

# Cornucopia

News and articles for anyone interested in the horn

January 2018



Shelagh Abate

## Horn players *can* swing!

by Shelagh Abate

We've all heard that horn players can't, and shouldn't, play jazz. False! The horn was introduced into jazz and commercial music years ago, and for good reason. Versatility has always been one of the best things about our instrument, and the quality of sound that we offer only increases the depth of any ensemble's sound.

One shard of truth that precludes the horn from being a participant in an entire *idiom* of music: our relationship to time and rhythm. It's easy to recognize the difference between a symphony orchestra's and a jazz group's time, but in the context of *playing*, it's another story.

To be clear: the way we have been taught is not wrong. But it has limitations. When you're part of a commercial group with a drum kit and a commercial rhythm section, playing a show or a church gig involving Gospel or R&B style music, it does not work. Here are tools to add to your toolbox.

**Your drummer is the real conductor.** The end. While a conductor in a jazz ensemble leads in a general sense, the timekeeper is the drummer.

**Focus on the front.** Keep your focus on the front of each note, keeping your notes crisp, clean, and light. Keep your tongue from retracting with each articulation. Keep the tip of the tongue forward as much as possible. Slurring and an overall legato approach tends to solve many of our time problems. With up-tempo tunes and

notey passages, taking the tongue out of it might be the quickest fix of all.

**Handling swing 8ths.** Refer to the previous tip. If we get too notey and heavy, it sounds un-swing, labored and awkward. Too much emphasis on the second of each 8th note grouping negates the swing feel.

**Phrase marks versus slurs.** One of the roadblocks that horn players encounter lies within how we interpret the "ink." Don't take things too literally with regard to slurs and phrase marks. Notes and note values, yes, but not phrasing. *Listen* to your colleagues. Chances are, your part has something to do with someone else's.

**Shedding.** I practice a *lot* of scales, and Forrest Stanley, Kopprasch, etc., to feel strong. Legato studies all over the horn, like Rochut and Caruso, help too.

**Listening.** Recordings are a great way to get perspective and context: e.g., Miles Davis, Nelson Riddle, hornists Julius Watkins and Gunther Schuller.

To recapitulate: listen to the drummer; the front of the note is your friend; lighten up; keep your tongue forward; when in doubt, slur it; practice scales and legato studies; and listen to the jazz greats. ❖

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### Cornucopia

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

### Cornucopia

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## Leo Sacchi (1934-2017)



Leo Sacchi is best known for his 18 seasons as third horn in the Houston Symphony and for his knowledge and expertise on the natural horn.

Leo was born in Chicago but grew up in Alton, Illinois. He earned a Bachelor's degree in Music Education at Shurtleff College in Alton. During that time, he commuted to St. Louis to take lessons from John Dolan.

He served three years in the US Army, playing horn in the Army band in Southern France. He then returned to Chicago and studied with Philip Farkas. His professional career included playing horn in the Little North Carolina, Orlando, and Denver symphonies, and finally the Houston Symphony. He was known as a strong player with a good high register and stamina. He also played chamber music in a wind quintet that gave demonstration concerts to Young Audiences and later enjoyed reading wind quintets with other groups.

Leo wrote a book, *Studies on the Natural Horn*, in 1967; his 1968 University of Houston master's thesis with the same title is in the IHS Thesis Lending Library. Leo was always interested in the history of the horn and copied horn parts from scores.

After his retirement from the Houston Symphony, Leo performed solos with various community orchestras, was involved in his local community, and enjoyed attending IHS symposiums. ❖

## Michael Höltzel (1936-2017)



Michael Höltzel was a soloist, an orchestral and chamber music artist, a conductor, and an influential teacher. He established chamber music ensembles and hosted symposiums.

Michael was born in 1936 in Tübingen, Germany, and studied at the Hochschule für Musik in Stuttgart. He was solo horn with the Camerata Academica in Salzburg, the Orchestra Palazzo Pitti Florence, the Bamberg Symphony, and the Munich Philharmonic.

In 1970, Michael wanted to study with Philip Farkas at Indiana University. After Farkas and the dean had listened to the audition tape, they refused him as a student, but hired him as a visiting teacher instead.

Michael was soloist and conductor of the Mozart concertos with the Camerata Academica Salzburg, after which they hired him as principal conductor.

Michael's former students include Radovan Vlatkovic, Eric Terwilliger, Daniel Katzen, Bruno Schneider, Esa Tapani, and Alessio Allegrini. The third volume of his method *Hohe Schule des Horns* is available in English as *Mastery of the French Horn: Technique and Musical Expression*.

Michael hosted the First European Horn Symposium and the IHS Symposium in Detmold in 1986. He served on the IHS Advisory Council and as Vice President, and was elected an IHS Honorary Member in 2009. ❖

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### Frank Lloyd at 2018 NEC Brass Bash

February 11, 2 p.m. master class and 8 p.m. concert  
International soloist, professor in Essen, Germany  
Soloist & conductor with BSO section in music by  
Gough, Villa Lobos, Berlioz, Rossini

[instantcore.com/concert/details.aspx?Pid=5135728](http://instantcore.com/concert/details.aspx?Pid=5135728)

### Stefan de Leval Jezierski (Berlin Philharmonic)



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

### 2018 International Horn Symposium

July 30-August 4, Ball State University, Muncie, Indiana  
Featured artists: Karl Pituch, Denise Tryon, Robert Danforth  
Frank Lloyd, Josh Williams, Elizabeth Freimuth, Kevin Rivard  
Jonathan Hammill, David Amram, Gregory Hustis  
Leelanee Sterrett, Frøydis Ree Wekre, Carolyn Wahl  
Concerts, master classes, competitions, mass choirs, exhibits  
Host: Gene Berger, 765-285-5430 [gpberger@bsu.edu](mailto:gpberger@bsu.edu)

50th anniversary bash, not to be missed!

<http://ihs50.org/>



### News and Events

**Re: Dan Heynen in Tucson.** Barbara Chinworth (Tucson) writes that Dan (who moved south from Alaska) will be playing with her group, Horns of Tucson, on concerts in area churches during the winter. Dan has been in touch with Barbara and has offered an arrangement for possible use with the group. "Great to connect with this former IHS Area Representative." (Barbara is the representative for Arizona.)

**Erin Amendola**, a graduate of NEC, was living in Katy TX (a western suburb of Houston) at the time of Hurricane Harvey. Her neighborhood was an island, but her house was safe, and she was later able to sell the house and move to San Antonio.

**Marguerite Levin** (Belmont) played clarinet on a concert in October at the Plymouth Congregational Church in Belmont to benefit United for Puerto Rico.

**Diana Friend** (Seattle) had an exhibit "Dwelling with the Means: Turnings in Wood" at Kirsten Gallery in November and December. Diana creates sculptures on a lathe using unusual woods. Diana also sent a link to an exhibit of brass instruments as art at the New York Metropolitan Museum of Art, an exhibit called *Fanfare*. (see photo below) [metmuseum.org/blogs/of-note/2017/fanfare-opening?utm\\_source=MetNews&utm\\_medium=email&utm\\_campaign=2017\\_09\\_27\\_Met\\_MetNews\\_Sept-Met+News](http://metmuseum.org/blogs/of-note/2017/fanfare-opening?utm_source=MetNews&utm_medium=email&utm_campaign=2017_09_27_Met_MetNews_Sept-Met+News)



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**Luke Zyla** (Parkersburg WV) writes, "Thank you so much for sending me *Cornucopia*. I thoroughly enjoy reading the articles!"

**David Amram** was fêted at his third annual birthday bash at the Theater for New York City in December, where four of his classical chamber music compositions were performed. Special guest artist **Howard Wall** (New York Philharmonic) performed Amram's *Blues and Variations for Monk*.

**Jason Snider** (Boston Symphony Orchestra) performs in Mozart's Quintet for piano and winds, K452 and the Schubert Octet with the Boston Chamber Music Society on May 13, 2018 at Sanders Theatre, Harvard University, Cambridge, Massachusetts.

**Louis-Philippe Marsolais** (Montréal) reports that Montréal Horn Days, February 2-4, 2018, will feature **Sarah Willis**, fourth horn in the Berlin Philharmonic. [associationquebecoiseducor.org/en](http://associationquebecoiseducor.org/en)

**Clay Satow** (Framingham [clay\\_satow@gmail.com](mailto:clay_satow@gmail.com)) is looking for a small group to play in, a wind quintet or brass group. He is now back to high school proficiency after a long hiatus.

**New members:** **Jonathan Kagan**, ophthalmologist in New York City, studied with Steve Seiffert and played in the Providence Philharmonic while at Brown University; **Clayton Satow**, Framingham, New Horizons after 50-year hiatus; **Jay Andrus**, Conroe TX, retired fourth horn of the Houston Symphony. ❖