to improve my stamina. When the COVID guidance was relaxed I used the time to play regularly with a pianist friend and this gave me a much deeper understanding of the music and how the horn and piano parts fitted together than I'd ever had before.

- A new format of exams. Practical exams were cancelled – the age-old format of face-to-face exams wasn't feasible due to social distancing rules, and the ABRSM announced another way: performance grades. As someone who'd found parts of practical grades a total mystery this was good news. If you don't know, performance grades are like a mini-recital in which you record yourself playing four pieces: three from the usual lists in the syllabus and one free choice. When you book the exam, you are in fact selecting a date by which you must submit your video recording, and this can be weeks away. I'm going to say that performance grades are great for adult players because you choose your own deadline, aren't limited to three blocks per year, and don't have to worry about imperfect cadences. You can, although I didn't, record yourself countless times until you get a recording that makes you happy. Also, there's no audience or examiner so no need to be (as) nervous.

So a mere three and a half decades after my Grade 7 I obeyed that whim and submitted a recording. Out went the holy trinity and in went Alla Caccia, a Frippery, a "Morceau" of Saint-Saëns,

and a Mozart Rondo. A few days after my submission date I found out that I'd just crept over the line with a distinction – something I'd never managed before. Yippee! My itch was scratched. So if you do feel the need for external validation of your playing, take heart. It is possible later in life, and a performance grade might be just what you're looking for. **CA**



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Send us your news from the world of horn playing. If you want to appear in a regular feature or have an idea for an article, we want to hear it.

Pen your thoughts and email them to:

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or

ed.lockwood72@gmail.com



Ask Heidi

Why is my horn buzzing?

Is there anything more annoying for a horn player than the sound of their own horn buzzing? A sound that is much more obvious whilst in the quiet of a practice space, concentrating on warming up and practising. It is certainly one of the problems guaranteed to throw a repairer's problem-solving brain into overdrive.

Thought about simply, a buzz is usually caused by one of two problems. However, the challenge in finding the cause of the buzz lies in pinpointing the exact issue within either of those problems.

The most common cause of a buzz on a horn is loose solder under a stay or a solder "tack" that has come away and is causing the two loose bits of metal to vibrate against each other. Occasionally the player will have found or felt the problem and dulled the buzz with a zip tie or even a piece of Blu Tack. At this point, the repairer will probably breathe a sigh of relief and get on with re-soldering the joint, enjoying the easy fix.

However, this is not always the case. While repairers become very proficient at finding loose stays that a player may not have noticed, sometimes a buzz can be the result of a stay that has not fully broken away but is still vibrating. These can be extremely difficult to locate and can result in the need to reheat several soldered stays. I can think of a couple of examples when almost every soldered stay and tack on an instrument has been checked, re-soldered or reheated before the problem has been solved!

If a buzz is not the result of a broken stay/tack then it is most likely caused by a small hole, crack or loose ferrule joint allowing a tiny amount of air to leak and sound like a buzz. In the case of holes and cracks, this could be the result of worn brass, de-zincification or a small flaw in the metal. Sometimes a ferrule (one of the rings of nickel or brass that hold the instrument's tubes together) can become un-soldered, either through a lack of solder during manufacture or through pressure on the joint – this can depend on the design of a horn and the placement of stays.

In the instance of air escaping, the buzz will usually be more noticeable in the high register due to the increased frequency of sound waves and air pressure. In addition to the buzz, the player may feel that a certain note or notes feel un-centred or not responding as expected. Unsurprisingly, the only fix in this situation is to seal the leak: a patch for a crack or small hole, a replacement part if the brass is too corroded or damaged, or cleaning and re-soldering a ferrule joint.

Rarely, a buzz is caused by something stuck in the instrument near the bell – we can cite cases of pencils, mouthpiece brushes, case keys, a Lego character, and finally, pieces of tinsel and dried pine needles from a Christmas concert!



Probably the worst aspect of a buzz for a repairer is the element of time. If a buzz is difficult to find it would be unfair to charge the usual hourly repair rate to the customer. A very tricky buzz can take several hours to find and fix, so a player may need to be patient and be prepared to keep playing the horn on and off until the problem is solved.

Before heading to the repairer, it is worth checking that nothing has come loose on the instrument that could be vibrating (screws, pencil clip, etc.), and that it is not the room itself. Lastly, it is a good idea to rule out operator error. We all have small changes in our embouchure now and then, and this can cause a buzz in the sound. If a player is not sure if the buzz is coming from themselves or the horn, briefly play another instrument just to check!

Luckily, once the cause of a horn buzz has been found it can be fixed – from the easiest solder joint to a complicated re-soldering of a mid-valve-section ferrule. The repairer's job is to get you playing again – buzz-free! **HB**

If you have a question that you would like answered by Heidi in a future magazine, please email the editor of *The Horn Player* richardsteggall@yahoo.co.uk

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The Sue and Freddy Walding Bursary

2021 Walding Bursary recipient **Joseph James**

I am delighted to have been able to purchase an Alexander 103 with the aid of the BHS's Walding Award. Having received a loan instrument from the BHS Michael Jackson Scheme for the last two years, I am loving finally having my own full-size instrument. I am extremely grateful to the BHS for enabling me to purchase such a wonderful instrument and would like to thank them for their contribution.

My teacher, Laura Morris, who is based in Gloucester, put me in touch with Armen from Artisan Horns, who was selling the instrument. This Alexander 103 was built in 1997 and is made of gold brass. This means it vibrates really well and makes a beautifully rich sound. It even echoes around the walls of the room I practise in despite the thick carpet on the floor. I have tried a number of Alexanders over the past year, but almost as soon as I tried this one, I knew it was for me. My friends in orchestras have already noticed the difference in my sound, and I am sure it will help me develop my playing to a much higher level.

Besides individual lessons with my teacher, I currently play in a number of different orchestras and wind bands, both at school and in my local area of Worcester. As a member of the Worcestershire Youth Orchestra, I recently performed my first concert with my new Alexander, where we played Schubert's *Symphony No.8 "Unfinished"*, Strauss's *Also sprach Zarathustra*, and various selections of film music such as *The Sound of Music* and *The Greatest Showman*. There were exciting horn parts in all of the pieces chosen, and I really enjoyed playing all this repertoire with the horn.

One of the tutors from WYO also put my name forward last year to take part in Royal Birmingham Conservatoire's nationwide Leap Youth Ensemble. I had a lot of fun with this group and, having made a video with the group which has been posted on social media, I was also asked to write a blog about my experience, which you can read here:

www.severnarts.org.uk/joseph-james.

Other projects I have taken part in over the past couple of years include the City of Birmingham Symphony Orchestra's *Pop Remix* project, Gloucestershire Academy of Music's *Big Blast*, Worcester Festival's Horn Day, NYO *Inspire*, Wells School's French horn day, where I took part in online masterclasses with Simon de Souza and Elspeth Dutch, and Opera North's Online Orchestral Academy.



In the future, once I have attained my Grade 8, I would like to play in the CBSO's Youth Orchestra. Although I am hoping to study maths or physics at university, I will undoubtedly keep playing the French horn long into the future, in university orchestras and beyond. Next year, I will be taking my GCSEs, and I will be performing on the horn for part of this. I am currently preparing a range of repertoire for this exam and I am also extremely lucky to have lots of opportunities at school to play solos in concerts.

All in all, I am extremely happy that I have found a French horn that I love playing, and that will enable me to keep progressing for many years to come. I am very grateful to the BHS for helping me along the way. **JJ**

Mendelssohn *Symphony No. 3*

The BBC National Orchestra of Wales's **Neil Shewan** takes you through the 3rd horn part of this famous symphony

In 1829 Mendelssohn visited Britain and, whilst on a walking holiday in Scotland, he visited the chapel in Holyrood Palace. This must have made quite an impression on him because he found the inspiration not only to begin writing this (chronologically his fifth symphony), but also another of his most well-known and popular works, *The Hebrides* overture.

Interestingly, the majority of the more involved and challenging music in this symphony comes from the 3rd and 4th horn parts, and it is from these that I have picked a number of excerpts to talk about. The first two are a technical minefield, with awkward corners and plenty of musical tripwires to catch you out. The last one is an absolute joy of a melody to play, and certainly makes a pleasant change from the many sleepless-night-inducing solos that are in the repertoire.

The symphony was eventually completed in 1842 and premiered on 3rd March at the Leipzig Gewandhaus. It was the last of Mendelssohn's symphonies, having been worked on for over a decade. However, it was the third symphony to be published, which is why we refer to it as his *Symphony No. 3 in A minor*, "*The Scottish*".

The first couple of excerpts are in the 2nd movement which is marked "Vivace non troppo". This is translated as "fast, but not overly quick", which is good advice indeed.

Excerpt 1

These semiquaver flourishes are based around a pentatonic scale and need to be as agile and nimble as possible. Coordinating the tongue, air, lips and fingers into a single cohesive unit is a challenge as it is all too easy for the rhythmic momentum to slow and drag. To make this easier, cut any tied notes short and play the passage as lightly and delicately as you can. Use a pointed tongue and "Tah" syllable while still honouring the dynamic marking as best you can.

On a personal note, I always enjoy hearing the 4th horn muttering things under their breath during this movement! It always brings a smile to my face and is usually based around "how unfair the writing is" and about "how it should be in the first horn part instead".

Excerpt 2

This is a duet between the 3rd and 4th horns and is full of energy and incisive clarity in the notation. Keep all the staccato as short as possible and the ornaments played before the beat. As a rough tempo guide, I suggest crotchet equals 125bpm and enjoy the "Scottish snap" rhythms. During the descending arpeggio pattern in the final two bars, remember to keep the air moving through the horn because the jumping intervals will interrupt the flow.

Excerpt 3

The next excerpt comes from the 3rd movement and is an absolute joy. This melodic line is mirrored by the solo cello and historically there has always been a slight ambiguity as to who is the actual dominant voice. Let me clear this up once and for all... quite simply, this is a moment for the 3rd horn to shine and fortunately has the advantage of the cello helping in a supporting role. If the conductor asks you to balance with each other, simply smile and nod, then, in the concert, turn up the volume and enjoy your moment.

The solo itself is predominantly linear in movement, saving the wider intervals towards the end of the passage. It is important to organise where you are going to breath in advance, remembering to inhale in a relaxed and controlled manner, but also to keep the air flow constant and regular throughout the phrase. Try to imagine that you are blowing out a wide, even column of air that never stops moving through your instrument. To achieve the correct warm and languid tonal colour that idiomatically suits this solo, try and keep your throat wide and relaxed. In my teaching, when addressing sound, I often encourage my students to visualise that they are about to yawn, and, at that moment just before you actually breathe out, that is when the throat is in its most effective physical state to produce a deep and even tone.

Traditionally there is a slight *rit.* over the final three quavers in bar 77, with the tempo returning to a more regular pace straight after. From a dynamic point of view, I tend to follow the contour of the melodic line. As the tune goes higher, increase the sound and projection. Likewise, if the line descends, sympathetically reflect this in how you gauge your dynamic level. Towards the end of the solo is a slightly awkward interval jump of a major 7th. However, Mendelssohn has helped us by placing a *sf* on the higher note. Confidently articulate this with a definite and assured "Tah" syllable and you will effortlessly navigate this problem. Finally, play the dotted rhythms in a precise and not too indulgent manner as this balances against the more lyrical parts of the excerpt.

This really is a brilliant symphony for the horns, with the final movement ending in a dramatic flourish of triumphant and rampaging horn melodies supported by traditional counterpoint. If this work is new to you, I highly recommend adding it to your playlist and listen to the master orchestrator that Mendelssohn undoubtedly was, even if it did take him ten years to complete the work. **NS**

Ex. 1

Vivace non troppo in F

4 24 A 15

50

57

66 B 20 C 4

f *ff* *f* *ff* *pp* *f*

Ex. 2

in F

191 *ff*

198 1

208 *f* *ff*

217 *sempre ff* 1

Ex. 3

in D

cresc. *ff*

76 *dim.* *p* *cantabile* *f* *dim.*

94 1 E *pp* *cresc.* *f* *dim.* 3 *p cresc.* *f ff*

[CLICK HERE](#) to watch a video demonstration of Neil playing these excerpts

Teaching notes: Storytelling (part 1)

In the first of this two-part series, **Richard Steggall** explores using stories as a teaching tool

As pupils move through school and beyond, their progress on a musical instrument is rarely smooth. A common serious stumbling block for many is performance anxiety. This can emerge at any stage of a player's development but often comes as a pupil becomes quite proficient but also increasingly self-aware. The pupil then looks for help in overcoming their anxiety. One common piece of advice is to stop worrying about the notes and think about what you're trying to express to the audience; think of a story to help you deliver your musical message and focus your attention on that instead.



Many classical-instrument music teachers wait for anxiety problems to arise before working through solutions. We ask pupils to practise the notes and the rhythms and then, when in performance and their desire to get the notes right is at its maximum, we ask them to think in a completely different way. How can we expect them to suddenly change their mental approach when we've been constantly speaking of correct notes and rhythm up to that point? This style of teaching contributes massively to our own pupils' anxiety. Surely there's a better way. How about "storytelling" from the very beginning?

What is "storytelling" in music?

In essence, it's developing an internal narrative to give music direction and meaning in order to engage a listener. We are creating a mental journey to keep a performer engaged and focused for the duration of a performance. The story can be anything the performer chooses and is never explicitly told to an audience. In the end, the content of the story is fairly irrelevant – it's purely a tool to immerse both performer and listener in the music.

Let's look at a traditional teaching method:

1. Get the notes and the rhythm right (one section of music at a time).
2. Add dynamics, phrasing and articulation.
3. Then start thinking about the "music". What's the correct style? In what direction is the music going? What's important when performing it?

For some pupils, this method will seem satisfactory. They will be happy to combine music theory (note names/lengths, etc.) with bodywork (instrumental technique) to create a series of sounds. They will enjoy the challenge of getting the notes right, much like solving a puzzle, and success (playing what's on the

page, and being praised for doing so) can bring a great sense of achievement and self-worth.

But some may struggle with reading note names, or getting the correct pitches, and won't have the motivation to practise what seems like a purely technical exercise. What's the point in learning these particular notes, in this particular order, with these note lengths? Some pupils will take so much time learning to get the notes and rhythm "correct" that they never even get as far as phrasing or articulation, let alone thinking about the music or what they're trying to express. A piece is "finished" when the notes and rhythm can be fairly successfully reproduced.

The result of this method is that we send pupils out for performances or exams with the pure aim of getting the notes right. For some it's the only instruction they know, and for others (those that actively engage in "note getting") it's their definition of success. I hope we can all agree that's not a good mental state for joyful, anxiety-free performance.

Choose storytelling instead

Storytelling is fun and creative. All children will have experience of telling stories, so this is just an extension of skills they already have. The only difference is that they're telling their stories through sound. Success in storytelling is completely subjective. There's no right or wrong. If a pupil thinks they've told a good story then that's an excellent result.

Some of the benefits of teaching through story:

- Diverts the mind from right and wrong – makes playing creative
- It's a fun way of learning
- Helps to understand why we perform music
- Helps to engage with the music

- Aids expression and emotional awareness
- Takes the focus away from the notes on a printed page
- Allows success without technical perfection
- Aids (and leads) technical development

How to use storytelling

We have to start by finding a story to match the particular piece of music we're studying. We're aiming to musically engage our pupil and give them the confidence to take a listener on a musical journey.

Of course, we can't just tell any story; it must be one that respects and compliments what the composer has written on the page. We should therefore start by looking for clues to our story, then look for characters in the themes and finally create a story arc for the whole piece.

Some clues may be written down on the page in front of you:

- The title of the piece. This may provide you with a lot of information for your story (e.g. "Ghosts of Fountains Abbey") or very little (e.g. 1st movement from Concerto No. 1).
- Speed and/or style directions. A piece marked "Allegro giocoso" is not going to be about a sad elephant who can't find its friends!
- Dynamics and articulation. Here we start to require a little theoretical knowledge (for example what does *p* or *f* mean?) These give us clues as to the characters in our story. Loud notes with a lot of accents might indicate an angry character while quiet, legato phrases could indicate a calm and gentle character.

Some clues may need a little more research:

- If the title is a theme from a film or musical, what is it about?
- Is the piece a song? (Not in the way that many children these days call pieces "songs" but an actual song, with words!) Are there lyrics to the song?
- Who is the composer? Do you know anything about them? Is there any useful information about when and where they wrote the piece, and under what circumstances?

In part 2 we'll learn about different types of stories and look at examples of how to put storytelling into practice. I try to teach storytelling from the very beginning so we'll finish this part by looking at a very simple piece indeed.

"Hot Cross Buns"

This is generally the first tune that I teach to my brass pupils, especially when they're learning in groups. It may seem dull and old-fashioned to some, but when you have the intention of teaching through story from the very start it can be great fun.

We're going to use the clues in the title and lyrics as inspiration. We first find the theme in the title "Hot Cross Buns" which occurs three times (E, D, C). Then we research the lyrics: "Hot cross buns, hot cross buns. One a penny, two a penny. Hot cross buns!"

Now let's imagine we're selling hot cross buns in a market (probably a while ago looking at the prices!) We have to play the theme clearly so that people know what we're selling, so let's say it twice so everyone hears. Then they need the information of how much they cost (1p each) but then suddenly there's a half-price sale – exciting! So the music moves up a tone. Now that everyone in the market's interested, we need to remind them of what we're selling. Hot Cross Buns!! **RS**

Hot cross buns! Hot cross buns!

One a penny, two a penny, Hot cross buns!

CLICK HERE to watch a video demonstration of learning "Hot Cross Buns" using storytelling

Horn Health Matters

with osteopath Kelly Haines

For this edition I'm going to share a recent case study with you. A horn player came to see me following a diagnosis of **Bell's Palsy**, seeking help with his recovery.

What is Bell's Palsy?

It is a sudden onset of facial paralysis. The muscles we use for facial expression are powered by a nerve which leaves the brain, exits just behind the ear and branches out in five directions across the face. It's called the facial nerve or cranial nerve XII. There are two facial nerves, one on each side of the head. The disorder is named after a Scot with a scalpel who discovered that if you cut the nerve you paralyse the face and affect taste, hearing and head movement. His name was Dr Charles Bell.

Typically, Bell's Palsy affects just one side of the face but there are a few cases each year where both sides are affected.

It is often accompanied by pain in or around the ear because a branch of the facial nerve gives sensation to the inner ear. Taste can also be affected because the nerve also innervates the front of the tongue. Dryness of the eyes is common and can be painful due to the inability to close the affected eye to keep it lubricated.

How is it diagnosed and treated?

Onset is usually rapid and can be very worrying for those affected. Diagnosis is made by ruling out other causes of similar symptoms such as a stroke. Blood tests and some scans may be used. In most cases no cause is found. If it is due to a virus, however, then anti-viral medication can be prescribed. Steroids are used to calm inflammation and aid recovery of the nerve. Early intervention is essential to avoid permanent nerve damage.

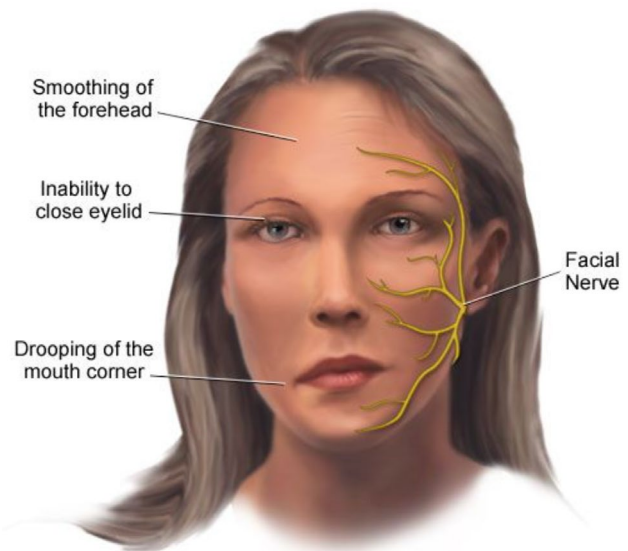
What is the prognosis?

Bell's Palsy is temporary although recovery can take weeks to years: this depends on the level of paralysis, if there is a known cause (such as trauma or a virus), how fit and healthy the person is and how engaged in rehabilitation they are.

My case study

I was approached by a BHS member who had been following my "Horn Health Matters" articles. He first noticed a problem when air was escaping through the right side of his lips when he played. He was losing confidence with his upper register above high F and with his lower register. He felt that his lower lip was unstable and was also experiencing sharp pain in his neck and had some numbness over his face. He came to me wanting help for what he termed "an embouchure collapse"; Bell's Palsy had already been diagnosed.

Our first appointment was a detailed case history. When did it happen, how did it happen, how have things progressed since? What was his general health like and what was his medical history? This all helped me build a picture of what he had been through up to the point the Bell's Palsy occurred and how his recovery has progressed.



Then I asked him to perform a series of movements to ascertain what level of paralysis remained, how it was affecting other parts of his body and what compensatory patterns he had adopted in his general daily activities. I also carried out a full neurological examination of his cranial nerves and the nerves supplying his upper body and arms along with a mechanical examination of his spine.

It was clear that some minor paralysis remained but all other aspects of his health were excellent. He had some restrictions in his neck which required treatment. These were secondary to the Bell's Palsy but nonetheless were having an impact on his daily life. On some days these were more of an issue than the paralysis, which he really only noticed when playing the horn. I felt that making sure he could move his neck freely and with as little pain as possible would aid his recovery and help his horn playing.

For our second appointment I asked him to bring his horn. Now we could get to the nitty-gritty of his embouchure and work to establish strength, flexibility and control of the facial muscles. I also did a dynamic postural assessment which looks at how he held his horn, how he used his body to play and support the horn, and also his breathing, spinal and rib mechanics. I take a holistic approach when assessing and treating, which often means looking further than just the symptomatic areas. In many cases the cause of pain isn't where it hurts.

In terms of his embouchure, we needed to take things back to basics. Long notes, but with special attention drawn to key muscle groups in order to help the brain engage these in the correct way. We are teaching the brain to fire signals into muscles that had effectively shut down. It's a really interesting case for me. I'm using a combined approach of neurological and musculo-skeletal rehabilitation to help him once again play to his full potential.

I'm due to see him again in the coming weeks to review progress, but from our correspondence it would appear things are going very well for him.

If you have any questions about how osteopathy can help, or about this case in particular, please don't hesitate to get in touch. **KH**

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Secrets de Cor



Christophe Sturzenegger

Christophe Sturzenegger (horn and alphorn) with Julie Fortier (piano)
KLA 123

Review by Bob Ashworth

This is a very personal CD with music written by (and for) friends and family. It opens with the arresting *Study on Beethoven's Symphony No. 5* for solo horn by Franz Strauss, played with such a mastery of technique by Christophe Sturzenegger. Two original compositions written by Sturzenegger for his daughter follow: *Léa's Songs*, with beautiful, melodic lines in the high register. These are very Romantic in style and reminiscent of Schumann's *Fantasiestücke*.

The freshness of Chris Garland's *Memorial Sonata* for horn and piano (the sheet music is available from www.editiondb.com) is preceded by the first of several readings of horn-related poetry: the words of Alfred Lord Tennyson's "Blow, bugle, blow". It would have been a nice touch to have had it (and the text of other poems) included in the CD booklet. Garland's work is intriguing, taking us through the moods and feelings of life and loss in a very human way. The six short movements segue into each other to make a very satisfying whole, lasting about 14 minutes – a wonderful recital piece. It is played with great sensitivity and authenticity.

This CD keeps on giving: a rendition of the "Prologue" from Benjamin Britten's *Serenade* for tenor, horn and strings played on an alphorn pitched in F# – the

ideal natural instrument for demonstrating the out-of-tune harmonics – although Sturzenegger does opt for the lower harmonic 13 instead of the more usual harmonic 14 that is heard on most complete recordings of the work. This is followed by a reading of Water de la Mare's poem "The Horn" and two unaccompanied pieces, the testing *Cornicen* written for the soloist by his father Kurt Sturzenegger and the more familiar *Laudatio* by Bernhard Krol.

After a reading (in French) of some of Alfred de Vigny's poem "Le Cor", there is a simply gorgeous *Romance* for horn and piano written by Christophe Sturzenegger himself, a longer *Ballade* for horn and piano by Kurt Sturzenegger, and an arrangement of a *Largo* (originally for violin) by Hans Sturzenegger. A Brahms *Etude*, a John Williams horn solo ("Arlington" from the film *JFK*), and two *Légendes* (for horn and piano) fill the rest of the CD which closes with another poem (the fitting "Alphorn" by Justinus Kerner which was set to music for soprano, horn and piano by Richard Strauss) and a short alphorn solo, *Trift* (which translates as Pasture) by Kurt Sturzenegger.

Despite being recorded at different times and in different venues the CD retains an impressive consistency of sound quality. Sturzenegger's playing is stunning throughout with a beautiful, rich sound which is very pure in the upper register. All the items, whether it be the well known *Laudatio* by Krol or (new to me) the pieces by all the Sturzeneggars, are all worth repeated hearings and this is a CD to which I shall return often. It's really a heartfelt mix of pieces for solo horn and pieces for horn and piano accompaniment (sympathetically and superbly played by Julie Fortier). This is a rare CD in that I wanted to hear more and more, never tiring of hearing Sturzenegger's sound and artistry. A must-have CD in my opinion!



Horn Concerto ("After the Silence") by Christopher Wright, 2011 from Christopher Wright, Nicholas Barton: Orchestral Music



Richard Watkins (horn)
Royal Scottish National Orchestra
John Andrews (Conductor)
TOCC 046c

Review by Ed Lockwood

I really enjoyed listening to this performance. One never knows quite what to expect from a modern concerto but this was thoroughly entertaining with an original and engaging musical language.

The piece was composed immediately after Wright's *Violin Concerto* which sadly coincided with the death of his wife, Ruth. At the end of the *Violin Concerto*, he wrote the words "and the rest is silence". His subtitle for the *Horn Concerto* therefore represents a reawakening after the emptiness that he felt. Tragedy must have stimulated his creative juices because he claims that the horn concerto "virtually wrote itself".

The piece is in three movements: "Austere", "Lyric" and "Jazzy". The first movement is angular and punchy, features many changes of time, and sounds like it would be exceedingly challenging if you struggle with playing all over the instrument at high speed! The second movement is a sorrowful melody accompanied by the lower wind

instruments. It contains a very beautiful, haunting hand-stopped passage with the cellos, and eventually grows to a soaring climax. The final movement is great fun. There are two basic musical ideas: a jazzy, acrobatic horn section accompanied by a walking bass, followed by a hymn-like passage for the violins before the horn returns to wind things up.

As we've all come to expect by now, Richard's playing is nothing short of breathtaking. His sound is a wonderful blend of clarity and weight, and he carries things off with a real debonair sense of ease. The part is spectacularly difficult but you would only know if you play the horn, and this piece really deserves to become part of our ever-expanding repertoire.

Toccata Classics have done a great job with the sound. Richard's tone is given full prominence without losing any of its bloom and John Andrews steers the RSNO through all of the rhythmic traps with a lovely incisive feel. The disc/download is available from www.toccataclassics.com and I highly recommend it.



It's About Time!



Bruce Bonnell and Andrew Pelletier (horns) with Peter Green (piano)
CRC 3934

Review by Paul Sawbridge

It's About Time! was simply the working

title for a project to produce a CD for two horns and piano. Friends Bruce Bonnell and Andrew Pelletier had discussed and planned this for many years. It all came to fruition in the studio during May 2019 with the pianist Peter Green. The programme is varied and very well constructed, which makes this CD a joy to listen to.

Bruce and Andrew are both members of the BHS and although they come from differing playing backgrounds, they share a passion for British horn playing, both admiring Alan Civil in particular. In homage to him, they play his *Suite for Two Horns*, which they rightly describe as "a light-hearted but fiendishly difficult little suite". What they don't mention is that it was written for and played by Alan and Barry Tuckwell at an early BHS Festival. It's great to have a new recording of this work. It is complimented by *Caccia* for horn duet by Christopher Diaz which they commissioned for the 2019 IHS Symposium in Ghent.

The two solo pieces are interesting too. Andrew and composer Sam Adler are old friends and members of the same synagogue. On one occasion after a service Sam was asked if he would write a work for solo horn, which was inspired by music from the liturgies. One week later *Cantilena*, a two-movement work, appeared. It is based on the "Aleinu" from a Yom Kippur service. It is played with great bravura here. Bruce also sowed the seeds of a solo horn work from his friend Jay C. Batzner. It is inspired by Bruce's great-uncle Ted, who as a 16-year-old soldier, left Newfoundland to fight at the battle of the Somme. It effectively chronicles the bravery, patriotism, fear, camaraderie and terror of war. The piece is called *Danger Tree* and is scored for solo horn and mixed media. The tree in question was an isolated one in the middle of the Somme battlefield, where Ted regained consciousness after being wounded. This is in effect a tone poem of this experience. I found it moving.

The CD starts and finishes with works for two horns and piano. David R. Gillingham's *Timepiece* is in three movements which evoke "Time Past", "Time Suspended" and "Time Unleashed". Yet again, it was commissioned by them for

another IHS Symposium, this time in 2018. It is very effective horn writing.

The last piece on the disc is Richard Bissill's *Time and Space* which was commissioned by the BHS and first performed by Jim Thatcher and Hugh Seanan. Bruce was a pupil of Richard's at the Guildhall and warmly remembers "the most formative lessons of his career". It is a great way to finish a programme.

Throughout this CD Bruce and Andrew alternate between the 1st and 2nd parts, which I have always felt is the most enjoyable way to play duets. It's perhaps this sheer enjoyment in the playing and the music making which makes this CD a great success.



Two more to try:

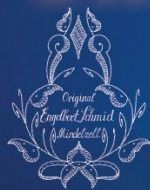


Ruth Gipps: *Winds of Change*
London Chamber Orchestra
Ben Goldscheider (horn)



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Felix Klieser (horn)
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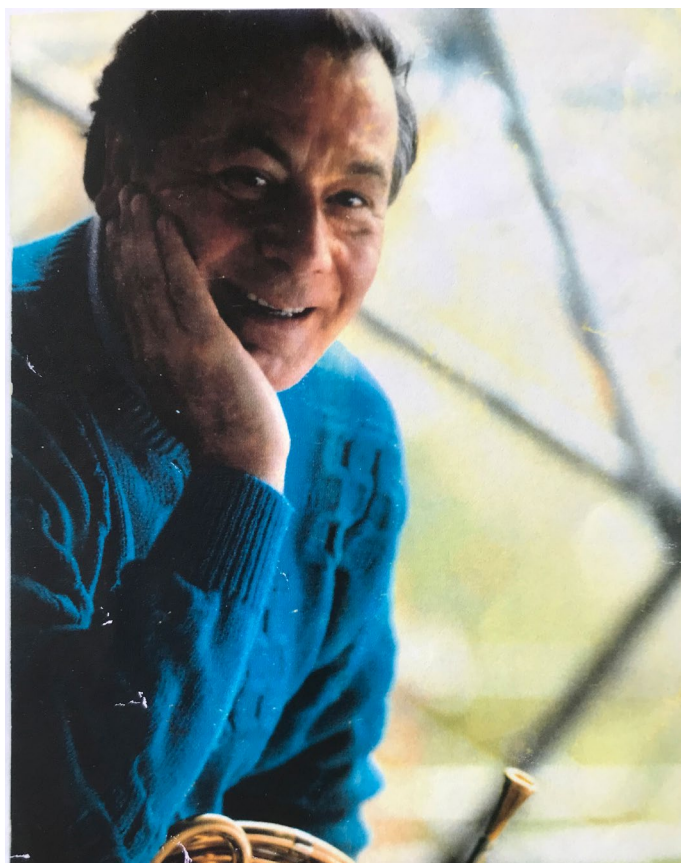
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Barry Castle (1934-2022)

Obituary of a member of three great UK orchestras by **Tony Catterick**

Barry George Castle was born on 22nd September 1934 in Huddersfield, Yorkshire. His father was a butcher and his mother an amateur violinist. He started playing a cornet, then tenor horn in the local youth brass band when he was 8 and was winning prizes in local talent competitions aged 12. He changed to a piston-valve French horn with an F crook made by Rudall Carte and played it in local operatic societies as well as joining the Huddersfield Philharmonic Orchestra as 4th Horn. Aged 16, Barry had progressed quickly and was a member of the National Youth Orchestra. His parents bought him an Alexander model 103 double horn and with this horn he won an open scholarship to study full time at the Northern School of Music in Manchester with Sydney Coulston, Principal Horn of what was then called the BBC Northern Orchestra; Barry was his very first pupil at the school in 1950.

In 1952 Barry was called up to do his two years of National Service with the Band of the Royal Artillery based at Woolwich in London. In 1954 Barry returned to the North and worked a great deal alongside Syd in the BBCNO and when Sydney had his near-fatal car accident in 1955, Barry covered the principal chair heroically for five months until Syd was able to return to work. 1955 was also the year when Barry joined the horn section of the Royal Opera House, Covent Garden as 3rd Horn. He played in nine Wagner *Ring* cycles and later was co-principal until 1970, when he joined the Royal Philharmonic Orchestra as 3rd Horn, staying until 1975. Barry had enjoyed doing much freelance studio work during all this time and, after leaving the RPO, this became the backbone of his busy career for the next two decades. In 1979 Barry played 2nd horn in the final year of the West End musical *Jesus Christ Superstar* at the Palace Theatre, alongside his freelance work during the daytime, including



backing Frank Sinatra, Shirley Bassey and Morecambe and Wise. All this and much more continued until his retirement.

For most of his playing life Barry was a dedicated user of Alexander horns, as was Coulston, and he was a qualified pilot and glider pilot. Together with his long-time fellow ROH horn player Frank Rycroft he built two aeroplanes. Both were North-erners, one a Yorkshire man and the other a Lancastrian, and were affectionately nicknamed "The Wrong Brothers"!

Barry retired for a few years in Spain but came back to the UK more recently and passed away on 8th May 2022, aged 87. **TC**

Ross Mallock (1940-2022)

Obituary by **Darrell Cox**, his friend and colleague in Salisbury Symphony Orchestra

Ross Mallock was born in 1940. Writing poetry from school days, Ross was a prolific writer who had four of his books published. He was a humorous man, as evidenced by his book *Botanic Verses*.

Ross's father was in the military services and was also a pianist.

Ross, too, made his career in the Army. Passing out from Sandhurst, he served with the 5th Tank Regiment, later transferring to the Army Air Corps, where he became a helicopter pilot. Rising through the Officer ranks to Colonel, he became Commandant of the Corps stationed at Middle Wallop in Hampshire. Busy as he was in the Army, he found time to play the horn, which he started at school, as often as possible. He was an enthusiastic and very successful player. Always seeking to improve his playing, he benefitted from Simon de Souza's lessons in Reading.

Ross joined the Salisbury Orchestral Society early in 1989 regularly attending rehearsals and taking part in concerts mostly as 3rd horn. He saw the name change to Salisbury Symphony Orchestra in 2003, but it was in 2004 that he really came to the fore. At the AGM he was elected as Chairman. He became

involved in copious amounts of administration including engaging first-rate soloists, negotiating concert venues, drawing up a constitution, paperwork involved with charity registration and organising the Centenary Gala Concert in Salisbury Cathedral in November 2017. He was full of encouragement and

support for the horn section and the orchestra as a whole. His writing extended to the programme notes for each of the works played in his last five concerts. Ross passed away suddenly on 27th April, leaving his widow, Vivien, a daughter, a son and four grandchildren. Our thoughts are with them all. **DC**

David Shillaw (1952-2022)

Obituary of a former long-time 3rd horn of Welsh National Opera Orchestra by **Tony Catterick**

David Shillaw was born on 19th October 1952 in Sunderland, where his father was a master baker and confectioner and his mother worked in an office. David had two younger siblings, a sister who was nine years younger and a brother who died in infancy. David attended Bede Primary School and won a place as a boy chorister at Truro Cathedral where he boarded. From there he moved to be a boarder/chorister at Westminster Abbey in London. He began playing a tenor cor for one year and changed to a Weltklang compensating horn, teaching himself sufficiently well to join the Northern Philharmonic Orchestra based in Newcastle. It was in that city, too, that David began lessons with Bryan Sampson, 2nd Horn of the Northern Sinfonia. By this stage David had moved onto an Alexander horn and stayed with that make for all his career. In October 1971 David went to the University of Exeter to read music and continued his lessons with Bryan Sampson (a member of the Bournemouth Symphony Orchestra).

Having gained his degree in 1974 and decided to be a professional horn player, David won a place as a postgraduate student at the Royal Academy of Music in London where his professor was the renowned soloist Ifor James. In 1976 David joined the Academy of the BBC, based in Bristol, for one year, and successfully auditioned for the 3rd Horn position in Welsh National Opera, based in Cardiff, where he remained from 1977 until 2014 when he retired after 38 years. During this long period he used an Alexander model 200 and a model 1103. He also played in the Welsh Brass Consort. David was a well known horn teacher at the Welsh College of Music and University College, Cardiff, and worked as an adjudicator in local music festivals. Away from music David was Treasurer and then Chairman of Porthcawl RNLI, later being honoured with an award for over twenty years' service to Porthcawl Lifeboat Station. He was also a Magistrate from 1993.

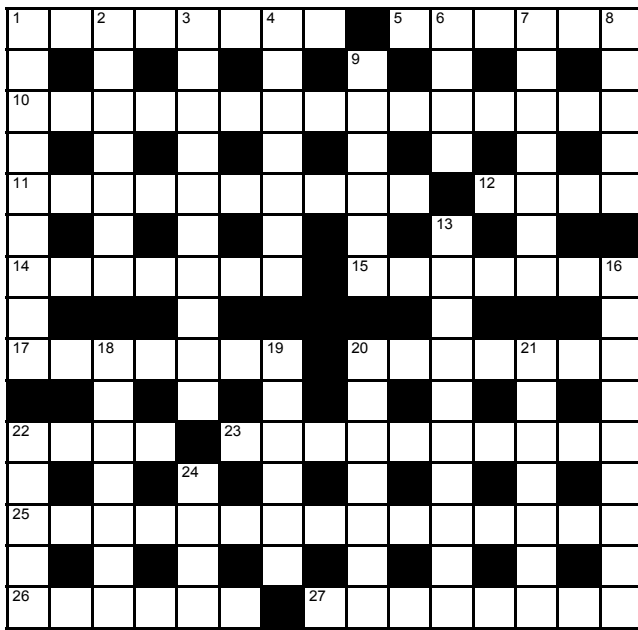
David sadly passed away, after a long and brave fight against cancer, on 5th May 2022, aged 69. The BHS sends sympathy to his widow Pat and their family. **TC**



David Shillaw – An appreciation by Willie Russell

David joined the Welsh National Opera horn section in the mid-1970s as 3rd Horn, and I was privileged to have sat next to him for well over 20 years. These were indeed exciting and happy times for the orchestra, and he brought with him a feeling of calmness and stability. David was very much a 3rd horn in the Bob Noble mould, immensely reliable and dependable, and his playing blended in neatly and unobtrusively. David was not just a fine player, he was also a very fine person: caring and pragmatic, and a true champion for the wellbeing of the orchestra. He spent an extended period as chair of the players' committee, during which time he guided the orchestra through some difficult times with his sense of fairness and justice. He will be greatly missed.

The Horn Player crossword by Tacet: 'Transpositions'



Across

- 1 Such as Artie and Benny flew in crate rattling over 50 (8)
- 5 Diddle with French wine, 10 litre boxed (6)
- 10 Getting flour, nut mixed and corn's special effect? (7,8)
- 11 Traveller to ring dairy helping Peter and Wendy (6,4)
- 12 Make batter with initial ingredients of Homepride, egg and lemon (4)
- 14 On the subject of types they are suitable for freaks (7)
- 15 Polite opening of letter to bent DI's rare when angry (4,3)
- 17 'Universal' sunlamp, first of plunder lost in smash and grab (7)
- 20 See 8 Down
- 22 Low grass being part of Mafia butchered on return (4)
- 23 That man's in group with Nick heard making metal for vehicle bogies? (5,5)
- 25 Music group without wine's drunk shorts - a couple of drops of rum, a gin etc (6,9)
- 26 Keep in band some more TA instrumentalists (6)
- 27 Turning back on Goa, say, having failed chasing a job (8)

Down

- 1 California garden party spread coming up, it's self- service (9)
- 2 Two articles about one of five - Saint? Yes, Thomas (7)
- 3 Horn in G - we start to tune badly having erred (2,3,5)

Correct solutions were received from: Bob Ashworth, Edward Besly, Fiona Clifton, Kate Coles, Hazel Fox, Paul Fox, Ronan Heffer, James Holloway, Andrew Jones, Fiona Hughes, David Lowe, Chris Pople, Charles Smith, Roger Swann, Bryan Walker, Sam Wood and David Woodgates. Winner of the prize draw is Paul Fox of Sheffield.

Name.....
 Address.....

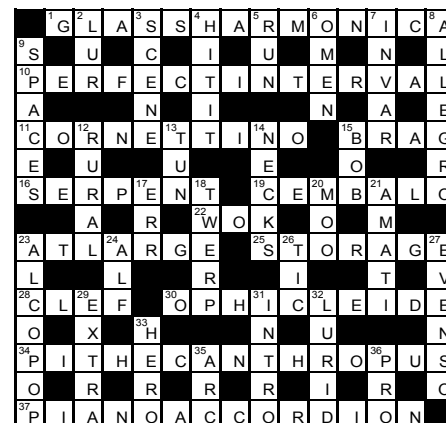
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Please send solution with name and address to arrive by 1st September 2022 to:
 The Horn Player Crossword, 23 Lane Ings, Marsden, Huddersfield HD7 6JP. Correct solutions received by the closing date will be entered in the prize draw for a gift token. A photocopy is acceptable, or scan to candsley@gmail.com
 All contact details kept confidential.
 * Not required if I already have it – CL.

Apart from 20 across which is linked to 8 down, all the across clues contain in the definition part one letter representing a key on the scale (using the German notation) A to H inclusive which must be 'transposed' to a different key to arrive at the actual definition. Wordplay leads to the correct answer to be entered in the grid. Example: Bend confused carthorse (9); answer: ORCHESTRA, ie an anagram of 'carthorse' of which the definition is 'Band', the E in 'Bend' having to be 'transposed' to A to give the definition 'Band'. The down clues are normal.

- 4 Seen shiftily going round to steal clothes (7)
- 6 Moor's ruin starts from irresponsible arsonists' gross offending (4)
- 7 Lion in the grass regularly lurks (7)
- 8, 20A Famous violinist ending keenly *con moto* (5,7)
- 9 One hears of daring way to get out (6)
- 13 French composer in Nantes cavorting with a sis (5-5)
- 16 Orbison and Pacino entertain finally a very bored British fleet (5,4)
- 18 Too tanned? Away from South not in the least (7)
- 19 Educational pod? (6)
- 20 Bone and cram up about what indicates maiden name (7)
- 21 Ale trek unusually leads to Strauss opera (7)
- 22 With this arrest slippery rogue initially escaping? (5)
- 24 It's stake by sound of it for dissenter (4)

Solution to previous puzzle



Notes

Across: 1 anag., 10 2 mngs., 11 cor + o in nettin', 15 garb rev., 16 er in spent, 19 embal(m) in Co., 22 first letters & lit., 23 larg(o) in ate ref. Largo from Handel's Xerxes, 25 or in stage, 28 hidden, 30 anag., 34 anag., 37 piano + accord + No. 1 rev. Down: 2 lur(e), 3 homophone, 4 cryptic def., 5 3 mngs., 6 alternate letters, 7 hidden, 8 alleg(e) + ro, 12 R + Ural, 13 nut rev., 14 2 mngs., 15 3 mngs. ref 'Bob's your Uncle', 17 hidden & lit., 18 alternate letters, 20 moo(n), low = cattle sound ie moo, 21 a MA in mi, 23 anag. + pop, 24 ie (h)alf, 26 first letters, 27 evenso(NG), 29 2 mngs., 31 r into, 32 ur in lid (= hat), 33 hero(in), 35 a RC (= Roman Catholic), 36 hidden.



England's Finest

