



VOL. 16 #1 - SPRING 2019 - THE OFFICIAL MAGAZINE FROM THE BRITISH HORN SOCIETY

THE HORN PLAYER

**BRITISH HORN FESTIVAL 2019
PREVIEW HOSTED BY
GUILDHALL SCHOOL OF
MUSIC & DRAMA**

**RICHARD BISSILL
CHRIS PARKES**

**RETIRING FROM THE LSO
MY FRENCH HORN SAVED MY LIFE!
JUKEBOX SELECTION**

**ANGELA BARNES
RICHARD WATKINS
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Dear members,
Welcome to the Spring edition of the Hornplayer magazine.

I am delighted to announce the BHS Festival for 2019, which will be hosted by the Guildhall School of Music and Drama in London on Sunday 13th October 2019. We have a very exciting festival in the pipeline: lots of details are already available here in this magazine. It may seem a long way off, but put the date in your diary and spread the enthusiasm for horn playing around your social media accounts. Full details will be up on the BHS website soon, and keep an eye out for booking to open.

Our long-standing grants, the Walding Bursary, and the new Michael Jackson Scheme, will have been awarded by the time you read this – six or seven young horn players will have a loan, instrument or a cash award towards the cost of an instrument, provided by the BHS. Please join us in sending huge congratulations to 2018 BHS Festival artist, Katy Woolley, on her appointment as Principal Horn in the Royal Concertgebouw Orchestra in Amsterdam.

Here is one more thought for you all – 2020 is the 40th anniversary of the founding of the British Horn Society. Planning is already progressing, to celebrate the vision of those first enthusiasts who had this idea. If you are anything like me, the first time you hear the horn played by one of the country's leading players, your own playing changes forever – it is a truly inspiring experience. Something to look forward to! But for now, see you in October in London, and keep on playing.

Barbara MacLaren
Chair, British Horn Society



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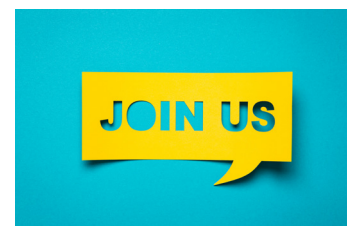
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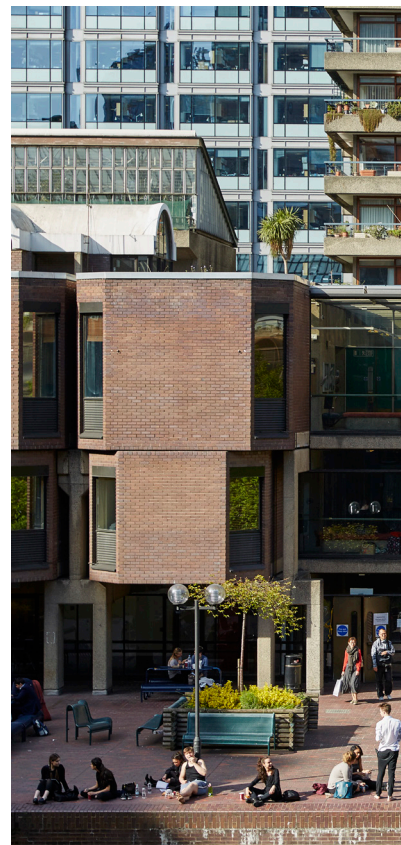
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Le cor mélodique

Anneke Scott discusses the merits of natural and nascent valved horns and introduces her new recording of works by Charles Gounod, Joseph-Émile Meifred, Auguste Mathieu Panseron, Marco Bordogni and Jacques-François Gallay with Steven Devine at the piano.

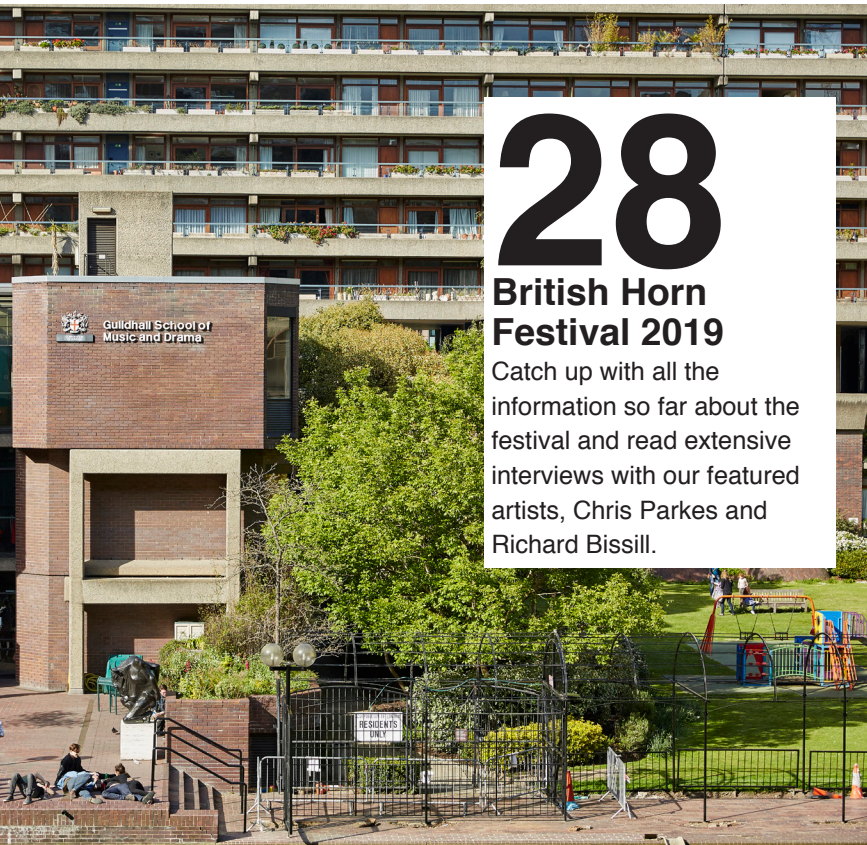
Letter From Jonathan Stoneman - Departing Editor

My decision to step down as editor was taken, for personal reasons, between editions, so I didn't have a chance to say goodbye.

To those who helped me by sending in well-written, interesting copy, ahead of the deadline without being asked, I send my heartfelt thanks. I am sure you will go on supplying BHS members with a good read for years to come. If you are a reader who felt like writing something, or feel you could write something, for the magazine, I would urge you to offer your ideas to the editors as soon as possible – variety is the spice of life, and we need new voices on horn-related topics.

I enjoyed two years working on the magazine, and am pleased that I was able to convert it from black and white to colour at an affordable cost in that time. There is always room for improvement, and I am sure the new editorial team, Jocelyn and Ed, will carry on the good work. I wish them well.

Jonathan Stoneman



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British Horn Festival 2019

Catch up with all the information so far about the festival and read extensive interviews with our featured artists, Chris Parkes and Richard Bissill.



16

Retiring from the LSO

Tom Redmond hears from the legend that is Jonathan Lipton on his career so far. We celebrate a wonderful 32 years of spectacular low horn playing in the LSO from a most gentle and generous human.

Message from the Editors

Welcome to the first British Horn Society magazine issue of 2019!

We hope your year has started well and you're loving your horn playing more than ever.

We are so excited to present you with our first issue as joint editors. It is jam-packed full of great articles so find yourself a quiet spot and enjoy!



Edward Lockwood

Ed studied at the Royal Northern College of Music with Bob Ashworth, Beccy Goldberg and Derek Taylor. During his studies he began to work with the major ensembles of the area including the Hallé, BBC Philharmonic and Opera North. From Manchester he went straight to Durban, South Africa to take up a position as Co-Principal Horn of the Natal Philharmonic Orchestra. Three years later he took up his current position of fifth horn with the Bournemouth Symphony Orchestra.



Jocelyn Lightfoot

Josy was a London-based horn player for 13 years playing orchestally and on film and TV sessions. From 2007 she was principal horn of the Wexford Opera Festival Orchestra with a break from 2010-2011 to take a temporary post as Solo Horn of Stavanger Symphony Orchestra, Norway. She now works in Human Resources and management and is on the MU Freelance Orchestral Committee.

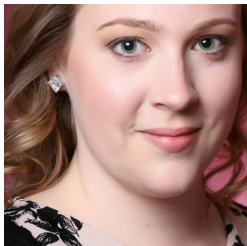
SCRIBES



As soloist **Richard Watkins** has recently performed with NY Philharmonic and Houston Symphony Orchestras. His discography is wide ranging from Mozart to Maxwell-Davies. He will première Mark Anthony-Turnage's Horn Concerto with the Philharmonia and Esa-Pekka Salonen at RFH next January.



Tim Jackson was born in Preston and studied in Manchester with David Cripps. He was a member of both the Orchestra of the Royal Opera, Covent Garden and the Philharmonia before joining the RLPO as Principal Horn in 2011. (Photo copyright Guy Wigmore & Philharmonia Orchestra)



Angela Barnes has been the second horn with the LSO since 2005. Her route there included Team Brass study books, the Lancashire Students Symphony Orchestra, Chetham's School of Music in Manchester, the NYO, Guildhall School of Music & Drama, BBC YMOTY competition and the EUYO. In her spare time she dotes on her cross-eyed ginger Tomcat, Eddie.



Mark Sykes is principal horn with York Symphony Orchestra, shares principal horn duties at the Academy of St Olave's chamber orchestra in York, is a member of York Guildhall Orchestra and is the horn player with the Yorkshire Wolds Versatile Brass quintet. Mark is a professional analytical chemist.



Richard Bourn (Dicky) has been the 4th horn of the Hallé since 1993 and teaches horn at Chetham's and Manchester University. He is married to Ruth and they have two children, Naomi and Johnny.



Robert Parker has taught brass in Nottinghamshire for 32 years, and has had several new works composed for him. He is horn tutor to the Nottingham Youth Orchestra and conducts the Nottingham Concert Band.

One of the leading period performers of her generation, **Anneke Scott** is principal horn of many internationally renowned period instrument ensembles including Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and the English Baroque Soloists. Anneke teaches historical horns at the Royal Welsh College of Music and Drama.



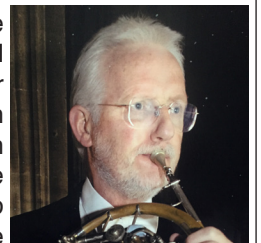
A horn Player in "Phantom of the Opera" and principal of the National Symphony Orchestra, **Richard Steggall** focuses his teaching in state education, mainly working for Bromley Youth Music Trust.



Jonathan Stoneman fell in love with the horn at the age of 11 when he bought his first Dennis Brain record and took up the instrument himself about 6 months later. He has played all his life, including a long spell in Maidstone SO. He is a past editor of The Horn Player as well as most recent BHS Treasurer and Secretary/ Treasurer of the International Horn Society.



Tony Catterick began playing the horn in 1959. He studied at the RCM London 1962 to 1966. He retired after a long career including a stint with the BBC, freelancing and the London Mozart Players for which he is still the longest serving member from 1974 to 2012. He is now the Historian for the British Horn Society.



Lindsey Stoker is the senior horn tutor at the RNCM in Manchester and teaches at Chetham's school of music. She was assistant Principal horn with the Halle 1990-2000 and has pursued freelance playing since.



Paul Cott is fast emerging as one of the most pedantic horn players of his generation (Editor Note: which is why he's such a good proofreader). He studied at Guildhall School of Music & Drama and now freelances in London. (Photo credit - Pip Eastop)



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Photo © Chris Huning 2009

Spring Issue Jukebox Selection

08.03.2019

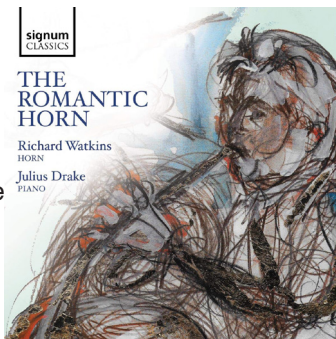
RICHARD WATKINS & JULIUS DRAKE THE ROMANTIC HORN SIGNUM CLASSICS

This recording presents a selection of some of the most well-loved works for the horn. Titled *The Romantic Horn*, the works highlight the lyrical gems of the European repertoire for the instrument, with works by Beethoven, Schumann and Scriabin.

Richard Watkins is one of the most sought-after horn players of his generation. He was Principal Horn of the Philharmonia Orchestra for twelve years, is currently a member of the Nash Ensemble, and is a founding member of London Winds. His extensive discography includes recordings of concertos by Mozart, Malcolm Arnold, Reinhold Glière, Ethel Smyth and Colin Matthews, as well as Mozart's *Sinfonia Concertante* and chamber music for horn by Schumann, Schubert and Poulenc.

Pianist Julius Drake lives in London and specialises in chamber music, working with many of the world's leading artists, both in recital and in the recording studio. He performs regularly across the globe, in venues that include Amsterdam's Concertgebouw, Berlin's Philharmonie, and New York's Carnegie Hall; and festivals such as the BBC Proms and Salzburg Music Festival. - **Signumrecords.com**

"Beethoven's youthful Sonata is the wellspring for this fitting programme of mostly short pieces for horn and piano, including one each by the great cornist Franz Strauss and his more famous son Richard, who late in his life paid tribute to his father's artistry. Watkins's rich, singing tone is complemented by Drake's lively pianism and they luxuriate especially in the two most substantial "encores": Schumann's superb Adagio and Allegro, and Poulenc's dark, soulful Elégie." - **Hugh Canning, The Sunday Times**



09.11.2018

PREMYSL VOJTA & FABRICE MILLISCHER MICHAEL & JOSEPH HAYDN HORN CONCERTOS C-AVI

If you haven't already come across the work of Premysl Vojta then you're in for a real treat. Czech born, he studied at the Prague Conservatoire with Bedrich Tylsar. On graduating, he moved to Germany where he continued his studies with Christian-Friederich Dallmann at the Universität der Künste Berlin. In 2010 he won the coveted ARD International Horn Competition and he is currently principal horn of the WDR Symphony Orchestra in Cologne.

To date he has made three CDs. This one contains both Joseph Haydn Concertos and the Michael Haydn Concertino. He also includes something rather rare and unusual - the Concertino for Horn and Trombone by M Haydn. Joseph and Michael Haydn's music is so infectiously joyful that it's quite hard to listen without a smile on your face.

Premysl plays it beautifully. His sound has a real vibrancy and each phrase is crafted to get to the soul of the music. His interpretation is full of imaginative ornamentation and embellishment which enhances rather than distracts, and the cadenzas are cleverly devised and performed with wit and consummate ease. The double concerto with trombone is definitely a new one on me and is rather charming. It is only two movements long so is presumably unfinished. The interplay between the instruments is exceptionally skilful down to perfectly matching the same number of links in their unison trills!

This is well worth a listen and can be found on Spotify with his other discs. If you are still in the mood for Haydn, Jasper de Waal also recorded them in 2010 with the addition of the *Divertimento a Tre*. - **Ed Lockwood**



02.11.2018
**ANNEKE SCOTT &
STEVEN DEVINE
LE COR MÉLODIQUE
RESONUS**

Turn to page 34 to read extracts by Anneke from the sleeve notes..

*'Anneke Scott performs this repertoire with astonishing ease' -
Limelight*

*'[Anneke Scott] produces some wonderfully plangent tone colours [...] Her playing, and that of Steven Devine, has a natural musicality' - **Early Music Review***



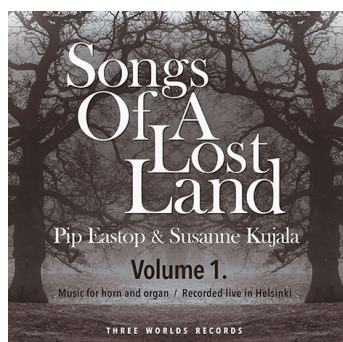
01.10.2017
**PIP EASTOP &
SUSANNE KUJALA
SONGS OF A LOST LAND
THREE WORLDS
RECORDS**

The location was the Organo Hall in Helsinki. The premise of our musical project was simple: we were

to explore our belief that we could spontaneously create music by conjuring it up out of thin air and serving it fresh and hot to our audience, simultaneously preserving it as digitally recorded audio. As two very different musicians, playing our two very different instruments together within an inspiring acoustic space, we planned to free ourselves from some of the steps most commonly taken by classically trained musicians during the process of recording music: those of reading from printed pages, learning to play the given notes, rehearsing together and then recording it section by section with a view to subsequent patching and editing. Instead, we would compose our musical works and write them immediately, digitally, whole, live and in real time. Our acts of composition would result in recorded sounds, not printed scores.

We discovered that the intense and exhausting nature of this method of direct recording imposed a practical limit on how long we could continue each day. For my part, it took a huge toll on my personal musical software, bruising both my brain and my lip. We did three 'sessions' in three days, the middle one being a concert performance with a live audience. Neither of us knew what would happen, and we had absolutely no idea what music we would play. We didn't talk about it or plan anything. We believed that in the absence of any rules, some new music would bubble up, from somewhere genuinely mysterious, and that with enough practise and technical efficiency it could jump from conception to completion without too much interference from the so-called 'conscious mind'.

Weeks after we were done, we began listening through all of our new pieces, discarding any that neither of us liked. To be honest, I didn't really like any of them



at first. I must have reached some kind of saturation point, and needed to take a break to recover from my aural indigestion. After this, we slowly agreed to discard approximately one third of what we had recorded, leaving us with a selection of twenty-three whole pieces varying in length from one to about twelve minutes. Listening critically during the following months, we grew to like them, surprisingly rather more than we had expected... or even hoped. We gave them titles, and these later became like chapters in our three-volume book of musical scenes. The name of the whole collection, Songs of a Lost Land, materialised out of the collective imagery evoked by these individual titles.

I had met Susanne Kujala for the first time in the summer of 2016. We were inside the truly amazing little Organo concert hall which is buried deep inside Helsinki's magnificent Musiikitalo music centre. This is a vast building packed full of concert halls, nine-tenths submerged like an iceberg deep down into the solid granite beneath the city. Pasi Pirinen, Head of Brass at the Sibelius Academy, Helsinki's prestigious music conservatoire, was organising the first International Brass Week and one of the things he asked of me was to take part in a shared recital, perhaps playing a few pieces for horn and organ. Since I didn't know of any such music, I took a long shot and suggested that we might try making something up instead. - **Pip Eastop**

"The more I listen to "Songs of a Lost Land", the more I discover. I love music which does that. Speaking as a horn player, I can't overstate the sheer skill and beauty of the horn playing throughout this album or the extremely high levels of risk-taking, both musical and technical. It is a daring exploration of absolutely new territory and the whole album is nothing less than an astonishing achievement. For most horn players the many huge slurs and leaps up to extremely high notes, or those which plunge down into the very lowest register, would seem to be impossible choices, particularly if we bear in mind that it was all performed live in-concert, that all of this music was conjured up spontaneously out of thin air, and that there was no post-editing.

*Until quite recently my instrument, the French horn, has kept very much within the world of classical orchestral music. Since I am from that world myself, but also from the world of jazz, I am constantly on the lookout for horn-related music which might be described in some way as out of the ordinary. Someone who often provides this is the one-and-only Pip Eastop with his adventurous approach to horn playing and to music in general. What we have, with Songs of a Lost Land, is something extraordinary; a collection of improvised movements for horn and organ, performed live. Those two iconic instruments are both steeped in their own musical histories but have seldom spent time together. This novel combination opens up a stunning new sound-world in which two remarkable players, Pip Eastop and Susanne Kujala, play together with complete freedom of expression." - **Jim Rattigan***

27/29.06.2019
 LONDON SYMPHONY
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 THE CUNNING LITTLE VIXEN
 (SEMI-STAGED PERFORMANCE,
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 SCHOOLMASTER, COCK,
 MOSQUITO
 JAN MARTINÍK - BADGER,
 PARSON

LONDON SYMPHONY CHORUS
 LSO DISCOVERY VOICES

The partnership between Sir Simon Rattle and director Peter Sellars is fast becoming a highlight of the cultural calendar. After two acclaimed productions in previous seasons, which transformed the Barbican Hall in ways never seen before, the duo bring the 2018/19 season to a rousing finale with Janáček's comic opera. Melodious and charming, this is a work rooted in Czech history and folk music; and a sentimental journey through the cycles of life. And for Sir Simon Rattle, it's a deeply personal and emotional work.

Produced by LSO and Barbican -
 LSO.co.uk

We're really looking forward to performing The Cunning Little Vixen in late June this year. Its always a treat for us at LSO when we get to play opera. It's a refreshing experience and a different challenge from the usual symphonic repertoire. Also, its exciting to play some (all too rarely done) Janacek. Director Peter Sellars is a brilliant character - google him for a look at his amazing hairdo! - we always love working with him. We're very lucky to work with fantastic soloists at LSO and for these performances we're joined by Lucy Crowe and Gerald Finley in the lead roles.

Alex Edmundson
 LSO Co-Principal Horn



It's the piece that made me want to become an opera conductor... and still one of the pieces that reduces me to tears more easily than any other.

Sir Simon Rattle

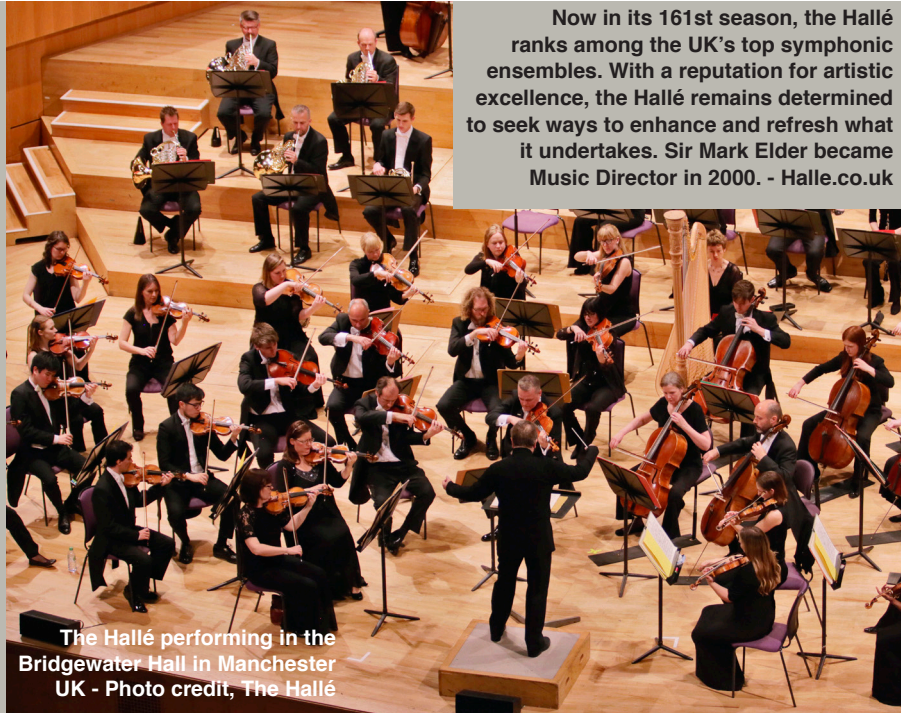


Sir Simon Rattle - Photo Credit, The LSO

11.07.2019
THE HALLÉ ORCHESTRA
SHOSTAKOVICH
SYMPHONY NO. 7 'LENINGRAD'
7.30PM THE BRIDGEWATER HALL,
MANCHESTER
SIR MARK ELDER

A rare opportunity to get close to the genesis of a major new artwork, and to experience a towering landmark in modern music: Shostakovich's 'Leningrad' Symphony.

Sir Mark Elder, the Hallé's Music Director, and Johan Simons, the acclaimed Dutch theatre director, are creating a new work for The Factory inspired by two great artists and their experiences living on a knife edge in the Soviet Union: composer Dmitri Shostakovich and writer Vasily Grossman, author of the epic *Life and Fate*. - Halle.co.uk



The Hallé performing in the Bridgewater Hall in Manchester UK - Photo credit, The Hallé

Now in its 161st season, the Hallé ranks among the UK's top symphonic ensembles. With a reputation for artistic excellence, the Hallé remains determined to seek ways to enhance and refresh what it undertakes. Sir Mark Elder became Music Director in 2000. - Halle.co.uk



I am very happy to announce that, following the appointment of our new second horn, Mathew Head, the Hallé now has a full section once again. Matt started with us in January after studying at the RNCM, completing post graduate studies at the Guildhall and then freelancing in London. He was born and raised in Winchester and had a brief time with the Hampshire County Youth Orchestra after a far lengthier time banding, as a tenor horn player. From his debut with the orchestra, Matt got everything right. I don't mean just the notes (!) but also the way he carried himself: the way he worked on the platform and his demeanour off stage too. This all sounds rather obvious, but these things are very important when you are working in such a close-knit team, sometimes seven days a week.

For some reason, and I cannot fathom why, there are currently very few complete horn sections in our orchestras. Most have one (or more) gaps in them and some have chairs that have been vacant for years. We've been rather lucky in that for the last decade or so we have had rather a settled line up. From the time Tom Redmond joined us on second in 2003 until he left in 2016, we only had one change in the line-up, and that was when Andrew Maher took

over from John Thornton on the fifth chair. Julian Plummer and I have been sitting next to each other on third & fourth for nearly 26 years (since before Matt was born!!) and Laurence Rogers has been our magnificent Principal for almost 22 years.

In our world, there really is nothing better than being in a section that has continuity in the personnel. We all know each other very well personally and professionally, and this is an excellent environment for us all to work in. We sense exactly what each other is going to do, and when they're going to do it; when they're going to breathe, and when they're going to start a note. The 'radar' is up, functioning and working well. Playing together is something that happens naturally rather than something you're continually striving for. Matching sounds with each other and intonation take place almost instinctively. You can also judge what mood someone's in and give them a bit of space if needed (OK - that one's mainly for me!).

I really hope we're entering another golden era of settled life, and we all look forward to working with Matt for many years to come. - **Richard Bourn, Hallé Orchestra fourth Horn pictured below with the complete section.**



**SCHOOL OF ARTS GHENT IS HOSTING THE 51ST INTERNATIONAL HORN SYMPOSIUM
01–06.07.2019**



On 1st July I'll be heading off to Ghent in Belgium for the 51st International Horn Society Symposium.

It promises to be a "smorgasbord" of all things horn: from recitals by some of the world's leading players (including our very own Alec Frank-Gemmill and Anneke Scott), to masterclasses given by esteemed teachers such as Froydis Ree Wekre, Marie Luise Neunecker and Johannes Hinterholzer to name but a few.

One of the great things about attending these events is to hear new repertoire being performed, something I'm always keen to do. I notice that the composer Catherine Likhuta is featured a few times with some of her imaginatively titled pieces including: Dreams of the Wombat, Scraps from a Madman's Diary and Out of the Woods. I recently got to know I Threw a Shoe at a Cat which she wrote for Peter Luff who actually performed this cruel act and, in the process, dislocated his shoulder!

Should I choose to improve my physical well-being in Ghent, I could attend various lectures on Yoga, Alexander technique and the use of breath, or even take part in the Marcus Bonna Horn Run (though, even with my newly-acquired carbon fibre case, I don't think I will be up for this!). Perhaps the Brewery visit might entice many, although personally I'd rather tour a Belgian chocolate factory!

I'm delighted to see that they are running a special event aimed at younger players called Wake the Dragon which has its own programme running throughout the weekend. A highlight of this will be a Guinness World Record attempt for the largest horn ensemble.

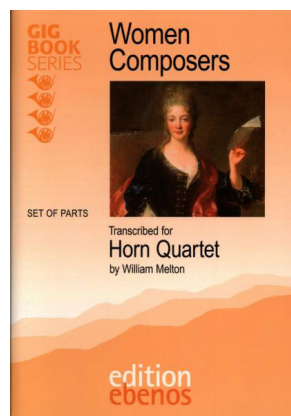
One of the benefits of attending an IHS Symposium is the opportunity to hear players from all over the world, so I am particularly looking forward to hearing the American William VerMeulen, Frenchman Hervé Joulain and Finn Jukka Harju.

My personal contribution to events will be to coach one of the massed horn ensembles. I'm planning to introduce arrangements by Tim Jackson and Richard Bissill - flying the flag for the UK.

If you are planning a quiet canal holiday passing through the beautiful city of Ghent in the first week of July, watch out - you might get more than you bargained for!

Lindsey Stoker

**WOMEN COMPOSERS – TRANSCRIPTIONS FOR HORN QUARTET BY WILLIAM MELTON
GIG BOOK SERIES
EDITION EBENOS 218012**



Bill Melton has pulled together a delightfully varied selection of 24 pieces, all by women composers, ranging from Maddalena Casulana (born ca.1544) to Lili Boulanger (born 1893), and turned them into very playable horn quartets. Among the more familiar names are Clara Schumann, Dame Ethel Smyth and Amy Beach.

Edition ebenos has, as usual, turned the quartets into clear parts, on good quality paper, with no silly page turns (to be honest, few of these pieces need more than a page and half of A4 anyway – but it would still have been possible for some publishers to make a hash of that!)

Melton divides the book into three chapters – Sacred Songs; Hunts, Dances & Marches; and Concert Pieces. As usual in quartet playing there aren't many empty bars, but then again, the pieces are quite short – ranging from around 20-30 bars, up to about 130. Bass clef is all in "modern" notation – ie, middle C is printed as middle C, not the one an octave below.

This collection is a welcome one for anyone addicted to quartet playing, but who is getting a little tired of the Green/Orange Book collections. If truth be told, some of the pieces in the "Hunts, Dances & Marches" section are very similar to marches in the "Green Book", but that's a personal prejudice and there's enough musical originality throughout the book to interest and challenge most horn players. **Jonathan Stoneman**

**THOUGHTS FROM A CHAIRMAN EMERITUS
THE REVEREND JOHN WATES**

Dick Merewether

I first heard Dick when he played on the TV series "Robin Hood". Wonderful high horn playing and a great tune. My favourite moment with him was when I asked if he could make a right-handed horn for me because I was completely cack handed with my left hand on the valves. He took some time to reply and slowly took the opportunity to walk round me. "Got both hands have you, John?" "Yes," I replied. "Then you jolly well practice like everyone else has to!"

I also heard the story that Dick grew up near Barry Tuckwell in Australia. Barry had a beautiful sister, Patricia, who, as well as being musical, became a model known as Bambi. She later became the Countess of Harewood and was a great supporter of the British Horn Society. Back in the early days, Dick took to teaching her younger brother, Barry, the horn as cover for his romantic assignations. The rest is history.

The Midwinter Horn

Like the author of the excellent article on the mid-winter, it was Jeremy Montagu (then the conductor of the Dulwich ILEA Orchestra) who put me on to the Midwinter Horn. I had gotten to know the legendary retired Principal Horn of the Concertgebouw, Adriaan van Woudenberg. He arranged for one of his pupils to take me over to Enschede in the Twente district of the Netherlands. I met the 'world champion' Midwinter Horn player and the runner up. In those distant days the entire repertoire of the Midwinter Horn consisted of one tune that was endlessly repeated.

I was told that the Midwinter Horn got its name because it was played over wells on the winter solstice to prevent the evil spirits, who lurked within, from coming out and frightening the sun. It worked and the days always got longer after the solstice thanks to the horn players. When the Christians came, the midwinter horn players, not wanting to give a regular gig up, "changed their tune" and said that they would now perform to welcome the Lord from Advent to Epiphany. I play my Midwinter Horn on each Sunday in Church in the run up to Christmas as it epitomises the two Advent themes: The Last Fearful Trump (my introduction pre-dates the US President) and the Angels over Bethlehem welcoming the new-born

Jesus.

When my son and I proudly took the Advent horn back to our hotel in Amsterdam, the doorman said: "I don't know what animal that tusk fell off – but you can leave it outside!"

As a post scriptum: Katy Woolley's colleague as Principal Horn in the Concertgebouw, Laurens Woudenberg, is we think, a grandson of Adriaan.

Some (expurgated) Memories of Tony Tunstall

I first 'encountered' Tony in the early '70s. I was so impressed by his playing in *Così fan Tutte* that I left a bottle of champagne at the ROH Stage Door. Tony thanked me with a polite note pointing out that he was a happily married father of six children. His wife was the celebrated mezzo-soprano Monica Sinclair. One of my last contacts was when I invited him to come to an Advisory meeting of the BHS. Tony replied that he would be delighted to attend: "if only to see what sort of idiots went to these meetings!"

There are so many tales of Tony, many of which are unpublishable but here is just one. When Barry Tuckwell first came to England one of his early appearances was bumping Tony in a Wagner opera. At the end of the first Act Tony went off early to order the drinks. Barry never saw him again apart from a few distant encouraging thumbs up as Barry sight read his way through the first horn part.

Tony was a magnificent player and extraordinary human being. Luckily, they don't make them like that anymore. **Rev. John Wates**



23.08.2019

**SOUTHWELL MUSIC FESTIVAL FRINGE
ROUND THE HORN
DAVID MACHELL
HORN SONATA**

ROBERT PARKER & ANTONY CLARE

As part of the Southwell Music Festival Fringe there will be a concert on Friday afternoon 23rd August devoted to the horn entitled "Round the Horn".

Among the pieces to be featured will be (provisionally) La Chasse for 8 horns by the much missed East Midlands composer and arranger Peter Bateman, and, Robert Parker will (definitely!) be giving the first performance of David Machell's Horn Sonata for horn & piano accompanied by Antony Clare

In the Horn Player magazine (Autumn 2018) there was a report of the première of David's Horn Concerto. As a lapsed horn player himself and alert to the musical significance of 2020, David has written the Horn Sonata to celebrate "Beethoven 250" next year. Guy Turner, a Southwell musician and composer, is also one of the Festival's organisers, and when he heard that David had completed it ahead of time was keen to include it in this year's Fringe...

Robert Parker writes: The Southwell Music Festival was

founded in August 2014 by its Music Director Marcus Farnsworth, and I was asked to play in the inaugural concert at Southwell Minster in Haydn's Creation. Most of the players were from London or Manchester, and I found myself on 2nd horn sitting next to Nico Fleury. The concert was a great success and the Festival has since gone from strength to strength. Subsequently, I have taken part in some amazing performances of great choral and orchestral works by Elgar, Mendelssohn, Tippett, Mozart and John Rutter, with James Pillai as principal horn. Hornplayer readers will remember that he took part in Beethoven's Eroica Symphony with the Aurora Orchestra at the Proms. The 2019 Festival opens with an orchestral concert consisting of the 4th Symphonies by Mendelssohn and Mahler.

While Marcus has utilised the visiting musicians in a very imaginative way with all kinds of chamber ensembles, both vocal, choral and mixed, he has from the outset always been keen to involve the musical community in Nottinghamshire. For the first Festival I was asked to organise a horn ensemble as one of the Southwell Festival Fringe events. This comprised of a group of local players who performed Peter Maxwell Davies' Fanfare - Salute to Dennis Brain, and six years on, it is the horn's turn again. - **Robert Parker**



14.09.2019

**CAMBRIDGE HORN DAY
SIMON DE SOUZA, DEREK
OLDFIELD & DEAN FOLEY
13.00 -18.00 | £12.50**

Open to horn players:
intermediate, advanced &
professional, grade 5+
Intermediate to advanced players
are invited to join Simon de Souza
& Dean Foley to form two large
Horn ensembles, working on
music from both Simon's and
Dean's vast libraries.

Professional players will be guided by Derek Oldfield playing music from the Tony Halstead Horn Ensemble Library.

Founder of Brentwood Horn Club, Dean Foley retired from professional playing in 2004 after an eclectic UK/ European career in orchestras and ensembles. Dean is an experienced conductor and arranger of horn ensemble music and an orchestral conductor.

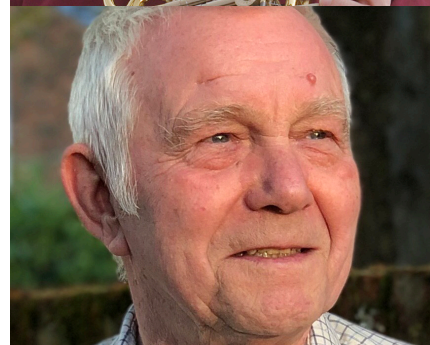
Simon de Souza is Professor of Horn at Royal Birmingham Conservatoire and previously held specialist horn tutor positions at Junior Royal Academy of Music, Purcell School and Radley College. Current Tutor at Wells Cathedral School, 33 years.

Derek Oldfield has played with the Scottish National Orchestra and the Royal Shakespeare Company, composed for theatres around the world and has conducted extensively in Eastern Europe.

To Book, please visit:

<https://www.eventbrite.co.uk/e/horn-day-tickets-58910604203>

Any queries to: staplefordgranaryhornday@gmail.com



A YOUNG HORN PLAYER ALEX RYAN'S LIFE IS CHANGED FOREVER WHEN THEY SURVIVE AGAINST ALL THE ODDS WITH THE HELP OF THEIR TRUSTY SHIELD OF MUSICAL GODS!!

"THE ROAD WAS CLOSED AND THE STORY WAS WRITTEN UP IN THE DAILY MAIL AND BBC PARTLY BECAUSE IT WAS OUTSIDE OF JEREMY CLARKSON'S HOUSE."

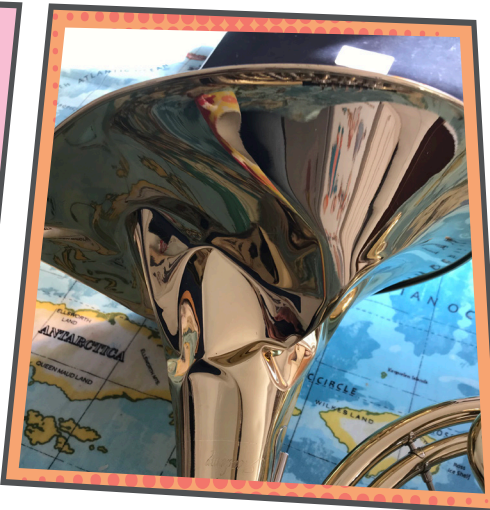
WILL ALEX SURVIVE? WILL THE HORN SURVIVE? WHAT OTHER POWERS WILL BE DISCOVERED HIDDEN INSIDE THIS MYTHICAL INSTRUMENT?!

MY FRENCH HORN SAVED MY LIFE!



MY NAME IS ALEX AND I PLAY THE FRENCH HORN. I AM 11 YEARS OLD AND STARTED PLAYING JUST OVER 3 YEARS AGO. AT THE MOMENT I STUDY AT TRINITY COLLEGE JUNIOR DEPARTMENT BUT SOON I WILL BE MOVING TO THE ROYAL ACADEMY OF MUSIC.

ONE SUNDAY IN EARLY MARCH, I WAS ON MY WAY TO SCHOOL FOR A MUSIC COURSE WITH THE SOUTHBANK SINFONIA. MY SCHOOL ORCHESTRA (CARDINAL VAUGHAN MEMORIAL COMPREHENSIVE SCHOOL) HAS A SIDE BY SIDE CONCERT EVERY



I FOUND THAT THE BELL OF MY HORN WAS COMPLETELY CRUSHED (SEE PHOTOGRAPH). IT COULDN'T BE REPAIRED SO I ASKED MY MUM AS I WAS CALLED ALEXANDER COULD I NOW HAVE AN ALEXANDER HORN - WELL YOU'VE GOT TO ASK! INSTEAD I AM NOW USING MY MUM'S FULL SIZE FRENCH HORN (WHICH THE GREAT LUKE WOODHEAD HAS CONVERTED TO HAVE A DETACHABLE BELL SO I CAN CARRY IT AROUND MORE EASILY). I PLAYED THIS IN THE CONCERT WITH SOUTHBANK SINFONIA LATER THAT WEEK, AND THEN USED IT IN MY AUDITIONS FOR JUNIOR MUSIC COLLEGE THE FOLLOWING WEEK. I WAS OFFERED PLACES BY THE ROYAL ACADEMY AND GUILDHALL. SO, IT ALL TURNED OUT WELL IN THE END. I COLLECTED LOADS OF TERRIBLE JOKES OVER THE NEXT FEW WEEKS FROM OTHER BRASS PLAYERS - I SUPPOSE YOU ARE GOING TO PLAY FLAT NOW? (WHEN LOOKING AT THE PICTURE). GOOD JOB YOU DON'T PLAY THE CORNET OR PICCOLO! AND LOTS OF SINGING OF YOUR HORN IS GAWN (FROM ILL WIND). - ALEX RYAN

YEAR WITH THIS PROFESSIONAL ORCHESTRA. I AM A FIRST YEAR WAS REALLY EXCITED TO BE SITTING AMONGST PROFESSIONAL PLAYERS, PLAYING RACHMANINOV'S SECOND SYMPHONY. IT WAS A VERY WINDY DAY AND MY DAD PARKED THE CAR OPPOSITE THE SCHOOL. I PUT MY FRENCH HORN ON MY BACK AND GOT OUT OF THE CAR TO WALK OVER TO THE SCHOOL, MY SISTER WAS JUST IN FRONT OF ME AND MY FATHER JUST BEHIND ME. SUDDENLY THERE WAS A HUGE GUST OF WIND AND A VERY LOUD RUSTLING SOUND

I STARTED TO TURN AROUND BUT BEFORE I COULD SEE ANYTHING, A HUGE ELM TREE FELL ACROSS THE STREET AND I FELT MYSELF THROWN TO THE GROUND. A BRANCH OF THE TREE HIT MY HORN CASE ON MY BACK. I THINK MY HORN SAVED MY LIFE. I HAD A FEW SCRATCHES BUT WAS OK. MY SISTER WAS FINE TOO BUT MY DAD WASN'T SO LUCKY. HE DIDN'T HAVE ANY BROKEN BONES BUT HE HAD A BAD GASH ACROSS HIS FOREHEAD AND HAD TO GO TO HOSPITAL. THE ROAD WAS CLOSED AND THE STORY WAS WRITTEN UP IN THE DAILY MAIL AND BBC PARTLY BECAUSE IT WAS OUTSIDE JEREMY CLARKSON'S HOUSE. SADLY, WHEN I OPENED MY HORN CASE,

RETIRING FROM THE LSO

TOM REDMOND CATCHES UP WITH JONATHAN LIPTON TO RECAP HIS ILLUSTRIOUS CAREER



On July 14 in Santa Barbara, Jonathan Lipton will play his final symphony, Tchaikovsky's fourth of which he's been fourth horn for 32 years. A fact that becomes even more remarkable when he explains that it all began by accident.

"At high school I play trumpet and American football". However, on being elected to the position of quarterback he soon found himself with a severe fracture of the

Radius and Ulna in his right arm... no more trumpet!

His contemporary, and life-long friend, Julie Landsman (latterly of the New York Met) suggested he played the horn instead. He took to it immediately but without adjusting his trumpet embouchure, not something he was particularly concerned about until all his teachers at SUNY Purchase College told him to give up!



London Symphony Orchestra horn section 1992 L-R: Jonathan Lipton, Richard Clews, Bill Haskins, Hugh Seenan, Tim Jones

This wasn't an option. Jonathan doesn't come from any sort of musical background but without really knowing anything about orchestral repertoire he knew that horn playing was what he HAD to do.

In 1976 he moved from New York and found himself living in Essex. At that time you couldn't work as a musician unless you were a member of the Union, and you had to have worked in the UK for two years before you could join, so he found himself selling ice creams and carrying bricks by day, "and locking myself away in my laboratory for three to four hours each night to fix my embouchure". I asked if he had any horn playing role models or idols that he listened to at that time but the answer was no, "It was me, my mirror, and a period of error and error until I got it right".

He started to freelance and did a trial for fourth horn



London Symphony Orchestra horn section L-R: Jonathan Lipton, Richard Clews, Bill Haskins, David Pyatt. London Horn Sound sessions 1999

London Symphony Orchestra horn section 1991 Daytona Beach, Florida USA L-R: Richard Clews, Bill Haskins, Jonathan Lipton, Tim Jones, Hugh Seenan



THE PAXMAN DUAL-BORE SYSTEM



London Symphony Orchestra horn section - Paxman poster
L-R: Tim Jones, Richard Clews, Jonathan Lipton, Hugh Seenan, Bill Haskins



Resident at the Barbican

in the CBSO, a position he thought he'd won when, very early in the morning he received a phone call from the Clarke (spelling deliberate) of the orchestra panel, to tell him he'd got it. The same caller had to apologise the next day and tell him he'd phoned the wrong person!!!

No matter, in 1981 Jonathan found himself the newly appointed 4th/2nd horn of the Ulster Orchestra. His colleagues in Belfast included Grenville Moore and Christopher Blake, both of whom have sons with a close relationship to the LSO: Peter Moore is co-principal trombone, and Richard Blake has recently been on trial for sub principal trumpet.

Jonathan's time with the Ulster Orchestra was happy - his son was born during this period - but he felt it was time to move on and in 1985 he joined the BBC NOW before taking up his LSO position in 1987.

His trial was "93% Mahler 9" and when he joined, the section consisted of Hugh Seenan, Timothy Jones, James Brown and Bill Haskins. One of the first tours he did with the LSO was to NYC to play that same symphony - a very emotional experience not least because his family (and some of his doubters) could see what he'd achieved. 32 years later, Jonathan's final trip to NYC as a member of the LSO was to play...Mahler 9.

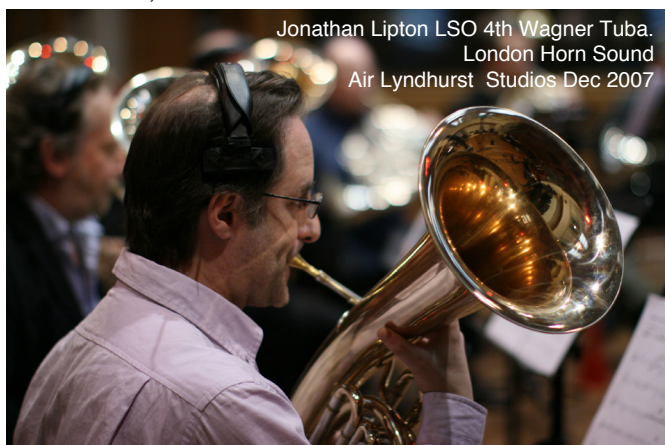
With a roster of most of the great conductors, meaty repertoire, lucrative film recordings and world travel, it's easy to see the glamour of life in the LSO but it's Jonathan's colleagues that have been



the reason he stayed in one place for so long. When I asked him about highlights, it was the people and places that stood out. He says that not having had a musical upbringing meant that there's never been a bucket list of things he felt he had to play; he's loved every second of performing what he has, but it's more with whom he's played it that he cherishes. A constant in his time with the orchestra has been principal, Timothy Jones, who joined a year before Jonathan; though Tim left briefly to go to the CBSO, so Jonathan definitely holds the title as longest uninterrupted serving horn player! The LSO sound was well established when he arrived and has remained, he says, the same since: "big, with warmth and breadth". Interestingly though the makes of horns in the section have changed, moving from exclusively Paxmans to a mix of Alexander, Paxman and his beloved Conn 28D.

The other constants during his time have been his other two great passions: teaching, and the work he does for LSO Discovery, the orchestra's education and community program that Jonathan was paramount in setting up during his time on the LSO's board of directors. He was struck by how many young people in the area that he lived had never heard live music. The aim of Discovery wasn't to develop an audience, but to give opportunities and experiences that open hearts and minds to what music can do.

For the last twenty years he's taught at the Guildhall School of Music and Drama and is often the go-to for players who finds themselves having difficulties. This is a sensitive area; no one wants to admit to having problems and there aren't many protocols in place for when people need help, but the reality is that everyone



Jonathan Lipton LSO 4th Wagner Tuba.
London Horn Sound
Air Lyndhurst Studios Dec 2007





The LSO section in Paxman, London with Sarah Willis and Hugh Seenan and Paxman employees

does at some time or another, and Jonathan's completely non-judgemental approach, vast experience and genuinely caring nature make him an easy person to turn to. He thinks it would be much better if musicians felt more able to have a regular playing MOT, rather than waiting for the wheels to fall off.

Well-being and mindfulness play a large part in his philosophies on teaching and performing. That and assiduous practice; he never misses a day. He takes his mouthpiece on holiday for blocked buzzing, he does daily isometric exercises to keep his corners strong and talks a lot about back swing - the intake of breath and the absolute certainty that when released it'll create the note you want regardless of surroundings, scenarios and the negative suggestions of the voice on your shoulder. He's far more interested in building solid foundations by focusing on daily preparation and warm ups that enable players to, "join notes together as beautifully as possible, rather than polishing the leaves".

Mindfulness came up as we talked about Beethoven 9 and its famous unaccompanied scale. Rather than focussing on the four-letter word (solo) he suggests listening to all that's happening around the orchestra; blending with the woodwind, latching onto the triplets in the cellos. During that time, at that moment, nothing else in the world is happening, just the collective power of people making music - but being mindful can only come with the aforementioned assiduous practice and strong foundation.

It was his mindfulness and inner clam that saw Jonathan through his only lateness in his 32 years with the LSO. Abandoned on a train station in Wuhan, he had to book another ticket so he could catch up with the orchestra. He stood on a train for 6 hours and arrived for the interval of that night's concert. Always thinking of others, he even took the time to send the low note fingerings to his long-time principal who had to play fourth in Sibelius 7 in the first half!

Jonathan's first freelance work after leaving the LSO is to play Varese, Amériques at the BBC Proms...with the LSO. After 32 years, he's looking forward to having more time to do even more of everything that he already does.

Tom Redmond

www.jonathanlipton.net



Celebrating Jonathan's final LSO tour to New York
L-R: James Pillai, Alex Edmundson, Angela Barnes, Jonathan Lipton, Julie Landsman, Tim Jones



Am I too loud?!

RICHARD WATKINS SHARES HIS WISDOM ON THE DELICATE SUBJECT OF BALANCE IN CHAMBER MUSIC

Of course this is the title of the legendary pianist and accompanist, Gerald Moore's memoirs but it is probably the most often asked question of any horn player in a chamber music setting.

I will always remember, setting up for a rehearsal at the Wigmore Hall when a person in authority, who should perhaps remain nameless, came up to me and said "I'm really worried about the balance and that the horn is far too loud." Of course a reasonable concern but the only flaw was that I hadn't actually played a note!

In my experience some of the best and most played chamber works for horn have any potential problems of balance allayed by the skill of the composer. The big three that come up most in my diary are Brahms Trio, Mozart Quintet and Schubert Octet. Brahms, Mozart and Schubert is quite a line-up.

In Brahms' Trio, the writing of the violin and horn complement both instruments; in the Trio of the second movement the violin, in effect, becomes a second horn and the horn similarly shadows the violin on many occasions. The balance always seems to work well, especially as the conventional staging sees the violin and horn facing each other, with the horn crucially projecting away from the audience. This natural balance is particularly effective in the powerfully moving slow movement where the horn can create a mere whisper in sound.

Mozart's Quintet has the unusual string quartet of two violas which immediately gives the sound a deep richness. The horn writing tends to be in the mid to high range of the tessitura. The advantage of this is that the horn can, on many occasions, answer the violin, creating a perfect dialogue between the two. This gives the whole piece a satisfying freshness whilst still retaining a rich overall colour.

Schubert's Octet is almost symphonic in outlook with the wind group of clarinet, bassoon and horn

complementing the string quintet. The usual seating means that the horn is positioned in the middle of the ensemble, next to the double bass and as such the horn easily blends into the group. This positioning is of course crucial and some colleagues (usually string players) sitting right next to the bell of the horn complain about balance. But, of course, they fail to appreciate that as the sound is going backwards the overall balance corrects itself.

I have mentioned my 'big three' but I would encourage any horn player to seek out and enjoy the wide variety of chamber music. I always complain to the audience that most of the horn repertoire fits neatly into a large jiffy bag whereas the piano and strings have libraries of repertoire available to them! Of course the horn's repertoire is constantly expanding given the increase in popularity of brass chamber music. I always love playing the Mozart and Beethoven Piano and Wind Quintets, the Mozart and Strauss Wind Serenades and a personal highlight is always Dvořák's Serenade.

Sadly, there isn't a huge amount of repertoire for solo horn and strings to complement Mozart's Quintet so I am happy to say that I've been involved in premièring some excellent new pieces: James MacMillan and David Matthews' Quintets and also Trios for horn, violin and piano by Huw Watkins and Alexander Goehr to name but a few.

Skilled arrangers have also been alerted to the opportunities open to them. Some recent repertoire at the Wigmore Hall with the Nash Ensemble has included Brahms Serenade, Rossini's Overture 'The Italian Girl in Algiers' (for Wind Quintet), Richard Strauss' 'Four Last Songs' and the Closing Scene from 'Capriccio', all arranged for small ensemble. Whilst never daring to suggest any of these would surpass the original, nevertheless, the scoring provides an intimacy which works well in the wonderful acoustic of the Wigmore Hall.

It is also quite possible to mix and match! I am involved in a chamber music festival in Spain this summer featuring Beethoven and the Horn. This features the Horn Sonata, Piano and Wind Quintet, Wind Octet and Rondino and arrangements by a contemporary of Beethoven's of the

Septet for Wind and Symphony No 7 for wind octet.

Performing Beethoven 7 as a wind octet is, of course, an interesting idea but it is quite exhausting so all players have to have the same mindset in not over-rehearsing! This is possibly the sternest challenge I face in chamber music. Pianists and string players tend to prefer to play the piece through several times, especially when slightly apprehensive, whereas horn players would prefer to play as little as possible so as to preserve stamina for the performance.

So, don't worry about being too loud, although you (and your colleagues) know that at any time the horn is capable of drowning out everyone else. I would say without doubt the main essentials of chamber music are tact and diplomacy!

Richard Watkins



Christmas Music

in January?

The horn balance was cured by placing a flight case behind me so that the sound was reflected forwards.

MARK SYKES WRITES ABOUT HIS EXPERIENCES RECORDING WITH THE BRASS QUINTET - YORKSHIRE WOLDS VERSATILE BRASS

Recent issues of *The Horn Player* have included articles about recording the horn. The most recent issue included a photo of the London Horn Sound sessions and what was particularly noticeable to me was the presence of several large gas heaters in the background. This prompted me to write about my own experiences of recording with the Yorkshire Wolds Versatile Brass Quintet.

We decided to produce our first CD to use as a promotional tool. Our trombone player, Tony Turner, had a contact for a sound engineer, so we prepared some material ready to record.

The engineer had the use of a setup at Elland New Hall in the Pennines. The recording area was in the main room but space was limited due to the fact that our engineer was far more accustomed to recording rock and swing bands so it was filled with speaker cabinets, amplifiers, mixing desks and other paraphernalia. We found enough chairs to be seated comfortably and arranged ourselves in our usual format.

It took some time to get the sound balance right. There were a couple of microphones in front of us all but the tuba wasn't quite balancing up and the horn wasn't coming through well either. The tuba issue was cured with another microphone suspended above the bell. The horn balance was cured by placing a flight case behind me so that the sound was reflected forwards. Now settled, we spent two days doing the recordings which were very successful.

One slight issue was the temperature in the room. This was an old building; it was the middle of June in West Yorkshire and was therefore extremely cold! While we were having breaks, we fired up the huge but noisy gas burners to heat the room, switching them off again before we re-started recording. At first, we would do a take and listen to it before doing a re-take. However, the cooling

down was so significant and rapid that we ended up having to do several takes in quick succession and then put the heaters on full while we reviewed the different recordings.

Our second CD was a Christmas disc featuring the Seamer and Irton Community Primary School Choir, whose hall we used for the recording. On this occasion, the school hall was much more comfortable and spacious. However, we were doing the recording on a January weekend which meant that the heating wasn't on... Our previous experience came to the fore and we simply recorded several takes before stopping to review and warm up.

"Christmas music in January?!" This isn't as mad as it sounds. We had performed the music with the choir at several Christmas concerts in December, so it was well rehearsed and still fresh in our minds. All we had to do was get it down on tape and then the engineer had a few months in which to produce the final versions. We used the same engineer as before so he was well versed in capturing our sound and setting up the mics without much need for further adjustment or sound baffles. Being near the coast, the only minor problem was the occasional contribution from errant sea gulls on the roof.

Our final recording experience thus far was for a digital radio station based in Leeds that was running a series of brass band programmes in 'live' situations. This meant that we had to record the programme as if it was a regular rehearsal, complete with the fluffs that come in a single take without editing. We also recorded interviews that were interspersed between the music. This was recorded in North Newbald village hall in the Yorkshire Wolds on a Saturday in March 2018. Mercifully the heating was on. Even more fortunately, we had electricity for the lights. In a previous rehearsal there, the power had gone off and we didn't have enough stand lights for one each...

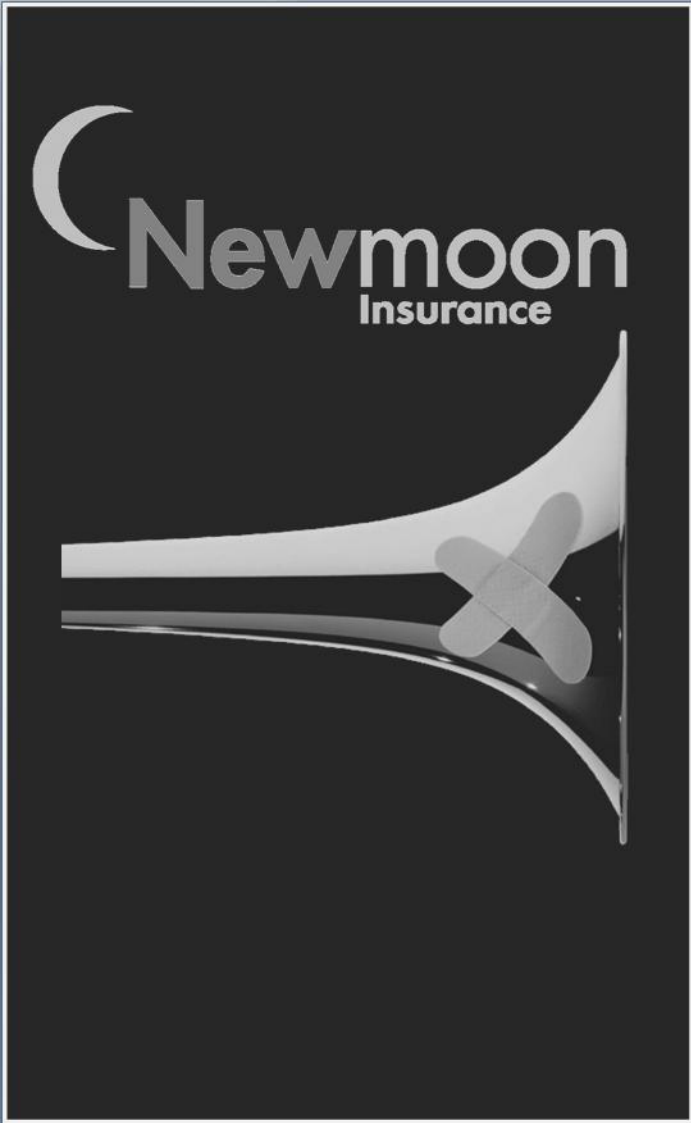
The radio engineer set up a mic per instrument this time so with front mics on top there were seven channels going to the desk. The mic for the horn was positioned behind me directed into the bell. This added an additional challenge for all of us because now there was no hiding from a personal microphone. Since the idea was not



YWVB Newbald - Recording the radio programme in North Newbald.
Photos copyright Mark Sykes

necessarily to be perfect, it didn't matter too much. However, for one of the pieces (Evening Hymn and Last Post) I normally swap places with Jo (on flugelhorn) so that we have better line of sight between the four of us while Craig (on cornet) stands in the auditorium for better effect. Having the microphones set up specifically for our positions, this was no longer possible so we just had to

make do.
The biggest challenge for the radio recording was getting home afterwards. While we were recording, we hadn't realised just how badly it was snowing outside. There's a lesson to be learned there somewhere.
Mark Sykes



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The London Horn Sound 20 Years On

PART ONE - ANGELA BARNES DELVES INTO THE HISTORY OF HOW THIS ICONIC CD CAME TO BE

Blimey! Can you believe it? 2019 marks the 20th anniversary of the release of the original London Horn Sound CD, so I took the opportunity to meet up with two of my former profs, Hugh Seenan and Richard Bissill, to have a bit of a chat and general reminisce about those days.

So, what else was going on back in 1999? Bill Clinton had just been acquitted following his impeachment, Bill Gates became the richest man in the world, NATO started bombing Yugoslavia, Vladimir Putin took over from Boris Yeltsin as interim President. Harold Shipman went on trial for the murder of 15 female patients, the Midland Bank got renamed HSBC, Tracy Emin's *Bed* was shortlisted for the Turner Prize, Tiger Woods became golf's World No. 1 (for the first time), and Manchester United won the treble. *The Matrix*, *Fight Club* and *American Beauty* were all released, and the *Star Wars* franchise expansion began with *Episode 1: The Phantom Menace*. *Holby City*, *Sex and the City* and *The Sopranos* all aired for the first time in the UK, and you may have been tapping your toes to Ricky Martin's *Livin' la Vida Loca* or Jamiroquai's *Canned Heat*...although surely the major event that year for most members of the horn playing fraternity was the release of *The London Horn Sound*, featuring 32 of London's top horn players, conducted by Geoffrey Simon.

So, how did it come about? The short answer is - Hugh Seenan. It all started in the summer of 1998 when Hughie returned from LA where he'd been recording James Horner's score for the movie *Deep Impact* alongside the legendary Hollywood session player Jim Thatcher. Having left the LSO the previous year, Hugh had ploughed a lot of his energy into his teaching at the Guildhall School of Music and Drama, but his trip to America had him "all fired up" and he needed a new project. He remembers sitting in a film session back in London, surrounded by some of the finest horn players in the country (if not the

“ Hughie wanted a selection of popular tunes - “a nice balance of different styles that everyone could enjoy”

world), and thinking that this needed to be celebrated in some way, their talent and creativity captured on disc for future generations to enjoy. Upon mentioning it to a few of his colleagues, the idea received positive responses all round - had Hughie needed any more encouragement in pursuing this idea, here it was.

The London Sound Series had been the brainchild of Australian conductor Geoffrey Simon, who now resided in the UK. As a former cellist, he had noticed that, when not competing with the other instruments of the orchestra, the cello sound became deeper and more relaxed. So, he decided to amass 40 cellists from various London orchestras and create a recording of arrangements for cello ensemble, to be released by his own record label - Cala Records (now Cala Signum). The other string instruments soon followed suit (violin and viola to begin, then later double bass and harp) and then it was the turn of the brass. The trombones were the first to capture Geoffrey's imagination, and, being aware of the existence of that disc, Hughie knew exactly who to contact about realising his dream of a horn ensemble CD. It seems Geoffrey didn't need much persuading either - the ball was now rolling.

Now to the matter of money. Hughie was determined that this was going to be a professional project and that every performer should be paid proper rates. But when you add to that: arranger's fees, studio costs, and post production work, you soon realise that a considerable amount of money needed to be raised. Hughie immediately thought of the (now) Reverend John Wates OBE, philanthropist and horn enthusiast. His other contributions to the horn world include the formation (with Willi Watson, Dick Merewether, Bob and Jim Paxman,

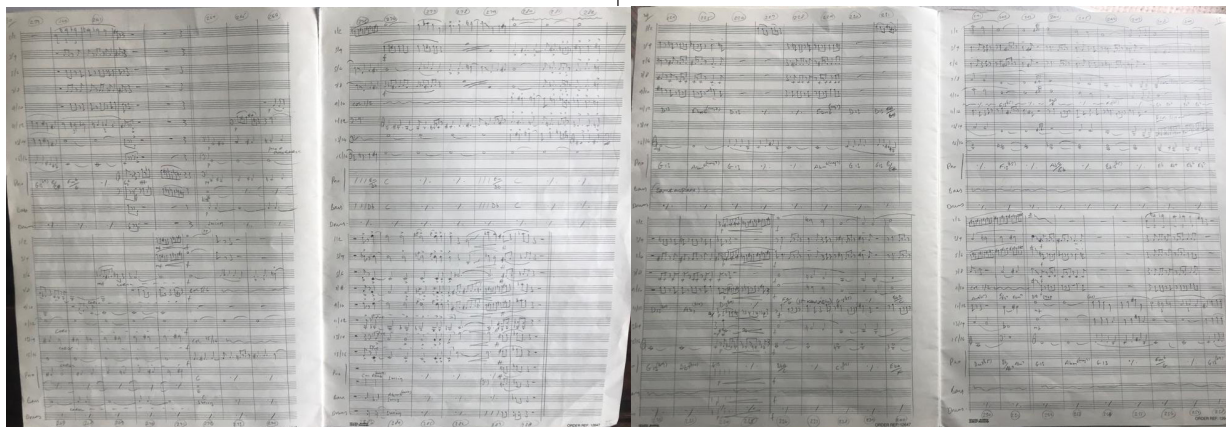
Barry Tuckwell and Alan Civil) of the British Horn Society, and long-time sponsor of the Principal Horn chair of the Philharmonia Orchestra. John Wates Promotions happily obliged becoming Principal Supporter of the project. Hughie himself even put some money into the project, showing just how committed he was to the idea.

Now to the Who, What, When and Where. London boasts many fine horn players, so there was going to have to be some ruthless decision making in terms of who was going to be involved. Geoffrey Simon had decided that he wanted 32 horn players on the CD. Thinking back, Hughie wonders how many people he upset along the way, but he decided on a strict policy of only principal and 2nd players, with a few international soloists thrown in for good measure! To my mind, he gave a fairly good representation of the London orchestral scene from 1999. The eagle-eyed among you may notice a lack of women among the artists, but the sad fact of the matter is that Kathryn Saunders became the first female member of a London horn section (the RPO) in 2004, and, whilst Claire Briggs was heroically flying the



Richard Bissill, Geoffrey Simon and Hugh Seenan

of original pieces for horn ensemble, Hughie wanted a selection of popular tunes - "a nice balance of different styles that everyone could enjoy". There was going to have to be a film track given that sitting in a studio was what connected most of these players. James Cameron's Titanic had been the runaway success of the previous year, winning 11 Academy Awards. These included Best Original Score, heavily featuring Jim Thatcher's haunting playing of Horner's theme, so that was that box ticked. The



Hand written transcripts of Richard Bissill's arrangements

flag for female horn playing in the UK during the 1990s, her roles had been as Principal horn of the RLPO and the CBSO, so didn't qualify as a 'London' player.

In researching this article, I became aware that the LHS project was a tale of two halves, and in the first instance the two components are repertoire and personnel. Having decided on his wish list of horn players, all of whom accepted the engagement, attention now turned to what was going to appear on the disc. Jeff Bryant was the only player who felt unable to accept the invitation. He was very ill at the time but made an appearance at one of the sessions to show his support.

Hughie (a self-declared Horn Anorak) was inspired by the infamous Vince DeRosa's LA Horn Club and Gerd Seifert's Bayreuth Festival Horn recordings. However, whilst the LA Horn Club recordings consisted entirely

Rondo from Mozart's Fourth Horn Concerto must be one of the most widely known horn pieces amongst the general public, so that was considered a good way of drawing people in who weren't necessarily sure about the concept. Hughie wanted some jazzy numbers and something from the lighter end of the spectrum - Caravan, Here's That Rainy Day and Bohemian Rhapsody. Next were some flashy virtuosic numbers for those who can rattle around the instrument (Tico Tico and Ruslan and Ludmilla) - "it's always nice to have a Frank Lloyd kicking around who can just fly around the instrument!". Then of course the lush, lyrical side of the horn needed to be celebrated, and how better to do that than with the Evening Prayer from Hansel and Gretel and the Prelude to Tristan and Isolde?

Repertoire now settled on, it was time to call in some favours and get the pieces arranged. Richard Bissill and

LONDON HORN SOUND

1999



Frank Lloyd:Mike Thompson:Hugh Seenan:David Pyatt:Tony Halstead:Geoffrey Simon:Richard Bissill:Nigel Black:Richard Watkins

Hughie first met whilst Richard was in his first job as 4th horn of the LSO and Hugh was on trial for the Principal job. Both fondly remember how they got on immediately and this lasting friendship and mutual admiration goes a long way to explaining the realisation and ultimate success of the LHS project.

Richard points out very early on how 'none of this would have happened without Hugh – without his energy, organisational skills, his enthusiasm. Lots of people wanted to be involved, but Hughie was the one who galvanised everybody. He had this knack of asking people to do things, where with anybody else you might think "oh, I'm not sure I can be bothered doing that", but because he asked us, we all got sucked in by his enthusiasm for it and his drive – it's almost like you couldn't say 'no!'

Hughie insists that Richard always gives him too much credit and that Geoffrey Simon's contribution shouldn't be overlooked but, as we shall see, it seems Hugh really did do "the lion's share" of the work.

So, Richard Bissill (by then Principal horn with the LPO for some 15 years, and Solo Horn with London Brass) was to be the main arranger, having written many brass arrangements for his London Brass group as well as orchestral light music arrangements for the BBC Concert Orchestra. I asked him how he goes about arranging something, and it seems different pieces pose different challenges. 'Here's That Rainy Day' was a tune he'd always loved and had long thought about arranging

for horn for its 'smooch factor'. He remembers very clearly the inspiration for how the accompaniment should sound – a 'big, fat wodge of sound', akin to the 'Billy May's Big Fat Brass' arrangements from LA. Hughie had suggested using Wagner tubas (the horn's unruly cousin), and Richard dutifully obliged employing seven in this instance, because of the harmonies he wanted to create. *Ruslan and Ludmilla* was another piece he'd long fancied doing 'because it's just a great tune!' The orchestral horns don't have much to do in Glinka's original, but Richard's arrangement certainly fulfils Hughie's request for 'something ridiculously flash and really virtuosic' to the point that Hughie remembers having to practise the second horn part more than anything else on the disc!

For the *Titanic* arrangement, Hughie had picked out the various themes he wanted to be included, and it was then a relatively straightforward process of 'stitching them together'. I'd heard that Richard used to make the most of the (often) long coach journeys around Europe that occur on tour, and indeed most of the *Titanic* arrangement was certainly sketched out/harmonised on a coach somewhere! He kept it in Horner's original key but only after checking with Hughie (on multiple occasions) that he really did want to end the piece hanging on to that (now) infamous top D...! I wouldn't go so far as to suggest that Richard regrets that decision, but when he sees various groups programming the piece/performing the piece on YouTube etc., he does admit to 'feeling slightly sorry for them –

some poor sod's got to play that top D at the end!' It doesn't seem to have put people off though – Titanic is far and away the best seller, both in sheet music terms and as a digital download.

Bohemian Rhapsody seems to be the next most popular download/sheet music purchase (it's a close-run thing with Tico Tico), although interestingly Richard remembers being a little unsure when Hughie suggested it to him. It was the LSO Classic Rock version from 1978 of Bohemian Rhapsody that Hughie had in mind. He remembers bumping up David Cripps in a performance with the LSO - the 'lovely big horn quartet' of the opening clearly made an impression. Richard wondered if it would work convincingly, and Hughie remembers getting a lot of flack for its inclusion from the 'boys at Paxman' but Nigel Black, who plays the solo line on the track, makes it sound more than convincing.

Hughie was very clear that he wanted a selection of arrangers to work on the disc but they had to 'understand the horn'. Eric Crees, Co-principal Trombone of the LSO at the time, was another obvious choice. Eric had arranged lots of music for the LSO symphonic brass ensemble, and had done most of the arrangements for the Cala Records London Trombone Sound. For me, his Tristan and Isolde arrangement really is one of the highlights of the disc. Roger Harvey (another eminent trombonist) had done many arrangements for the Philip Jones Brass Ensemble, and Tico Tico was reportedly his suggestion. It had already been very successfully arranged by James Watson for PJBE, so Roger turned his hand to arranging it for a larger horn ensemble.

John Humphries' setting for horn octet of the Mozart

Rondo was interestingly the only pre-existing arrangement to appear on the disc. Jim Lowe's Queen of Sheba arrangement only required augmenting from 8 horns to 16 for the occasion.

Richard Payne, LPO Librarian and amateur horn player, was another arranger persuaded to employ Wagner tubas which he used to great effect at the opening of the Evening Prayer from Hansel and Gretel.

Hughie's old teacher, Tony Halstead, is famous for his staggering ability in the depths of the instrument, and that was another element that Hugh was keen to feature. Former professional horn player (now eminent film and TV composer) Paul Pritchard was happy to oblige. In choosing Rossini's La Danza he felt "it fit the bill perfectly – a short, fun piece that could be pulled apart like a singer's encore", the low cadenza allowing Tony to demonstrate how "there's nobody I know who has such a facility for the low register as Tony."

Daryl Runswick was the one arranger that Hughie didn't know beforehand, but as a former bass player for the likes of Dick Morrissey and John Dankworth, he came highly recommended by Cala for whom he had done many arrangements for earlier London String Sounds. His Stardust arrangement certainly adds another flavour to the disc.

So, having decided which players were to be involved, Hughie then went about procuring the various orchestral schedules in an attempt to work out when might be a good time to arrange the sessions.

Angela Barnes

PART 2 TO FOLLOW IN THE NEXT ISSUE

The full ensemble



FESTIVAL



**THE WHAT, THE WHO, THE WHERE,
THE WHEN AND THE HOW.
EVERYTHING YOU NEED TO KNOW
ABOUT THE
BRITISH HORN FESTIVAL 2019**

The British Horn Society is delighted to announce that our Annual Festival will take place at Guildhall School of Music & Drama in London on 13th October 2019.

Proceedings will begin at 10:30 and there will be a final concert at 17:30.

The headline artists will be Chris Parkes and Richard Bissill. This has particular resonance because they were colleagues at the London Philharmonic Orchestra for a number of years before Chris left to join the Royal Philharmonic Orchestra.

As if that wasn't enough, a number of the country's leading horn professors including Sue Dent, Roger Montgomery and David Pyatt will also be on hand to help with coached ensembles, deliver masterclasses and to feature in the final concert.

This year's festival includes a new professional development strand for horn teachers, in which there will be sessions focusing on the physical and psychological aspects of horn teaching and learning. These will be led by Guildhall faculty horn players Sue Dent, Jo Hensel and Beth Randell.

As ever, there will be trade stands to try out/purchase instruments, mutes and mouthpieces and to search for interesting sheet music.

Please spread the word amongst your fellow horn players. Membership of the society is not essential but does come with a discount.



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FESTIVAL

British Horn Festival Featured Artists



Above: Richard Bissill and Chris Parkes with Guildhall horn students in May



Left: Reunited! Chris and Richard were in the London Philharmonic Orchestra at the same time

WITH THE BHS FESTIVAL JUST AROUND THE CORNER, JOCELYN LIGHTFOOT TOOK THE OPPORTUNITY TO ASK BOTH CHRIS AND RICHARD ALL THE IMPORTANT QUESTIONS SO YOU CAN GET TO KNOW OUR FEATURED ARTISTS FOR THE 2019 FESTIVAL

CHRIS PARKES



1. When did you start playing the horn and why?

I grew up surrounded by music - my dad was a very successful brass band conductor and had been a director of music in the army, so I started in brass bands. It wasn't until he brought a French horn home one day (from a car boot sale, apparently!) that I switched from the tenor horn. I was 14 or 15 at the time and had been playing seriously for a few years, so switching to the French horn meant I might be able to do it professionally. He also had a brother who used to be a freelance horn player in London and we have a distant family link to Alan and Peter Civil, who my dad grew up with in Northampton.

2. Who did you study with growing up and where did you study?

Once I switched instruments, I started having lessons with Maggie Houlding (former third horn, Opera North) and went to Chetham's to study with Lizzie Davies the following year, which was a great time for me. Maggie had such enthusiasm for the instrument and teaching, so that was a great start and Lizzie carried that enthusiasm forward, pushing me and challenging me through my time at Chet's. We had no idea that there was such a thing as a specialist music school and being able to focus more on the music was incredible. I also met so many other people there who loved music as much as I did. I met Hugh Seenan at the Paxman Horn Competition whilst I was at Chet's and started going to London to have some lessons

with him. I always wanted to go to the Guildhall because the department was so strong and a lot of the best young players were going there. I ended up having Hughie throughout my time there, also studying with Richard Bissill and Jeff Bryant. They were an incredible team - very different people, with different strengths but it really, really worked. I was always trying to get lessons off some of my other heroes too, probably frustrating my teachers in the process, so I had occasional lessons with David Pyatt and Tim Jones amongst others.

3. What/who was your biggest inspiration growing up?

I guess I didn't realise it at the time, but my Dad was not just the driving force behind all of my music as a kid. He was also an incredible musician with a strong idea of how music worked and how to bring the best out of people. So, I guess, he is now my biggest inspiration (he passed away in 2011). But playing wise, Hughie blew my mind when I was a kid, with his enthusiasm and his energy. I used to listen to all the film soundtracks and play along and would devour LSO recordings. The London Horn Sound came out when I was at school. That was a game changer, opening the door to all of these other amazing players. I wanted to be able to play everything on that record! I'm still working on that.

Something that is interesting to me is how we change our perception of things over time. When I was studying I didn't really 'get' Dennis Brain's playing. It didn't fit in with how I wanted to sound and my other heroes. But now, nothing inspires me more than listening to him.

4. What was your first professional gig?

My first proper gig was with the CBSO when I was 19. I did a first horn audition (against the advice of my teachers!) and they gave me a couple of children's concerts, almost definitely just to show encouragement. My parents came all the way from Yorkshire to watch this concert with kids screaming all the way through! It was way too soon for me to be playing first horn in such a good orchestra but it was great of them to give me a chance and then support me going forwards.

5. What was the biggest lesson you have learnt since finishing studying?

Maybe it sounds ridiculous but the biggest thing is that the studying never stops. The main thing to learn when you're young is how to teach yourself and sort out your own problems. There's no reason to stop improving and accept your weaknesses and, as a musician, you want to be trying to find new inspiration to develop the whole time. This can be a real challenge when you're busy or have young kids!

6. What jobs have you had chronologically?

My first 'job' was in Fine Arts Brass, a brass quintet based in the Midlands. It was very busy as I was still studying and there were gigs every week. The first trumpet, Simon Lenton, could play all day and the programmes were

the most difficult thing I've ever had to get through, often starting with Bach and Vivaldi, going through a couple of commissions and then an hour of jazz arrangements in the second half. My lips ache just thinking about it! I was in the quintet for years alongside my other jobs. They were an inspiring bunch, always searching for new repertoire and so, so passionate about all sorts of music. I learned a lot about being the right sort of musician from them.

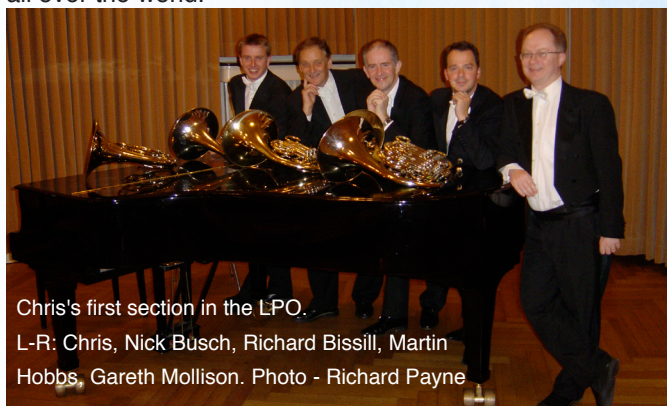
In 2004 I joined the LPO as third horn. I'd been on trial

Fine Arts Brass
Photo - Sussie Ahlburg



for a while and was desperate to get it. The horn section was fantastic and it was amazing to be there with Richard Bissill and to catch the end of Nick Busch's amazing career. He could turn heads with a single note, right to the end! After Nick left I played a lot of first horn for a couple of years and actually really wanted the job. But it's never easy to move up in the section and so I looked to move to another orchestra, joining the RPO as Principal Horn in 2008. I loved my time in the LPO. I was so lucky to have that as my first job and to play in such a great section that was led so strongly. Richard is a truly great musician and the perfect section leader. You knew that he was going to play in the right place and with huge amounts of expression and energy. We just had to take responsibility for ourselves and do the same.

I had a fantastic two years in the RPO. Being Principal Horn in that orchestra, a position filled by so many great players (including Dennis Brain and one of my old teachers, Jeff Bryant), was a real honour. The RPO has a famously tough schedule but the orchestra manages to rise above circumstances and give really exciting concerts all over the world.



Chris's first section in the LPO.
L-R: Chris, Nick Busch, Richard Bissill, Martin Hobbs, Gareth Mollison. Photo - Richard Payne

I came to Sweden to join the Swedish Radio Symphony Orchestra as Solo Horn in 2010. I'd met Emilie, my partner, in the RPO and she was offered a job in Stockholm very early in our relationship. Luckily there was a solo horn position available in the Radio and I went for it. First they said I was too late as the date had passed, but I received mildly panicked messages the next day from the horn section saying that wasn't the case and I could apply. I did one week and the orchestra was fantastic, which was a relief as I hadn't known much about them before. To speed up the process I did an orchestral audition (playing several orchestral solos with the orchestra in a row for around 20 minutes) and, very quickly, we were moving to Sweden. I didn't realise at the time how well suited I would be to the job and how well things would turn out over here.

7. Where do you live now?

Still in Stockholm! About 10km south of the city centre, close to the countryside and next to a lake, where we can skate in the winter (I am terrible!) and canoe and swim in the summer.

8. What do you miss about the UK?

I sometimes miss the atmosphere and attitude of working in London. And the depth of quality that London has is incredible, especially in the brass playing. In terms of 'life', I miss Yorkshire, where I grew up. My family are now near Manchester, so it's nice to get up there when I can. And I follow Barnsley Football Club, watching all of the games on the internet, so that brings me closer to home!



Recording Britten's 'Serenade' with Andrew Staples, Daniel Harding and the SRSO in 2018.

9. What do you love about Sweden?

Many things. It's easier to find a balance in life here than it was in London. We work more manageable hours and there is flexibility for me to go to do other things and keep variety in my professional life. I also get to spend time with the kids every day, which I try not to take for granted. I should mention the orchestra too! It's a great orchestra and has a real individual character. Everyone gives everything and it's getting better and better!

10. What is the funniest thing that has happened on stage?

It's tough to pick one thing! We had a real laugh on stage in the LPO and sitting in that section for 4 years meant that concerts were rarely incident-free! One time Gareth Mollison did a very theatrical gesture to pick up his mute in a quick change. The mute string caught on my finger hook, shoving my horn into my face whilst I was picking up my own mute. We laughed so much that I don't think we played a note in the rest of the concert!



Bells up rehearsing Mahler 8 with the SRSO at the Edinburgh Festival. Photo - Henrik Nilsson.

11. What has been your best musical experience?

That's a tough one too! There have been so many great experiences. Two Prom concerts stick out. The first one we did with the John Wilson Orchestra in 2009 was unbelievable because it was something totally new, the best orchestra any of us had ever played with. The audience went crazy after the overture and the atmosphere was electric.

The other was playing Brahms symphonies and piano concertos in two Proms with the Chamber Orchestra of Europe and Bernard Haitink. I'd never played with the orchestra before and they hadn't been to the Proms for years. The concerts were incredible and a great thing to be a part of.

"As an editorial addition, I feel it's my duty at this point to say that the opening of Brahms' second piano concerto by Chris is one of the stand-out moments of my horn memory bank. As brave as it was beautiful and very easy to find on YouTube." - Ed Lockwood

Also, my first tour with the LSO when I was still studying. Sitting between David Pyatt and Maurice Murphy and realising that my dreams were coming true! And, many years later, I got to play the Britten Serenade with the LSO and Ian Bostridge. I had heard Ian do that piece with David Pyatt and the LSO when I was studying so to get to do that was thrilling.

Sometimes it's the projects that bring in other aspects or genres of music that can really mean something special. In the LPO we did a tour with Wynton Marsalis and the Lincoln Center Jazz Orchestra. I loved it. They were great and Wynton loved the horn section (you couldn't pick someone better than Richard Bissill for that sort of thing!). It felt like everyone was inspiring each other!

I also had a couple of very last-minute calls that turned into special experiences. A Mahler 6 with the Bavarian Radio Symphony, when they called on a Tuesday afternoon and I was there for the last rehearsal the next morning and three concerts. I decided not to mention the fact that I had never

played first horn in that piece before until after the show. They had also decided not to mention that it was live on the television and would be released as a live recording! And a week with John Adams and the Berlin Philharmonic, where the call at least came three days before so I had time to check out some of those rhythms. It was great fun!

12. What has been your best non-musical professional experience?

The travelling was great in the beginning. Seeing the world and experiencing places for the first time. In the LPO I was the youngest in the orchestra the whole time I was there so moving to the RPO was great as there were lots of people the same age. So a lot of partially memorable nights out in strange cities!

I'm not sure if this is non-musical, but a couple of years ago I ended up playing in a section full of people that I'd taught a bit. I felt old, of course, but the section sounded great and I allowed myself to feel proud for a while!

13. What boxset/podcast are you currently watching/listening to?

I don't find it easy to commit to these huge TV things, knowing there's 80 hours of it ahead of me! I listen to podcasts, mostly football - or music-related. I'm listening to 'Broken Record' with Malcolm Gladwell and Rick Rubin. It's great to hear the different ways people think about and create music.

14. What was the last music you listened to?

If we don't count the 60 versions of Mozart 3 and Neuling Bagatelle I listened to in our auditions over the last few days, I've been bingeing on the NPR Tiny Desk concerts on YouTube. If you haven't seen them, check them out. All sorts of music and musicians turn up - there's some great stuff!

15. What exciting things have you got coming up in the near future? Apart from the British Horn festival!

With the orchestra, we have some great stuff coming up, including a recording of Billy May's 'Big Fat Brass' with Mike Lovatt. I'm going to record a fantastic trio (horn, violin and piano) that I had written by the Swedish composer Britta Byström, probably with the Brahms trio, and there will be a couple of other things coming out that we recorded last year with the orchestra, including the Britten Serenade with Andy Staples, who is incredible. There are a few other little projects in the works, so watch this space! And I'm looking forward to taking some time off in the summer - it's been a very busy spring!



Thank you Chris - See you in October!

RICHARD BISSILL



Richard aged about 8
with his tenor horn

1. When did you start playing the horn and why?

I grew up in Loughborough, Leicestershire. My parents were not musicians and I hadn't realised that I was particularly musical until I took up the tenor horn aged eight in 1968. My friend and neighbour David Archer was already playing the cornet in Loughborough Band so I thought I'd like to join it too. I can't really remember how I ended up on the tenor horn. Perhaps there were already too many cornets in the band. Shortly after that my junior school gave me a tenor cor. It didn't have a case and I used to share it with another boy. On the days when it was my turn to have it, I used to walk home playing it. The music advisor for Leicestershire, Eric Pinkett, visited all the schools looking for young players to join his youth orchestras and got me a free French horn from the county's supply. I joined the Leicestershire Schools Symphony Orchestra and was hooked from thereon.

2. Who did you study with growing up and where did you study?

At school I had two horn teachers: Walter Long and, when he died, Frank Thornton (not the Are You Being Served? actor...). These were both local peripatetics who'd previously had playing careers. I also began piano lessons aged about 12. At 14 or 15 it was decided that I should have monthly lessons in London so I started going down for lessons with James W Brown OBE, Hon. RAM (1928-1992) with whom I eventually studied from 1978 to 1981. Jim was my only teacher there. Whilst at college I had

probably half of the lessons I should have had and quite a few of those involved going to the bar. 'You choose the drink and I'll decide the measure' was a favourite of his. He had great chops and amazing dynamic control, especially when playing quietly. His quiet production was foolproof. I just assumed that everyone needed to be able to do that. I remember being impressed sitting in the LSO section with him listening to him play solos like the end of the Firebird or the first movement of Scheherazade. It sounded effortless. Handstopping, fast tonguing and transposition were not quite the same... My piano playing became somewhat neglected although I used to play in the Old Rising Sun, a pub near the Academy, with some of my mates in a jazz quartet once a week.

3. What/who was your biggest inspiration growing up?

My favourite teacher at my middle school in Loughborough, Garendon School, was John Bilton, the music teacher (of course). He opened my ears to music on a broader level and encouraged my fledgling interest in writing music. I expect that he was delighted to have someone who actually took music seriously at that run-of-the-mill comprehensive school.

My next music teacher at the school next door, Burleigh Community College, was Roger Munns. He was a fine musician and brilliant jazz pianist. I think he would have preferred to be earning his living playing jazz piano full time instead of teaching music in a school. Most of his A level music teaching consisted of his playing some jazz standard at the beginning of the lesson and getting completely carried away until he remembered that he should be teaching us about the set works. I was enthralled by his playing and his harmonic language. His use of alternative chords was amazing and influential.

4. What was your first professional gig?

If you're talking 'proper' professional it would be with the Melachrino Orchestra when I was at the RAM (I also played with NYJO and got paid for travelling around the country on a clapped out bus but maybe that's not considered professional) followed by the London Sinfonietta.

5. What jobs have you had chronologically?

As the final term at the RAM approached I applied to the Institute of Education on Gower Street to enrol on its teacher training course; I was sure at the time that I wasn't going to be good enough to get a job in an orchestra and wanted a backup.

As if by magic, after that, the phone started to ring and the first call came from the London Sinfonietta whose horn player was Pip Eastop. I have him to thank for giving me that break. That really got the ball rolling. We'd played in a horn quartet at the Academy together along with Richard Watkins and Daniel Crowley.

I soon got a job in 1982 without auditioning in the LSO

playing fourth and second, replacing James Quaife. The section comprised David Cripps, Tony Chidell, Terry Johns, Jim Brown and me. Those early years were very exciting for me as a 22-year-old. Those were the days when there were still plenty of characters around, before orchestras got all PC and demanded anodyne behaviour. There were some outrageous goings on which just wouldn't be tolerated now. What a shame that has all but disappeared.

David Cripps left after I'd been there for about six months so I moved up and played mostly third and occasionally first. I remember once naively moving from fourth to first in the same concert to play a piece that the other more experienced players didn't want to and that I would now not touch with a bargepole! Although I was keen to play first horn permanently I was considered too inexperienced to be given the job there.

Luckily a job came up in the LPO so I applied. In those days getting a job in a section was relatively easy; as long as you could play well, you didn't have to jump through too many hoops. I didn't have to do an audition and after my three trial concerts the horn section decided they wanted me for the job so that was that. It is very different now; one section wouldn't be allowed exclusively to make a decision like that.

Sharing the principal horn job with the great Nick Busch was a joy and totally inspirational. What a player he was: fearless, sensitive and powerful and a huge character. The section when I joined comprised Nick, me, Patrick Garvey, Tim Jones and Ian Keddie. This morphed into the section that remained happy and settled for the next 20 years or so: Nick and me on first, Gareth Mollison on second, Frank Rycroft on third and Martin Hobbs on fourth. Chris Parkes joined on third when Frank retired and John Ryan replaced Nick just before I left.

After 25 years playing principal horn in the LPO I moved to the Section Principal job at Covent Garden where I joined Simon Rayner, Jonny Durrant, Huw Evans, Richard Kennedy, Roger Montgomery and Chris Davies. After ten years I decided to ease off a bit and move sideways to sub-principal. I think that 33 years as a London first horn is more than enough!

6. When did you start composing?

As a teenager I played in the BBC Radio Leicester Big Band, led by Roger and Christine Eames. They were very kind to me and encouraged me to improvise solos with the band and to write my own pieces for the band to play. I'd had the urge to write music from quite an early age and once I took up the piano I began to engross myself in the wonderful world of harmony that a piano can deliver instantly. I'd always been good at playing back tunes. My mum used to sing her favourite songs to me and I'd play them back, inventing harmonies that I felt fitted. When I eventually heard a recording of the song, most of the time I'd guessed correctly and sometimes I even preferred mine to the original.

I've never had a composing lesson in my life but I was always writing simple pieces for piano as a boy. I entered a competition to write a brass fanfare for the Queen's Silver Jubilee in 1977 which was eventually won by George Benjamin. I think I came fifth and I remember we all came to London where an ensemble from the Guildhall played the fanfares and Malcolm Williamson, who was the Master of the Queen's Music at the time, was the chairman of the judges.

I must mention Robert Mandell, an American who lived in Leicester and, having acquired George Melachrino's library of light music arrangements, was putting on concerts around the Midlands and paid me to travel up and play in his orchestra when I was at the RAM. I got a great opportunity to play first horn and to really absorb the music. He started asking me to do arrangements for him which was a great opportunity to learn quickly what worked and what didn't.

In 1986 I won the first Peter Knight Award, sponsored by the MU and Yorkshire TV, for A Christmas Carnival. This has been recorded three times by the RPO, Hallé and RSNO. This led to quite a few arranging assignments from the BBC.



Winning the Peter Knight Award: John Dankworth, me, Robert Hartley, Burt Rhodes

7. What is your favourite commission you've had?

My arrangements and compositions on The London Horn Sound and Give It One CDs are well known to horn players around the world. In 2004 I wrote Sinfonia Concertante, a 25-minute triple concerto for trumpet, horn and clarinet for the London Symphony Orchestra to celebrate its centenary. I've also written two major works for the LPO, Rhapsody for Piano and Orchestra in 2003 and Excite! in 2008.

It's very satisfying to me when horn players express their affection for my pieces, especially about all the educational ones I've written, many of which have appeared on the graded examination requirements lists. The very first time I met Katy Woolley she broke the ice by telling me that her favourite piece when she was learning to play was March of the Gimps. I was very touched.

8. When/where do you compose and what is your method?

I have been known to write the odd little piece on the back of a bus whilst on tour but normally I write at home in my music room at the piano. For me, using a piano to write music is just quicker than hearing it in my head. An idea can just come to me for a piece. I then jot it down on a big sheet of manuscript paper and sit at the piano and just let my fingers wander around coming up with further ideas and harmonies and key structures. These elements are often scattered over several pages with symbols attached and arrows saying go to this bit etc., and I then try to piece them together, a bit like a jigsaw, until they're in the right order. Getting the pace and architecture of the piece is an inexact science. Sometimes it happens easily, sometimes not. Getting the ending right is important. I like to ratchet up the excitement if appropriate. When composing I can waste lots of time trying to make an idea work only to scrap it and later come up with something far better in a fraction of the time. Only I know when a piece is finished. If it's a horn piece I'll play little bits over and over on the horn to make sure they actually work.

Whilst I'm working on a piece it does tend to be all-occupying. I have it on my mind all the time and it's quite a relief when the piece is finished!

Although I might be writing for a specific person I don't want to preclude others from playing it so hopefully these days will not write anything too freakish that will put people (or me) off. As a composer I want my music to be played - and hopefully enjoyed.

9. What is the funniest thing that has happened on stage/in the pit?

We've all developed uncontrollable giggles about something very silly. I remember a run of Figaro at Glyndebourne. Every night at the same spot the whole wind section would one by one drop out with the giggles before regaining composure. Sometimes it seemed like hardly anyone was playing. The funniest things usually involve someone else's misfortune. At Glyndebourne the soprano in Rusalka fell backwards into the pit, halting the performance. Not particularly funny for her but unusual to say the least. Unfortunately, the show wasn't cancelled



The Mummy Returns soundtrack recording sessions horn section
Back row L-R: Martin Owen, Paul Gardham, Simon Rayner, Richard Watkins. Front row L-R: Hugh Seenan, Richard Bissill, Alan Silvestri (composer), John Pigneguy, Nigel Black.

and we didn't get to go home early.



LPO horn section

L-R: Martin Hobbs, Gareth Mollison, Chris Parkes, Wynton Marsalis, Nick Busch, Richard Bissill

10. What has been your best musical experience?

Difficult to say as I've been involved in so many amazing experiences that jump out from the routine of earning a living. I played Mahler 9 many times but the one with Masur in the Berlin Philharmonie was pretty cool. Touring with the LPO and Wynton Marsalis was fabulous. I even got to jam with him in a post-concert visit to a jazz club in Manchester. In my early LPO days we recorded an album at CTS Wembley of arrangements by the great Robert Farnon. He was conducting and for me it was an utter thrill to play his music and to meet him. I still remember the sense of elation that stayed with me for many weeks after and I can still feel it now if I switch my mind back. Weird how some things stick with you like that.

11. What has been your best non-musical professional experience?

Touring with London Brass has been a great antidote to the rigours, restraints and discipline of playing in orchestras. I've been in the group since 1990. We've all known each other for a long time and playing together seems so comfortable. Two stand-out tours were to Ireland and Orkney. I don't remember much about the concerts - I'm sure they were fab - but the rest of it was hilarious. A midnight trip to the Ring of Brodgar near Stromness on Orkney particularly sticks in my mind.

12. What about your career so far are you most proud of?

Recording Back to Back to Back with Pip Eastop and Jonathan Williams has to be near the top of the list. In fact I'm sure the three of us feel the same. I listened to it again fairly recently as it's being reissued after 25 years. I can hardly believe that we did it now. It sounds incredible. A one-off for sure.

I'm very proud of my teaching at the Guildhall. I've been there over 35 years now and still enjoy it. I know that I'm a much better teacher now than I was when I first started.

Hopefully I've helped more players than I've hindered. I'm proud of the fact that I lasted 33 years as a London principal horn considering the day-to-day slog of the London orchestras' workloads.

13. What boxset/podcast are you currently watching/ listening to?

I watched recently the new Alan Partridge series on BBC1. He's a bit marmitey but I've always loved him. I'm watching Line of Duty too - very gripping. There's so much to watch and not enough time.

14. What was the last music you listened to?

Hard to say. If I get stuck in a late night YouTube session it could be anything. I like those jazz/funk/fusion bands like Snarky Puppy and Dirty Loops. Also neo soul artists like D'Angelo. I recently bought a jazz/electro funk album called Time by Louis Cole. It's wacky and lots of fun.

15. What exciting things have you got coming up in the near future? Apart from the British Horn Festival!

There's always the odd patch of work with London Brass to look forward to. Just a few days away with them is good for the soul. I'm also in the process of making an album of some of my compositions using Guildhall professors and past and present students. That should be finished by early 2020.

Thank you Richard. See you at the festival!

**What a festival we have to look forward to!
Jocelyn Lightfoot**



Richard Bissill in
Covent Garden
London

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Le Cor Mélodique Charles Gounod and the Horn

AN EXTRACT FROM ANNEKE SCOTT'S SLEEVE NOTES FOR HER NEW CD OF MUSIC BY CHARLES GOUNOD, JOSEPH MEIFRED, JACQUES-FRANÇOIS GALLAY AND BREMOND.

the Conservatoire. In 1838 the second ever premier prix was awarded for the cor à pistons to Meifred's student Jean-Baptiste-Léopold Dancla, brother of Gounod's fellow student and associate, the violinist and composer Charles Dancla.



The Six Mélodies pour cor à pistons et piano were written and dedicated to horn player and maker Marcel-Auguste Raoux (1795–1871). The connection between Gounod and Raoux is hard to establish. Marcel-Auguste Raoux had been a student of Dauprat's, second horn of the Théâtre Italien from 1822 onwards, and the Raoux family firm had been provider of instruments to influential Parisian musical institutions such as the Conservatoire and the Opéra. It has been suggested that perhaps the publication of the Six Mélodies had been instigated or encouraged by Marcel-Auguste Raoux, and that Raoux's motivation had been to promote his credentials as a cor à pistons maker in light of Meifred's collaborations with a rival maker Halary (Jean Hilaire Astée, known as Halary or Halari). Halary was at this time providing the cors à pistons given by the Conservatoire to their premier prix winners. Given the level of interest in the instrument at the time, as well as Marcel-Auguste Raoux's personal field of influence, it is surely no surprise that Gounod

In 1839 the young Charles Gounod (1818–1893) was awarded the Grand Prix de Rome for his cantata Fernand and, as a result of this prestigious award, spent the next three years travelling, studying and meeting many leading lights of the artistic world. Prior to his departure Gounod published his Six Mélodies pour cor à pistons et piano. It is not at all surprising that the young Gounod should be writing for the cor à pistons (the piston horn) given that others in his circle at the Paris Conservatoire, such as his teacher Halévy, were writing for the instrument. Fellow students in his cohort would have been amongst the earliest students of Joseph Meifred (1791–1867), the first professor of valve horn at

was writing both for the instrument and for Raoux.

Somewhat more surprising is the publication early the following year of Gounod's *Méthode de cor à pistons*. Predating Meifred's own *Méthode* this is the earliest published pedagogical work for the instrument. In it Gounod argues for an approach to the instrument that combines the new two-valved instrument with the use of the hand-stopping technique associated with the older natural horn, exactly the approach that Meifred was known to promote. Gounod maligns German-made instruments, which he criticises for having the "double inconvenience" of inferior sound and inaccurate intonation, and adds a footnote recommending the instruments of Raoux which he

says have, unlike the German instruments, both desirable intonation and tone.

Gounod maintains that the use of the stopped notes is advantageous in rapid passages or in order to accent certain notes, but that the cadence of the melody should determine whether notes are stopped or open. For example, “important notes” should be played open rather than stopped. This is particularly useful if the music modulates, as previously this had entailed the horn playing many stopped notes, something which could now be avoided using the valves. Gounod was keen to stress that the valves should not be used all the time, lest the horn “degenerate into a kind of trombone.” Gounod believed the natural horn’s variety of timbres to be part of “the charm of its power of varied expression,” and that if the player only used the valves it would lead to an “equality of tone which is unnatural in expression, and which might cause the horn, with pistons, to be regarded as a monotonous instrument.” Instead the player was encouraged to use stopped notes in order to temper the intonation of the instrument, for example leading-notes should be stopped in order to ensure that they were high, and likewise with sharps. Flats should be low and therefore should be played with the valves. Gounod also recommended using valves after modulations in order to help establish the new tonality. One of the greatest advantages of the new valves were the “richness” they gave to the lower notes of the instrument, formerly a range that ran the risk of a high number of recalcitrant stopped notes; Gounod delighted in the “striking and most happily conceived contrasts” now available between the different ranges of the instrument.

Why did Gounod publish his *Méthode*? It is clear that whilst he understands the subtleties of expression available to the new instrument he does not entirely understand the means. For me, the most cogent explanation of Gounod’s motivation can be found in a letter from Adolphe Adam reproduced in Meifred’s 1840 *Méthode pour le cor chromatique ou à pistons*. Adam relates to Meifred his experiences and observations of the new chromatic brass available in Berlin. He recounts how, as part of the Institut de France’s “peer review” process for Meifred’s *Méthode*, he had spoken to Spontini about the instruments in Germany. Spontini admitted to knowing only of the instrument by name and instead asked Adam to explain the instruments to him. Whilst Adam was in Berlin a performance of the overture to his opera *Die Hamadryaden* was arranged. This work includes a horn quartet which the local horn players declared impossible to play due to the low notes, a feature of

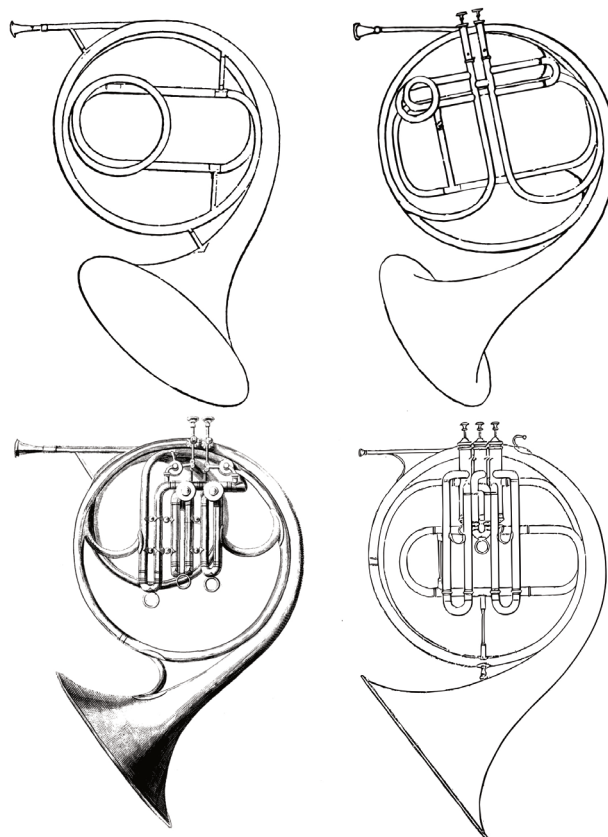
the new valved horns. Adam implores Meifred: “I think it is necessary, my dear friend, that you hasten the publication of the method, to popularise the chromatic horn, which is held indispensable to us. The frequent use of this instrument in the great operas of Auber, Mayerbeer [sic], and Halévy, would render the execution of these works imperfect in the provinces and abroad, where it appears they are ignorant of the manner of making use of it.”

Here we have a composer writing for an instrument which he thought was common to both locations, only to be thwarted by the (alleged?) lack of knowledge on the part of the local players. It is in Adam’s interest, and that of other composers for this instrument such as Gounod, that knowledge of it spread widely as soon as possible so as not to render their compositions unplayable. Gounod may have realised soon after the publication of his 1839 *Six Mélodies* that the lack of knowledge of the new instrument risked the piece being neglected, and thus wrote his *Méthode* to prevent this happening.

Anneke Scott

Le cor mélodique – *Mélodies, vocalises et chants*, available on Resonus Classics (RES10228).

Top left: Cor solo (Raoux) from Gallay’s *Méthode*, Top right: Two Stölzel-valved horn (Raoux) from Gounod’s *Méthode*
Bottom left: “Cor Chromatique” (Halary) from Meifred’s *Méthode* (c. 1840), Bottom right: “Cor Chromatique” (Halary) from Meifred’s *Méthode* (2nd edition c.1849)



DONALD FROUD (1932-2019)

A ONE-TIME PRINCIPAL HORN PLAYER WITH THE BOURNEMOUTH SYMPHONY ORCHESTRA, ORCHESTRAL MANAGER, TEACHER AND INTERNET MUSIC BLOGGER, DIED IN JANUARY THIS YEAR AGED 87.

BHS HISTORIAN TONY CATTERICK RECALLS HIS LIFE.

Donald Frederick Froud was born on 5th December 1932 in Salisbury, Wiltshire. His father was a Regimental Sergeant Major in the Royal Artillery. His mother was a housewife and he had an older sister who became an actress.

He went to Bishop Wordsworth School in Salisbury and began playing an old Boosey & Co. piston-valve horn with an F crook when he was 13. He was predominantly self-taught with occasional help from fellow pupil Maurice Handford. Handford later became Principal Horn of the Hallé Orchestra from 1947 to 1961. In 1947 Donald began having private lessons with Aubrey Brain at the Royal Academy of Music. He bought an Alexander F and B-flat compensating horn and played in the Ernest Read Youth Orchestra from 1946 to 1949. He won the Sterndale Bennet Open Scholarship at the RAM which enabled him to continue studying full-time with Aubrey Brain from 1949 until 1952.

His professional debut was in 1950, aged eighteen, playing third Horn in the Royal Philharmonic Orchestra with Sir Thomas Beecham. Soon after, he was called up for two years' National Service in the Band of The Royal Artillery at their main barracks in Woolwich. During this time, he began to freelance in London. After his demobilisation this freelance life continued until 1958, when Donald joined the Bournemouth Symphony Orchestra (BSO) as third/principal Horn, now using a Knopf B-flat and F compensating horn with a fifth A valve. He played as a concerto soloist with the orchestra on five occasions and played in the BSO wind quintet. Whilst in Bournemouth, Donald married the orchestra's harpist, Aoife.

He resigned his job in 1966 but continued to freelance which was where I first worked with him in 1969 as an extra player with the BSO in Strauss's Don Quixote. He was appointed General Manager of the Ulster Orchestra in Belfast in 1966 but kept his horn playing in good shape and even managed to perform concertos with the orchestra and the RTE Symphony Orchestra in Dublin too.

He eventually went on to be involved in arts management, working as Orchestral Manager for the BBC Training Orchestra in Bristol, finally leaving the profession in 1978. For a while he taught horn at Clifton College

in Bristol, and was Horn Coach for the National Youth Orchestra of Wales, and Croydon Youth Orchestra.

For the last ten years he was a regular contributor to the BBC Radio 3 Message Board, using the pseudonym 'Hornspieler'. He was somewhat forthright and controversial in his opinions of modern playing practices and expressed enthusiastic criticisms of BBC concerts, especially the Proms. He was always keen to reminisce about his playing days and working with Dennis Brain. Here is a wonderful anecdote which he shared online:

On a Sunday afternoon in August 1957, I was driving down Exhibition Road, (very near the Royal Albert Hall), when I spotted Dennis' green open-topped TR2 sports car parked outside the Victoria & Albert Museum with Dennis Brain sitting inside. So, I drew in behind him.

"Hello Dennis. What are you doing here?" "I'm going in there to play a concerto in a few minutes, but I prefer to sit out here. It's a bit stuffy in there" "Well, I wish I could come in to hear it. Which one?" "Mozart Number Two. My favourite." He paused. "You know Donald, I have a reputation for never cracking a note, but every morning when I wake up, I am a day older and it becomes a day harder to live up to that. I've started to think about conducting. I've done a bit and I think I would enjoy it." He never had the chance. Three weeks later, that beloved TR2 took his life on the Hatfield bypass.

I will remember Donald's bright open tone, his great strength in the loud passages, his small mouthpiece and his smoking of endless cigarettes in rehearsals! It was a different age then!

Donald died on 3rd January 2019, aged 87.

Tony Catterick

Photograph from
The Catterick Collection.



DONALD FROUD

ANDRÉ GEORGE PREVIN (1929-2019)

PIANIST, CONDUCTOR AND COMPOSER
FIGHTING THE HORN SECTION

André Previn's death at the age of 89 on 28th February 2019 was a sad day for the world of classical, and particularly orchestral, music. In Britain he did more than any other musician in recent times to bring this genre to a wider audience and, as principal conductor of the London Symphony Orchestra from 1968 to 1979, appeared many times on prime-time BBC television in André Previn's Music Night. This programme graced the small screen during the first half of the 1970s, and he gained enduring recognition throughout the country because of his appearance on the Morecambe & Wise Show in 1971 playing "Grieg's Piano Concerto by Grieg".

The slew of obituaries in the national newspapers which followed his death, revealed some interesting insights including a comment he made when explaining why he no longer wanted to be principal conductor of any orchestra, preferring the guest conductor option.

"I love not being a music director. I go around to the world's great orchestras and we make music as best as we can and that's that. I don't have to worry about shop stewards or ladies committees or fighting the horn section".

His collegiate approach to music making meant that he was widely liked by orchestral players. So what is it about horn players that provoked that remark? Do the unique demands that the horn makes on a player foster a bolshie mentality, or are interesting characters simply drawn to the horn? Food for thought.

Robert Parker



André Previn with Eric Morecambe and Ernie Wise on the 1971 Morecambe and Wise Christmas show. Photograph: Trinity Mirror/Mirrorpix/Alamy

André Previn in 1977 performing on the piano while conducting the Pittsburgh Symphony Orchestra in Mozart's Piano Concerto No 20 in D minor for a television show, Previn and the Pittsburgh. Photograph: Bettmann Archive



YOUTH BROMLEY YOUTH MUSIC TRUST “YEAR OF THE HORN”



As we are all aware, music education is changing. Down in the London borough of Bromley, we are trying to bring state education horn teaching into the 21st century.

There has always been a strong horn tradition in Bromley. For many years Andy Currie worked full-time, teaching horn and brass in our junior and senior schools, as well as at the BYMT centre. This created a fluid system that took pupils smoothly from beginner to post-Grade 8. There were regularly organised horn ensembles and events, the last of these being a visit by Tim Thorpe in 2014.

Sadly, the landscape of horn teaching was changing. Andy retired from full-time teaching and the number of full time brass staff at BYMT went down from four to two. The move towards children learning as part of Whole Class Ensemble Teaching (previously known as Wider Ops) was marginalising the horn in primary schools and in 2018 a bumper year of nine Year 13 pupils left BYMT, including three students who gained scholarships to music colleges - Isabella Ward-Ackland (RAM), Leo Glenister (RCM) and David Tillotson (RWCMD).

We knew that something had to be done, so Sinne Brock, BYMT Head of Brass, and I launched the “Year of the Horn” initiative. Our basic aims were to boost the progression and enthusiasm of existing players and to recruit new players to the instrument. Initially, we offered half-price lessons for one term and free horn hire.

One of the most crucial elements for me was to make sure that all our brass teachers were happy and confident teaching the horn. I was aware that some saw it as the strange cousin in the brass family and had become wary of teaching it. As part of our staff inset day, I took a class called “Don’t fear the Horn” in which all the brass teachers had a horn lesson together, discussing such oddities as

the difference between F and B-flat side and “exactly how far up the bell do you stick your hand?!” So, armed with a small handbook and a rotary-valved spring in their step, they returned to their respective schools ready for new pupils.

Interest in the “Year of the Horn” was growing, both locally and more widely due to some silly videos that we made to introduce the instrument. By the time we began the new academic year and the traditional “Try an Instrument Day”, there was already a buzz about the horn department and many prospective youngsters signed up for lessons or to find out more information.

At BYMT, we run a successful whole-class teaching system called “Band on the Run” which uses a combination of B-flat instruments (trumpets, trombones and baritones). The proportion of pupils continuing with lessons after the project is far higher than the national average.

We wanted to see if we could run a “Horns on the Run” project so we ventured into the private sector when an opportunity arose at Croydon High school. We emptied our store cupboard and cobbled together 19 horns of various models and vintages. Laurie Truluck and I worked for five weeks, doing three sessions each week, alongside another class of flutes and oboes. The sound of “Hot Cross Buns” being played on 19 mouthpieces, 14 head joints and 5 reeds will haunt me forever! We finished with a very successful concert and the feeling that we could roll this out elsewhere.



We had applied for funding from the London Music Fund. They were impressed by the work that we had already done on the project and its legacy, and so awarded us a very generous grant which has allowed us to purchase 16 B-flat mini horns amongst other things. These will initially be used on a “Horns on the Run” project in Highfield Junior School in Bromley during the summer term.

Our focus for the spring term was creating a horn ensemble programme. This had to be accessible and appealing to all our students, so new arrangements were made that had a range of parts, from absolute beginner to Grade 8. We ran four rehearsals with help and inspiration from Angela Barnes (LSO) and Joel Roberts (Southbank Sinfonia) which culminated in a superb performance by 20 young horn players of “Lightly Row” (with variations), “Little

Brown Jug” and “Jurassic Park”.

Our work continues throughout the year and beyond, hoping that we can keep horn teaching alive and thriving in state schools.

All arrangements are available for free download from www.richardsteggall.co.uk

Richard Steggall

NMPAT ANNUAL HORN DAY



The Northamptonshire Music and Performing Arts Trust hosted my annual Horn Day on Sunday 28th April 2019. 45 horn players from all over the Midlands came to make music together, from as near as right down the road to as far as Birmingham!

This year featured Richard Wainwright as the visiting artist, along with the usual massed warm up and ensemble playing. Richard listened to six pupils ranging from Grade 5 to post-Grade 8 perform a piece of their choice and gave some very useful feedback and insight into their playing. He also performed a short recital of the Strauss Nocturno and two movements of Mozart's 4th horn concerto. We were also extremely fortunate to have eight pupils from the



Royal Birmingham Conservatoire come along with Simon de Souza and they not only played alongside the pupils in the massed ensemble but also performed a varied programme of octet repertoire for the pupils to hear.

Luke Woodhead supported us again with his

fantastic trade stand of horns to try (and hopefully buy!) The massed ensemble concert at the end featured arrangements of Bizet's Farandole, Sibelius's Finlandia, themes from Jurassic Park and Pirates of the Caribbean, as well as music by Muse and Metallica! I'd like to personally thank Richard Wainwright, Simon de Souza, James Topp, Luke Woodhead, Sabrina Pullen, Lauren Partridge, the horns of the Royal Birmingham Conservatoire, my NMPAT colleagues and the British Horn Society for their support of my event and for helping me to make it a continued success. - **Meghan McCrimmon**

LANCASHIRE'S NEW HORN PLAYERS!

LANCASHIRE MUSIC SERVICE HAS 15 NEW HORN PLAYERS, ALL IN ONE PRIMARY SCHOOL. THEY HAD THEIR FIRST EVER LESSON ON 30 APRIL 2019. THEIR MUSIC CO-ORDINATOR, CHERYL PEARSON, TELLS US.

Our school is called Euxton Primrose Hill Primary School, Lancashire. We completed a pupil survey to find out how many children played musical instruments at home. We found out that for many children, music tuition was not something they had ever thought about.

Our school currently has Wider Opportunities music in Year 4. We wanted to capture a group of keen pupils at Year 3 (age seven and eight).

The Up Beats teaching group from Lancashire Music Service, with brass specialist Gayle Coleman, came to school to inspire children to become interested in orchestral instruments. The children were fascinated by the idea of learning to play the horn, an “endangered instrument, so we worked with Gayle Coleman to establish a group of children playing horn in our Year 3 classes before they move to brass tuition in Year 4. We are proud to say we have 15 seven- and eight-year-olds in our first ever horn group!

Cheryl Pearson

The British Horn Society says: Good luck and have a brilliant time. Enjoy playing the most exciting instrument in the orchestra – and on every film score you know. Especially Harry Potter and Star Wars!

All the students from Euxton Primrose Hill Primary School in Lancashire with their teacher Gayle Coleman



HAPPY BIRTHDAY

DAVID CROPPER, THE “GRAND OLD MAN OF THE HORN” IS 80 YEARS OLD THIS YEAR AND STILL PLAYING VERY WELL. SURELY, HE MUST BE THE OLDEST PROFESSIONAL HORN PLAYER STILL PLAYING REGULARLY?

TONY CATTERICK JOINS HIS HORN FRIENDS IN CELEBRATION OF THIS LANDMARK.



Nowadays, if 80 is supposedly the new 50, David Cropper cannot be more than 25! The inescapable truth, though, is that David really is 80 this year. This fine, warm-hearted horn player achieved this great age on 19th January.

He had a distinguished early career, beginning in the National Youth Orchestra of Wales aged 16, studied in Manchester with the great Sidney Coulston, was second Horn in the BBC Northern Ireland Orchestra and then a had long spell as third Horn of the BBC Concert Orchestra. Since his retirement, he has built up a very busy life as an amateur principal player around South West Hertfordshire where he lives. He plays in a wind quintet and octet,

as well as having been one of the four horn soloists in Schumann’s Konzertstück, at the age of 77! His energy, stamina and enthusiasm are prodigious and I speak from experience as I played second Horn to him in the excellent Watford Symphony Orchestra after my own retirement. His playing is still immaculate, powerful and so musical to this day.

I have known and worked with David for over fifty years and was delighted to invite six of his fellow BBCCO horn colleagues and a conducting friend to write their own personal memories of him. They each replied immediately and with enthusiasm which is testament to their kindness and the warmth of their regard for David. Many thanks to them all.

HAPPY BIRTHDAY David, and long may you continue to treat your audiences with your beautiful playing, lovely personality, generosity and musical artistry. Keep blowing, my friend! - **Tony Catterick**

John Tyler – Principal Horn BBC CO 1976-1986

“I have known David for over 50 years and we both played in the BBC Concert Orchestra in the 1960s and 70s. He has always been a very natural player and musician who appeared to require very little practice to sustain the high standard demanded by the BBC. Since his retirement from the BBC and my own from professional horn playing, we have played in many amateur concerts together over the last few years and, even though he is now 80, he still maintains a high standard of horn playing. David is a very kind and generous person who loves cooking. He continually invites his friends, of which he has many, to his house for dinner parties. I hope that he will be able to play for many years to come as he obviously loves playing in many concerts.”

David Lee - Principal Horn 1983-1986

“Dave was my third Horn in the three years I did with the BBCCO. Always genial, fun-loving and extremely resilient, considering the times. I dropped him firmly in the doodoos on quite a few occasions. A very talented musician, who loved the repertoire of the orchestra and thrived on it. He could often be seen at the piano in the studio, just jamming

away to himself and anyone else who was listening. A great enjoyer of away days and weekends, which were legendary in those days – the 80s!! I hope they still are. It was so obvious that David loved the instrument and the music it introduced to him over the years. It's no surprise he's reached the age of 80 in rude health and with his appetite for playing still going strong. I fully understand that and wish him well. Let's not let it pass without a drink or three!"

Adrian Norris - Second Horn (originally 4th Horn) 1973-2004

"I had the task of sitting next to David for 21 years in the BBCCO, first on his right and later on his left. I preferred the second version, but I'm not sure whether he did! We spent much time conversing in 'Gilbert-speak' and I recall that with the conductor Vilém Tausky, we started Dvorak's Scherzo Capriccioso (just the third and fourth horns alone) a beat apart, with neither of us giving way!!! A feature of away gigs during his tenure, was that it was easy finding the stage door as David's car would always be parked as close as possible if not right outside. We're still working together amicably, which says much about his temperament."

Kriss Rusman - Principal Horn 1976-1983

"David was Co-Principal Horn in the BBCCO when I was the Principal and was already there when I got the post fresh out of college. David was the most supportive colleague and friend I could have wished for. His diplomacy and calmness were invaluable and a real asset to the orchestra which he loved. He has always been a superb horn player, with a beautiful sound and effortless playing I have long admired. It has been a privilege to work with him and I will forever cherish his kindness and friendship."

Graham Warren - Fourth Horn 1991-2003

"I have known David for a very long time now, probably since the early 1970s. He is very definitely one of the most talented musicians I have had the good fortune to work with. Not only does he play the horn with great aplomb, but to hear him extemporising on the piano is something to experience – no sheet music needed! Since retiring from the BBCCO he has continued to play in the thriving amateur music scene and must be one of the busiest horn players around, always on First horn and does it to the benefit of the orchestras he is playing with. As a colleague one could not ask for more, never any hassle, quite often more notes than required, but that is Dave, he just thoroughly enjoys playing. As a person Dave is a total gentleman and a pleasure to be around. A bon viveur, generous to a fault and always willing to be of assistance if required. We have spent many, many hours sitting around the dinner table, discussing the world and always with a glass of white wine in our hands. I don't think I have ever seen him angry! Sitting next to me in the BBCCO makes

that statement rather surprising. Dave is a great pal and I am sure he will continue playing for many years to come."

Steve Bell - Fourth Horn 1985-1991, Principal Horn 1991-2015

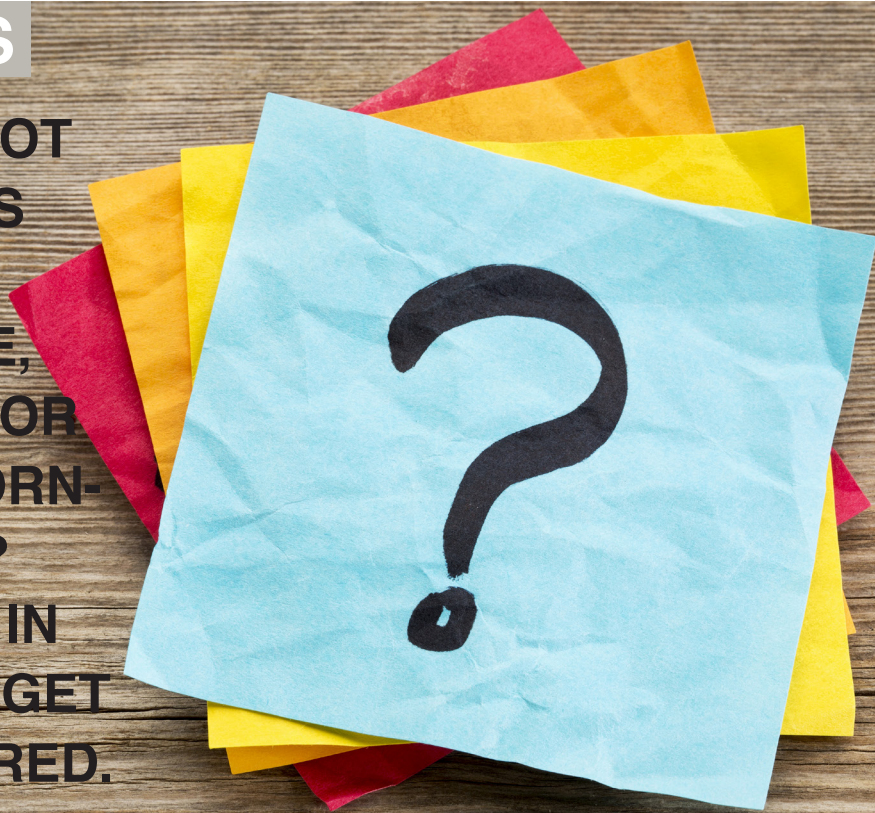
"I was rather young and inexperienced when I joined the BBCCO straight out of the Royal College of Music in 1984, but with a brilliant team of seasoned pros around me – Dave Lee, Adrian Norris and Dave Cropper, you could say it was quite a learning curve! When the time came that I was promoted to Principal Horn, we appointed Graham Warren to replace me on fourth and I then had a section alongside me with somewhere in the region of 100 years of top flight playing between them! Dave Cropper was always a gentle guiding hand – a consummate musician who knew the repertoire inside out. I learned so much from him – his enthusiasm for all things – cars, wine, good food and of course music, never dwindled and I'm delighted that at 80 years young he's still deriving such pleasure from it!"

Edward Kay - Conductor of the Watford Symphony Orchestra where David is Principal Horn. Ed himself took up playing the horn for fun and received much support and encouragement from David.

"My first meeting with David was when he played for me in Watford Symphony Orchestra and, during a slow movement, he asked quite justifiably, as only a gentleman can, whether I could move it along a bit faster so that he didn't die of exhaustion! Most of his requests were invariably prefaced with, "I know you won't mind if I ask you, but ...". His very fine musical playing always has a warmth of tone which amply reflects his generous and warm personality. This, with David's endless sense of humour and understanding, makes him a great colleague. A lovely Tchaik 5 solo from him a short while ago cements those comments. Here's to many more. Well done David!"

**FROM EVERYONE
HERE AT THE BRITISH
HORN SOCIETY WE
WISH DAVID A HAPPY
BIRTHDAY!**

**HAVE YOU GOT
QUESTIONS
ABOUT
TECHNIQUE,
MUSICALITY OR
ANYTHING HORN-
RELATED?
SEND THEM IN
AND WE WILL GET
THEM ANSWERED.**



THOUGHTS ON PERFORMING EIN HELDENLEBEN

THIS ISSUE, OUR TIPS AND TRICKS COME FROM TIM JACKSON, PRINCIPAL HORN OF THE ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

Opening - Fig. 2 (Horn 1)

Although this section is very often given as an orchestral extract for auditions, it's not really a solo: the horn is adding a colour to what, essentially, is a cello melody. As a result, we need to be very aware of the cello section while we are playing - not always easy in such a technically demanding passage! It's even more important than normal to play rhythmically, with particular care coming off the tied notes - the extra distance from the cellos will amplify any lateness.

Equally, we can't allow our breathing to disrupt the rhythm. The cellos don't have that disadvantage and definitely won't wait for us! The passage is only 'f' so we can focus on accuracy and agility rather than volume. There are plenty of opportunities coming to show how loud we can play!

Fig. 78 (unison 'ff' tune)

Passages like this can be some of the most exciting sounds in all orchestral repertoire. There's nothing quite like the sound of a pack of horns launching themselves into a big tune with a full-throated cry! Unfortunately, these kind of tunes can just as often end up being a bit disappointing - the red mist descends, and sound quality and accuracy suffer.

It's really important to be organised with the breathing here, and we can usefully borrow a technique which will be familiar to anyone who sings in choirs. When there are this many people playing a unison line, it can often work best to breathe by missing a complete note out, rather than trying to snatch a quick breath between notes. This means that we can play full-length notes and always have time to fill the tank back up again. We just have to be careful that all the players don't miss out the same note at the same time!

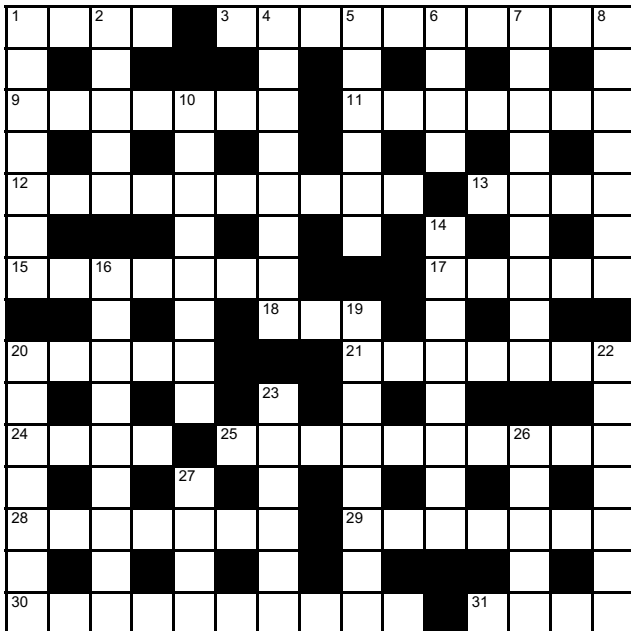
Fig. 107 - end (Horn 1)

One of the most beautiful passages in the entire horn repertoire, this duet with the solo violin represents Strauss himself with his beloved wife Pauline. It's where you find out with a nasty bump if you've overdone the loud playing for the previous six pages! It's crucially important to leave ourselves with enough 'lip' left to really enjoy this, so we need to learn to pace the whole performance. I vividly remember Jeff Bryant telling us in an EGYO sectional that nobody cares if you play like a hero for the first 40 minutes only to 'mess up' the last five minutes (those might not have been his exact words...!)

I'm incredibly lucky to have a fantastic bumper in Chris Morley who will be very happy to give me a lift with some of the long notes. In orchestras without a bumper, however, it's not unusual for the second horn to help out with the occasional note - the long E-flat three bars after 109, and the long F 11 bars before the end are prime candidates!

Tim Jackson

CROSSWORD



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

 Postcode.....
 Email (for solution and notes)*

Please send solution with name and address to arrive by 31st July 2019 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 CD token. A photocopy is acceptable, or scan to candsley@gmail.com
 *Not required if I already have it. All contact details kept confidential. C.L.

Across

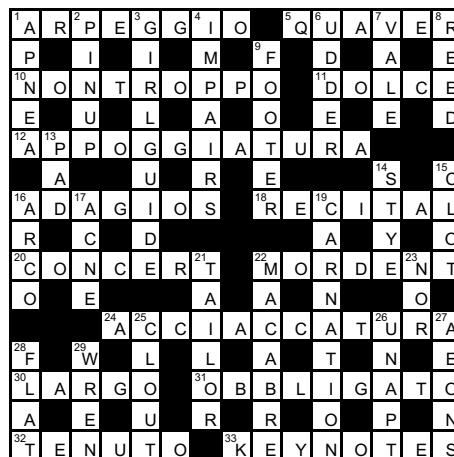
- 1 Caged confinement for hornbill? (4)
- 3 Beer-led duo plays part for English horn... (6,4)
- 9 ...in the midst of part of jam on G string (7)
- 11 See roué dancing with sis - not joking (7)
- 12 Accept less, being damaged horn-rims? (10)
- 13 One's after fish tailpiece (4)
- 15 What horn player needs in a Mass, endlessly playing over time (7)
- 17 You failed, we hear, in former NW science college (5)
- 18 It's horn I love at heart, or nothing (3)
- 20 Regarding professional, possibly, copy of antique horn (5)
- 21 Divorcee Hazel maybe securing millions? It's OTT (7)
- 24 Vivacity in short life story about king (4)
- 25 Carp, IOU con being spurious 'horn of plenty' (10)
- 28 Losing energy, inert cor fluffed in *Three-cornered Hat* (7)
- 29 Composer of opera in which king of France accepts b-bad behaviour (7)
- 30 Study origin of fatness, notice naughty cream horn? (10)
- 31 Written about horn, email contains last word (4)

Down

- 1 Who's drowned by low-noters, hornplayer finally? Not one of *these!* (7)
- 2 Wine produced by French horn? 'E gets tipsy (5)
- 4 Get tic piano playing? I'll check your sight reading (8)
- 5 Vehicle clipped kerb getting street musician (6)
- 6 You are (in text) sacked by executive officer - here's money (4)
- 7 Draw in horns, so no ice with me crumble (9)
- 8 What's pretentious following of the French horn type (7)
- 10 God, ref, it's flipping kick into touch! (3,3,2)
- 14 What Bronco does getting one dry, love, inside bottom (8)
- 16 E.g. horned toad in wild Panama, mostly eating hibiscus? Not half (9)
- 19 Old master, Italian? English, into blowing a 'orn, old (8)

- 20 Twitch of the ear related to automated machinery (7)
- 22 Late on I get drunk resulting in euphoria (7)
- 23 French horn: take home its smaller cousin? (6)
- 26 Solid, angular figure, strait-laced about sex initially (5)
- 27 About individual thing shaped like horn mute (4)

Solution to previous puzzle



Correct solutions were received from: Edward Besly, Andrew Cochlin, Kate Coles, Simon & Leanne Cove, Hazel Fox, Paul Fox, Bruce Hebblewhite, Ronan Heffer, James Holloway, Fiona Hughes, Andrew Jones, Marion Kirton, David Lowe, Andrew Stockall and Sam Wood. Winner of the prize draw is Edward Besly of Penarth, S Wales.

Notes: Across: 1 anag., 5 2 mngs., 10 p-port rev. in no-no, 11 C in dole, 12 anag., 16 Ag in adios, 18 anag., 20 con + cert, 22 Morden + T, 24 anag., 30 hidden, 31 anag., 32 anag. + to, 33 OT in Keynes. Down: 1 alternate letters, 2 I + nu(de) in pp & lit., 3 anag., 4 imp + airs, 6 (r)udder, 7 2 mngs., 8 homophone, 9 2 mngs., 13 (i)Pad, 14 hidden & lit., 15 cryptic defn., 16 first letters, 17 hidden rev., 19 i.e. car nation, 21 ail in rot rev., 22 Mac + anag., 23 Ron rev., 25 2 mngs., 26 p in anag., 27 Eon in as, 28 (De)flat(ed), 29 2 mngs.



One Hundred Years of Paxman



Medium Tray		Diameter/Number	
✓ Dia"	860	✓ Dia"	640
✓	850	✓	639
		✓	626
		✓	627
		✓	624
		✓	615
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		✓	599



5 V COMP 1/11/02 Ref

MEK DR. 3

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2

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4

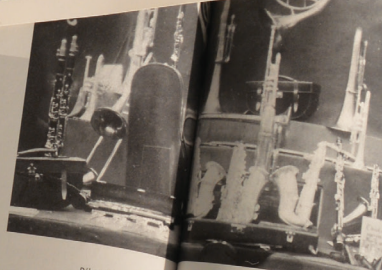
5

Diameter/Number

Dia"	No
✓ 928	33 ✓
✓ 918	34 ✓
✓ 911	35 ✓
✓ 900	36 ✓



On the front line during the terrible World War I in 1917, a bullet struck British soldier Charles Henri (Harry) Paxman (1894-1965), causing him to lose the use of his facial musculature. It was a tragic blow for a man who loved music and the clarinet, but the injury would indirectly give rise to one of the great music companies of this century: Paxman Bros Ltd.



drawings for Thompson similar designs other without aspects to follow etc. approx. (by Michael & Tom)

8/10/02

works RB

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ball

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on way

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beas - drawing



20 ans de développement et nouvelle guerre

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The 2nd

Only will be adjusted

REQUIRE

Player all the to which

VALVE

It is to be adjusted for the instrument for having the

