

Cornucopia

News and articles for anyone interested in the horn

November 2005



Patty Evans (Winnipeg)

Patty from Vermont, now living in Winnipeg

Her email address is pattyfromvt, which is already a clue. It turns out to be a nickname for Patty Evans, currently principal horn in the Winnipeg Symphony and a featured artist at the Northeast Horn Workshop next March at the University of Vermont. At a music festival in Quebec some years ago, Patty kept introducing herself as "Patty from Vermont" and the sobriquet stuck.

Patty loves her job in Winnipeg – the people are a second family and western Canada is a different, exciting world – although she wishes Vermont weren't so far away.

She grew up in tiny Bakersfield VT and started horn in fifth grade with her mother (both parents are music teachers), then studied with Alan Parshley, professor at UVM and host of the workshop, from sixth grade through high school. Patty credits Alan with the preparation that enabled her to be successful as a professional horn player.

Patty attended Oberlin and studied with Jamie Somerville her second year. Things "clicked" with Jamie, so when he went on to Montreal, she followed and completed her degree at McGill. She met her future husband, Todd Martin (also a horn player), at McGill, where she had the added benefit of being closer to Vermont.

Next came the New World Symphony in Florida for two years, which Patty describes as "an amazing educa-

tional experience, a view of the professional life but without the pressure, the same season but more instructional, with sectionals, teachers, and exposure to important musicians from all over the world."

Patty was back in Vermont in the summer of 2000 when the Winnipeg auditions were moved forward to six days before her wedding! Fortunately, she won the job and the couple moved west. Todd played second in Thunder Bay for a year and 3rd in Winnipeg for a year, and now he free-lances and teaches.

Winnipeg is "outrageously cold," says Patty, "and I thought I knew cold from Vermont." But they love the lifestyle and have been to places like Churchill (polar bears) and out on Hudson Bay. Patty also gets satisfaction from being principal in the orchestra. She's become very Canadian – she says "eh?" a lot and watches hockey.

Patty finds that people are surprised that high quality playing and a high level of education can come from a small town in a rural state, but she thinks that many people of high caliber grow up in such places. She would like to live in Vermont, but it's not possible to have her type of career there. She generally returns once a year, and she's thrilled to be returning as a featured artist at the workshop in her hometown. ❖

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is published four or five times a season. It is free, although contributions are welcome.

For further information, to add your name to the mailing list, to send a contribution, or to submit material, contact:

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To Triple Horn or Not? Pro and Con



Philip Myers (solo horn, New York Philharmonic) from The Horn Player, April 2004.

I started playing my Engelbert Schmidt triple horn almost by accident. I tried the horn at IHS workshops, borrowed one to perform a concerto, then ordered one as a descant. But when I took it to the job, the reaction I got from the orchestra was overwhelmingly positive, and the more I played it, the more I liked it.

After eight years using the triple full-time with the orchestra, I notice more (1) security in the high range, (2) clarity in technical passages, and (3) power and flexibility in middle and low registers.

Horn players deal with age-related changes, but some changes are required no matter what age when changing from full-time double horn to triple because the triple requires less (1) air, (2) tongue, and (3) embouchure.

Back in the 1960s, the sound and intonation of the high F side was not particularly pleasant. But we are in a new era now where horn makers have gotten the intonation much better and the sound quite even. On a day-to-day basis, I play everything above written second line G on the high F horn. ❖



Frøydis Ree Wekre (professor, Norwegian Academy of Music) from a letter in The Horn Call, May 2005.

The high F horn was introduced in the 1960s. At first it was welcomed by many players as the solution to all their problems. Eventually players realized that they could miss notes on the high horn as well, those clams being far less discreet than those on longer horns; also, the sound was often thinner and less rich in overtones.

I understand the excitement of getting more fingering options and another string on the otherwise two-stringed double horn. I also see the need for these instruments for the specialists of today, the ones who have conquered the full range to the 5th above c". However, I do not believe that the rest of us will be taking to the triple – and the triple only – because it supposedly can cover everything.

The double horn is already an acoustical compromise, and the triple much more so. Players with three horns at hand tend to choose the shortest option more and more often, even if the sound is not always the most suitable for the music in question. The quick fix is all too tempting. The players will try to ignore possible sound discrepancies, but the audiences may notice. ❖

News and Events

Luther Leake (Mattapoisett, whalerock@worldnet.att.net) writes, "Because of an item from a few months back, I got in touch with Emory Waters in Richmond VA who had recently written a Concerto for Horn and Concert Band. He generously shared it with me and I had the opportunity perform the third movement rondo with the Marion MA Concert Band, my first time as soloist at age 49! Thanks for being the connection!"

Maria Harrold (Miami Beach) is now with the New World Symphony. "It'll be good to keep up with what's going on in the Northeast."

Jeb Wallace (Stoneybrook NY) is studying for his doctorate with Bill Purvis at SUNY.

Chuck Kavalovski (St. Paul MN) flies to Washington State periodically to record for Cristal Records, a project to record all the Reicha quintets.

Mark Louttit (Leominster) has had to quit playing and sell his horn because of substantial hearing loss in his left ear coupled with tinnitus.

Susan LaFever (NYC susanlaf@optonline.net) played with the Water's Edge Brass Quintet, backing up El Divo and Edina Menzel, on CBS before the US Open Tennis Women's Finals on Sept. 10th.

New England Horn Quartet (NEC Honors Quartet) performed the Schumann Konzertstück with the Boston Civic Orchestra in October.

Howard Hillyer (Pittsburgh) writes, "I am hornistically deceased."

Louis Stout, second horn in Chicago and long-time professor at University of Michigan, Ann Arbor, passed away in October.

James Wilson (Tampa FL) writes: "I dodged Hurricane Katrina driving from my summer gig with the Sante Fe Opera back to Florida."

Bill Robinson (Delray Beach FL) writes: "You are doing such a wonderful service for horn players. It is so good to be connected with the horn world in that part of the country."

Leland and Mary Bartholomew (Asheville NC - Mary is past IHS Area Rep Coordinator) write: "We have a group of horn players at our house every so often. I miss staying in touch with the Area Reps."

Kevin Owen (Scituate RI) writes, "I love every article."

Wayne Barrington (Austin TX), **Stephen Rogers** (Hanover NH), **Susan Termyn** (Medfield), **Chris Leuba** (Seattle), **Ginger Culpepper** (Hanover NH) and one anonymous donor have sent contributions.

Wayne writes, "It is an excellent publication representing the New England horn scene." Chris writes, "Congratulations on your fine overview of Dick Mackey's career." Ginger writes, "Cornucopia is most informative and interesting. Keep those articles coming!"

Lost: Karen Franson (Rockport), Susan Thornbury (Barrington NH), Kirsten Dirmeier (Boston), Amy Estes (Poulsbo WA), Eva Szakal (Tenafly NJ), Laurance Mahady (Mannheim, Germany), Vanessa Gardner (Cambridge), David Gamble (Boston).

Northeast Horn Workshop 2006

March 25-26, 2006, University of Vermont, Burlington
Host: Alan Parshley (802-656-3040) maestrodicorno@aol.com
Vermont Wind Ensemble, D. Thomas Toner, Conductor
Patricia Evans (Winnipeg, see page 1), John Boden (Portland ME)
Kelly Drifmeyer (Crane, Potsdam), Priscilla Douglas (Audiologist)
Jeffrey Agrell (University of Iowa), Lydia Busler-Blais (VT)
Laura Klock (UMass Amherst, solo competition organizer)
www.northeasthornworkshop.org



Lydia Busler-Blais Recitals

Dec. 10, 7:30 p.m., Solstice Revels, Unitarian Church, Montpelier VT
Jan. 2006, Brunch with Bach at Norwich University (\$15)
Call 802-485-2446 for date and reservations, bobbyd@sover.net



IHS International Symposium

July 21-29, 2006, Cape Town, South Africa
Steve Horwood, steveh@iafrica.com, www.sahornsoc.com
Tours are being organized for before and after the symposium, also Table Mountain, gardens, and winery tours mid-week.
South African Horn Society needs horns for students; please consider donating an instrument.

New members: Tom Kenny, retired, Delray Beach FL; Chris & Nick Termyn, 12th & 8th grade in Medfield, GBYSO, students of Rick Menaul; Sarah Pulfer, Beebe AR; Barbara-Ann Cheetam, Norton; Wayne Barrington, retired, Austin TX; Richard Gerstenberger, retired, Dunbarton NH; Dave Kantor, a student of Lisa Redpath after a 22-year hiatus from the horn; Russell D'Arensborg, New Orleans, temporarily in Dallas; Patrick Hill, Middletown RI; Lora Fulton, Weymouth, Quincy Symphony; Emily Eckart, sophomore at Norton High, GBYSO; Wai Kit Leung, Marlborough; David Nichols, Arlington; Ken Soper, Colorado and Plymouth NH. ❖

Horn New England

www.HornNewEngland.org

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