

DOUGLAS CAMPBELL: AMERICAN HORN PEDAGOGUE AND PERFORMER

Heather Blase Suchodolski, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2014

APPROVED:

William Scharnberg, Major Professor
Hendrik Schulze, Committee Member
Brian Bowman, Committee Member
John Holt, Chair of the Instrumental
Studies Division

Benjamin Brand, Director of Graduate
Studies in the College of Music
John C. Scott, Dean of the College of
Music

Mark Wardell, Dean of the Toulouse
Graduate School

Suchodolski, Heather Blase. *Douglas Campbell: American Horn Pedagogue and Performer*. Doctor of Musical Arts (Performance), May 2014, 61 pp., references, 47 titles.

While the word “pedagogue” may evoke a vision of an instructor who is dogmatic and set in his own ways, the word descends from Greek origins: *ped* “child” + *agogos* “leader.” A pedagogue is, by definition, literally the servant who escorts the child to and from school – the “pedagogue” accompanies the student on the journey for knowledge. True to this definition, Douglas Campbell is model pedagogue – one who gently guided his countless students throughout their musical journeys.

As Professor of Music (Horn) at Michigan State University for 45 years, and Horn Instructor at Interlochen Arts Camp for 25 years, Campbell was a significant influence on many developing hornists. Following their study with him, Campbell's students eventually won orchestral and college teaching positions across the United States and throughout the world. Having influenced an extraordinary number of horn students during his tenures at Michigan State University and Interlochen Arts Camp, Douglas Campbell's life and career serve as an excellent example of contemporary horn pedagogy in the United States.

This dissertation provides a detailed biography of Douglas Campbell and provides evidence of his contributions to American horn pedagogy, while documenting Campbell's performing career with the Richards Quintet, which toured the United States, Canada, and China. Additionally, compositions written for or commissioned by Campbell (*Harmonielehre: Variations for Solo Horn* [1996] and *Epitaph* [2012]) are discussed, to illustrate Campbell's influence on solo literature for the horn.

Copyright 2014

by

Heather Blase Suchodolski

ACKNOWLEDGEMENTS

Sincerest thanks for this dissertation must go to Douglas Campbell. Without his cooperation and patience in interviews, both written and in person, this dissertation would not have been possible.

The excellent teaching of Douglas Campbell is at the heart of this document, and I thank him for his immeasurable influence on the horn community and myself, as I had the honor to study with him as a student at Interlochen Arts Camp in the summer of 2003.

I especially appreciate the time spent documenting memories of Professor Campbell from composer and hornist Randall Faust, and former students Lisa Ormston Bontrager, Stephen Lawson, Denise Root Pierce, C. Scott Smith, and Michelle Stebleton.

Also, many thanks go to William Scharnberg for his support throughout my years at the University of North Texas and his help in completing this document.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
Chapters	
1. INTRODUCTION	1
2. EARLY YEARS AND EDUCATION (1924-1946).....	9
North Texas State Teachers College	13
Eastman School of Music	16
3. MICHIGAN STATE YEARS (1946-1991)	19
Horn Workshops: Fandangos and Symposium.....	21
Interlochen Arts Camp	24
4. REFLECTIONS ON CAMPBELL'S TEACHING STYLE.....	26
Memories from Campbell's Students	26
Campbell's Reflections on his Teaching Style	35
Conclusion.....	37
5. THE RICHARDS QUINTET (1948-1990).....	39
White House State Dinner Performance (1977).....	41
China Tour (1984)	42
Conclusion.....	43
6. UPON RETIREMENT FROM MICHIGAN STATE (1991-PRESENT)	45
Return to East Lansing	47
7. COMPOSITIONS FOR AND COMISSIONED BY CAMPBELL.....	50
<i>Harmonielehre: Variations for Solo Horn</i> (1996)	50

	<i>Epitaph</i> (2006)	53
8.	CODA	56
REFERENCES.....		58

CHAPTER 1

INTRODUCTION

An orchestra without the warm, lush tone of the horn would be difficult to imagine. The entire Romantic symphonic literature would be stark and dispassionate without this voice. Indeed, the horn is such an integral member of the orchestral repertoire and a vast amount of the chamber music literature that ensemble performances can be made or broken by the quality of the horn playing. Horn teachers, especially college teachers, directly influence the performance level of ensemble horn sections, and excellent horn sections influence the quality of the ensemble. Examining the teaching philosophies and methods of successful college horn teachers can illustrate the factors that contribute to consistently flourishing collegiate and professional horn sections.

Douglas Campbell is a superb example of a successful university horn teacher. As Professor of Music (Horn) at Michigan State University for 45 years, and Horn Instructor at Interlochen Arts Camp for 25 years, Campbell was a significant influence on many developing hornists. Following their study with him, Campbell's students eventually won orchestral positions in the Symphonies of Beijing, Calgary, Houston, Kansas City, the New York Philharmonic, and the Metropolitan Opera Orchestra.¹ His students have won college teaching positions at universities across the United States, including Eastern Michigan University, Florida State University, Marshall University, the University of Memphis, Ohio University, and Penn State University.² Having influenced an extraordinary number of horn students during his tenures at Michigan State

¹ Douglas Campbell, e-mail message to author, March 25, 2013.

² Ibid.

University and Interlochen Arts Camp, Douglas Campbell's life and career serve as an excellent example of twentieth-century horn pedagogy in the United States.

This dissertation provides a detailed biography of Douglas Campbell and his contributions to American horn pedagogy. To illustrate Campbell's influence on repertoire for the horn, this document discusses compositions written for or commissioned by him, specifically *Harmonielehre: Variations for Solo Horn* (1996) and *Epitaph* (2012), both by Randall Faust.

Horn pedagogy, like the pedagogy of all disciplines, is traditionally passed from the teacher to the student. The teacher has a great influence upon the methodology of the student, which, in turn, is passed to future generations. Much of the standard etude/method and solo material for each instrument is rooted in the pedagogy of at least 100 years ago. As it is not possible to study with all of the greatest horn teachers, many prominent pedagogues have written treatises on horn playing and pedagogy. While reading a treatise can be one method of broadening one's understanding of horn pedagogy, it lacks the personalized elements inherent in studying with a prominent pedagogue. Nonetheless, these treatises serve as a benchmark to illustrate the status of horn pedagogy in the United States. They provide a lens through which a modern reader can view codified thoughts and generally accepted attitudes contemporary to each treatise's publication.

For the purpose of this dissertation, the following treatises serve as reference points to measure the progress of Campbell's pedagogical philosophy: *The Art of French Horn Playing* by Philip Farkas, *Horn Technique* by Gunther Schuller, and

Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance by Douglas Hill.

Since its publication in 1956, Philip Farkas's³ *The Art of French Horn Playing* has served as the starting point for discussions regarding American horn pedagogy.⁴ With only 14 selected etudes, the “Farkas book,” as hornists know it, covers a multitude of topics essential to the developing hornist. In the Farkas book we gain insight into his teaching style, including some of the author’s favorite exercises for solving typical problems for hornists, most notably an accuracy exercise.⁵ Similarly, Gunther Schuller's⁶ *Horn Technique* covers several of the same topics, but in a more technical manner, without exercises or etudes.⁷

With fewer examples than the Farkas book, Douglas Hill's⁷ *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*⁸ serves as a more modern example of documentation of the state of horn pedagogy in the United States. This text

³ “Philip F. Farkas,” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/48-philip-f-farkas-1914-1992>. Philip Farkas (1914-1992): Principal horn (Chicago Symphony Orchestra 1936-1941, 1948-1960), Professor of Horn (Indiana University 1960-1982). Honorary member of International Horn Society. Host of International Horn Symposiums in 1972, 1980, 1984.

⁴ Philip Farkas, *The Art of French Horn Playing* (Miami, FL: Summy-Birchard Music, 1956).

⁵ *Ibid.*, 69.

⁶ “Gunther Schuller,” International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/honoraries/90-gunther-schuller>. Gunther Schuller (b. 1925): Professor of Music (Yale, New England Conservatory), prominent composer of horn music. Honorary member of International Horn Society.

⁷ “Douglas Hill,” International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/219-douglas-hill>. Douglas Hill (b. 1946): Professor of Horn (University of Wisconsin-Madison 1974-2011). Composer of classical and jazz horn music, author of six important books on horn pedagogy, performance, and extended techniques (*Extended Techniques for the Horn, Introducing the Instruments: Home Horn Helper, Warm-ups and Maintenance Sessions for the Horn Player, High Range for the Horn Player, From Vibrato To Trills and Tremolos for the Horn Player*). President of International Horn Society, 1978-1980. Honorary member of International Horn Society.

⁸ Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami, FL: Warner Bros. Publications, 2001).

provides the developing hornist with instruction on how to approach more complex technical concepts than those addressed in the Farkas book, including triple-tonguing and vibrato. The book also contains sections on auditioning for orchestra positions (a topic overlooked in the Farkas book and Schuller's *Horn Technique*), as well as recommended repertoire lists, organized in both a technically-progressive manner and by style period. While Hill provides answers not addressed by Farkas or Schuller, his more modern perspective compliments the other authors' writings.

There are dissertations, theses, articles, and books that have documented the lives and careers of individuals who have made significant contributions to the horn profession, including James Chambers, Dale Clevenger, Joseph Eger, and Helen Kotas.⁹ Horn maker Walter A. Lawson and his contributions to the music profession have been discussed in an academic setting.¹⁰ The International Horn Society recognizes contemporary hornists by awarding honorary membership and Punto awards¹¹ at their annual symposia. The contributions of these individuals are documented in *The Horn Call* and on the Horn Society's website: hornsociety.org. Among the American hornists who have been championed for their horn pedagogy

⁹ Genevieve Leigh Craig, "James Chambers: His Life, Career, and Pedagogy" (DMA document, University of Oklahoma, 2011). Kathleen Pritchett, "The Career and Legacy of Hornist Joseph Eger: His Solo Career, Recordings, and Arrangements" (DMA diss., University of North Texas, 2008). Heather Lewiese Thayer, "Helen Kotas (1916-2000): A Female Pioneer in Major US Orchestras" (DMA diss., University of North Texas, 2011). Margaret Tung, "Dale Clevenger: Performer and Teacher" (DMA diss. Ohio State University, 2009).

¹⁰ David Cottrell, "Walter A. Lawson, hornmaker" (DMA diss, University of Oklahoma, 1988).

¹¹ "Honorary Members," International Horn Society, accessed January 26, 2014, <http://www.hornsociety.org/ihs-people/honoraries>. "Punto Recipients," International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients>. Honorary Membership into the International Horn Society is awarded to living hornists whose horn performance, teaching, research and/or service has made a major contribution on the international community of hornists; the Punto Award is bestowed annually to hornists whose performance, teaching, research and/or service has made a significant contribution to the horn community on a regional or national level.

and/or playing, arguably, few of these individuals have touched the lives of more horn players than Douglas Campbell during his tenure at Michigan State University and Interlochen Arts Camp.¹²

At the international level, Campbell hosted the 10th annual International Horn Symposium in 1978 at Michigan State University, East Lansing, Michigan.¹³ Attended by delegates and participants from across the globe, the International Horn Symposium serves as the International Horn Society's annual meeting and showcase, featuring numerous presentations and performances.¹⁴ As the host of the 1978 symposium, Campbell demonstrated his importance as a player and teacher, ranking among internationally recognizable names including Philip Farkas, who hosted two symposia at Indiana University in 1972 and 1980, and was a co-host for an International Brass Congress there in 1984.¹⁵

Pedagogically, Campbell has influenced an incredible number of students. Following his retirement from Michigan State University, Campbell was Visiting Professor of Music at the University of Oregon. During his summers, Campbell served for a record-setting 25 years as instructor of horn at Interlochen Arts Camp, reaching countless numbers of young musicians during his years teaching horn and coaching

¹² "Douglas Campbell," International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

¹³ Ibid.

"International Symposiums," International Horn Society, accessed March 3, 2014, <http://www.hornsociety.org/about-the-ihs/symposiums>.

¹⁴ "International Symposiums," International Horn Society, accessed March 3, 2014, <http://www.hornsociety.org/about-the-ihs/symposiums>.

¹⁵ Ibid.

ensembles.¹⁶ Additionally, Campbell served on the faculty at the New England Music Camp.¹⁷

In 1996, the International Horn Society recognized Douglas Campbell as one of that year's two Punto award recipients. This award is bestowed annually “for major contributions at the regional or national level to the art of horn playing.”¹⁸ As the host of regional horn events, Campbell's leadership impacted the concept and format of many following horn workshops and conventions across the United States. Together with Neill Sanders, a British hornist who became another prominent Michigan horn player and pedagogue, Campbell hosted an annual “Horn Fandango” from 1970 until 1983. This was a convention for horn players in the northern Midwest region of the United States, the first regional horn gathering in the country.¹⁹ Thanks to Campbell and his pioneering event, regional horn workshops built upon this model have become an important staple within the International Horn Society in the US, including several Great Lakes region workshops organized and hosted by Campbell in the 1980s.²⁰

As a performer, Campbell performed with several symphonies including the National Symphony (Washington DC), Lansing Symphony (Michigan), and Santa Fe

¹⁶ Douglas Campbell, e-mail message to author, March 25, 2013.
“Douglas Campbell,” International Horn Society, accessed March 3, 2013,
<http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

¹⁷ “Douglas Campbell,” International Horn Society, accessed March 3, 2013,
<http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

¹⁸ “Punto Recipients,” International Horn Society, accessed March 3, 2013,
<http://www.hornsociety.org/ihs-people/punto-recipients>.

¹⁹ “Douglas Campbell,” International Horn Society, accessed March 3, 2013,
<http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

²⁰ Ibid.
“International Symposiums,” International Horn Society, accessed March 3, 2014,
<http://www.hornsociety.org/about-the-ihs/symposiums>.

Symphony (New Mexico).²¹ Along with other members of the Michigan State music faculty, he formed the Richards Quintet, a wind quintet that toured the United States, Canada, and China. Additionally, the Richards quintet had the honor of performing for a State Dinner at the White House during the Carter administration.²² As a member of the Richards Quintet, Campbell appears on two recordings, one for Crystal Records and the other for the Musical Heritage Society.²³

The primary sources for this dissertation are interviews with Dr. Campbell. There were additional interviews conducted via e-mail with his former students to gain information regarding his teaching style and philosophy. Further, interviews with composer Randall Faust, Campbell's horn colleague at Interlochen Arts Camp for years, offer insights into his compositions *Harmonielehre: Variations for Solo Horn* and *Epitaph*, and provide additional views of Campbell's teaching style and philosophy.

After receiving answers from Campbell to preliminary questions, a list of further, more detailed questions was formulated. Interview questions for Campbell were formulated by considering stages of his life: pre-college education and life, his college education, pre-Michigan State University years, teaching at Michigan State University, hosting the International Horn Symposium and regional horn workshops, performing and recording with the Richards Quintet, Interlochen Arts Camp, and post-Michigan State years.²⁴ The questions were developed to gain a thorough insight into Campbell's

²¹ "Douglas Campbell," International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

²² Ibid.

Douglas Campbell, e-mail message to author, March 25, 2013.

²³ "Douglas Campbell," International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

²⁴ Douglas Campbell, e-mail message to author, March 25, 2013.

life and career; questions were mostly open-ended to allow for complete answers. In many cases, follow-up questions were asked to enable him to elaborate on interesting and relevant points.

Interview questions for composer Randall Faust established the relationship between Campbell and Faust, and Faust's perception of Campbell's effectiveness and teaching style while they were colleagues at Interlochen Arts Camp. Faust also related the compositional process behind *Harmonielehre: Variations for Solo Horn* and *Epitaph*. Questions asked of Campbell's former students were devised to establish a connection between the student and Campbell, to describe their relationship, and to have the student recall his or her memories of Campbell, his teaching style, and other pedagogically relevant memories.

In correspondence with Campbell, he provided names of memorable and successful students, many of whom are currently performing and teaching.²⁵ These students include Lisa Ormston Bontrager (Distinguished Professor of Horn, Penn State University), Stephen Lawson (Professor of Music [Horn and Theory], Marshall University), Denise Root Pierce (Professor of Horn and Music Theory, Eastern Michigan University), C. Scott Smith (Associate Professor of Horn and Theory, Ohio University), and Michelle Stebleton (Associate Professor of Horn, Florida State University).²⁶ Thus, a biography of Campbell was constructed through the course of these interviews, with an emphasis on Campbell's teaching philosophy, contributions to American horn pedagogy, and contributions to the horn literature.

²⁵ Ibid.

²⁶ Ibid.

CHAPTER 2

EARLY YEARS AND EDUCATION (1924-1946)

Douglas Campbell began his career as a resident of the North Texas region, and attended North Texas State Teachers College at the age of 16. During these formative years, he performed with the Oklahoma City and San Antonio Symphonies before pursuing Master's and Ph.D. degrees at the Eastman School of Music. Through the course of his academic training and study with several teachers of horn, Campbell's musical priorities were solidified; the elements of technical accuracy, phrasing, and a singing style, which were emphasized throughout his education, became hallmarks of Campbell's pedagogical and performance style.

Campbell was born in November 1924 to a musical Scotch-Irish family. His mother, the daughter of an Evangelist minister, played hymns on the family's piano, while his father sang and participated rhythmically; his grandfather had played the fiddle, while his elderly aunt dabbled on her nursing home's piano, using mostly the black keys. Though none of these relatives had formal musical training, the Campbells held an appreciation for music and the arts that was maintained in Douglas's family.

Douglas Campbell spent his entire childhood in the city of Wichita Falls, Texas. Located just south of the Texas-Oklahoma border, Campbell described the musical environment in his childhood hometown as "primitive."²⁷ However, he recalled attending a concert of the touring St. Louis Symphony, during which he was so impressed that he became "hooked" on symphonic music.²⁸

²⁷ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

²⁸ Ibid.

Encouraging their five children to study music, the Campbell family arranged for each to receive lessons on an instrument. Campbell later realized that the family did not fully understand the amount of practice or level of commitment required to be successful musicians. Nonetheless, Campbell's two older brothers and older sister began violin lessons in the 1930s, while his younger brother studied piano. Campbell recalled ample availability of piano, voice, and violin instructors, but that Paul Seeds, the wind teacher, while “not terribly available,” started him on trumpet.²⁹

Around the age of thirteen, Campbell joined his school's after-school band program where he was encouraged by the director to switch from trumpet to horn, as the band needed more hornists and fewer trumpeters. With this change, Campbell ceased studying with Seeds and taught himself the basics of horn playing. While playing the horn is considered quite difficult, Campbell trained himself to recognize and avoid the non-harmonious sounds frequently emitted by beginners. With this understanding, he was able to self-correct at a high level and soon began to excel at the instrument.

In the next few years, Campbell's success as a hornist was established. In festival performances by his school band, Campbell successfully performed exposed horn solos in a transcription of the first movement of Schubert's Unfinished Symphony. He attended a solo festival hosted at Baylor University, performing a transcription of an aria from Gounod's *Faust*. Campbell recalled feeling confident in this performance, as

²⁹ Ibid.

his pitch accuracy was quite good.³⁰ This performance earned him the highest rating available at the festival and he continued to be “hooked” on music and performing.³¹

In addition to his success in the school's band program and at solo festivals, Campbell seized the opportunity to perform with the Wichita Falls Symphony Orchestra. Thanks to the orchestra's restructuring in its 1938-1939 season, fourteen-year-old Campbell became a member of the horn section and had his first opportunity to perform in an orchestra. Campbell described his performing with the Wichita Falls Symphony orchestra as a “fantastic experience,” clearly an outstanding opportunity for a growing music student.³²

As a young adult, Campbell had access to only a few 78-RPM recordings of hornists and symphonic literature, which were somewhat limited in sonic quality and quite limited in the amount of music that could be held on a side. Campbell recalled owning three recordings: Stravinsky's *Rite of Spring* by the New York Philharmonic with Stravinsky conducting, a severely edited recording of Shostakovich's Fifth Symphony by the Philadelphia Orchestra, and Aubrey Brain's recording of Mozart's third horn concerto. Campbell was enthralled with the Mozart concerto and wanted to perform the work, but was unable to find a copy of the music. Not to be stopped, he transcribed the entire concerto from the record, listening to four to eight measures at a time. Even as a high school student, he had an unquenchable thirst for musical excellence in his rural hometown of Wichita Falls.³³

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

Despite his hometown's "primitive" musical state, Campbell's home was about two hours travel time to North Texas State Teachers College, a thriving musical environment, and the Alma Mater of his high school's band director. On one occasion, this director took the band on an excursion from Wichita Falls to Denton to visit the campus of North Texas State Teachers College and to sit in on an orchestra rehearsal. On this trip, Campbell witnessed the close connection between the college students and their professors – the professors played in the orchestra along side their students. This experience eventually resulted in his musical studies at North Texas.

Campbell solidified his decision to study music at North Texas after meeting the college's horn professor, Harry Parshall. Invited by Arthur Davis, the former director of the Wichita Falls Symphony Orchestra, Campbell spent a week in Denton, where he took a series of lessons with Parshall. Campbell met with Parshall for a lesson every day of the week, at a cost of one dollar per lesson. In addition to receiving inspiring instruction, Campbell was taken by Parshall's generosity in sharing his knowledge, and also in not charging Campbell for the lessons –young Campbell lost his wallet on the trip and was unable to pay the five dollars. In the fall of 1941, the sixteen-year-old Campbell enrolled in classes at North Texas State Teachers College, excited to study with Parshall.³⁴

³⁴ Ibid.

North Texas State Teachers College

Campbell considered his study of music at North Texas State Teachers College to be “an oasis in the desert,” in comparison to his pre-college musical training.³⁵ He was impressed by the ear-training course taught by Gladys Kelso, in which the students were introduced to solfège, using the solfège syllables to sing chords in inversions as well as root position, on a daily basis. Through repetition, Campbell was able to discern relationships between written and aural music, thus improving his sense of harmonic motion while honing his solfège skills. Additionally, every student majoring in music was required to participate in the school's choral program, affording him further opportunity to sharpen his singing and ear-training skills.

As a member of the school's Grand Chorus, Campbell participated in performances of Beethoven's Symphony No. 9 and Bach's *St. Matthew Passion*. He recalled that these performances required every music major to participate in either the choir or the orchestra. Campbell was able to perform in the orchestra for a later performance of Brahms's *Requiem*.

Campbell was amazed by the college's listening library, funded by a grant from the Carnegie Music Collection. As musical recordings had been scarce in his hometown, Campbell recalled taking courses, which required the students to complete listening assignments. He and a group of friends familiarized themselves with the standard symphonic and operatic literature, including the works of Mozart, Haydn, Beethoven, Brahms, and Schumann.

³⁵ Ibid.

Studying at North Texas afforded a unique opportunity for Campbell – for the first time in his career, he was able to study regularly with a dedicated teacher, Harry Parshall. While studying with Parshall, he realized that horn playing required a “mental exertion” and focus, which was unlike anything he had previously experienced.³⁶ Campbell’s vocal training in the school’s Grand Chorus improved his pitch accuracy and musical phrasing. It is thanks to his choral experience that Campbell considered the horn “a singing instrument,” – one on which “if you don’t know what you’re about to play, you won’t” be able to play what you want.³⁷ Thus, Campbell developed his practice of audiation, in which one’s desired sounds are imagined before they are produced.

During his first semester of horn lessons with Parshall, Campbell developed a respectful relationship with his teacher. Parshall, a graduate of the Eastman School of Music, spoke highly of his education from that school and described his relationship and experiences with Arkadia Yegudkin,³⁸ Eastman’s horn professor and Principal Horn of the Rochester Philharmonic Orchestra. Parshall’s discussions of his experiences at Eastman likely influenced Campbell’s choice to attend the Eastman School of Music for his graduate studies.

Campbell and Parshall also had a relationship outside of the academic setting. In the fall of 1941, Parshall was the Assistant Principal Horn in the Dallas Symphony Orchestra, in addition to his duties at North Texas State Teachers College. On December 7, 1941, Parshall invited Campbell to ride into Dallas to hear the symphony’s

³⁶ Ibid.

³⁷ Ibid.

³⁸ “Arkadia Yegudkin -- Eastman School of Music,” University of Rochester, accessed January 2, 2014, <http://www.esm.rochester.edu/about/portraits/yegudkin>. Arkadia Yegudkin (1884-1956): Professor of Horn (Eastman School of Music 1926-1949).

concert that evening. At intermission, it was announced that Pearl Harbor had been attacked, leading the nation into World War II.

Partially due to the drafting of so many men during World War II, Campbell had the opportunity to perform with professional orchestras throughout the region while a student at North Texas State Teachers College. Throughout his undergraduate career, Campbell took several orchestral auditions, including those with the Houston and San Antonio Symphonies, and was a substitute musician with several ensembles, including the Waco Symphony. While a North Texas student, Campbell had summer performing opportunities including Dallas's Starlight Opera, and in 1943 he performed with both the San Antonio and Oklahoma City Orchestras. Campbell played as a full member of the Oklahoma City Orchestra for its 1943-1944 season.

While many college and university students were issued draft deferments, the faculty was not exempt, and Parshall was drafted to serve in the war efforts. With Parshall's absence from North Texas from 1942 through Campbell's graduation in 1944, his applied horn training was left to a series of instructors, including a trombone instructor who was drafted into the Army Band in 1942, and band director Lawrence Chidester. In the absence of a horn faculty member, Campbell was asked to perform Brahms's Horn Trio, Op. 40 with North Texas faculty members George Leedham and Walter Roberts, on violin and piano, respectively. Campbell played several performances of the Trio with Leedham and Roberts, including once in Dallas. Although Campbell had notable chances to perform, due to the situation surrounding World War

II, it would not be until he began graduate studies at the Eastman School of Music that he would again have regular studies with a dedicated horn instructor.

Eastman School of Music

In the fall of 1944, Campbell entered the Eastman School of Music in Rochester, New York, thanks to a scholarship from the School's orchestra director, Howard Hanson. There, Campbell studied with two horn professors: Arkadia Yegudkin, Parshall's teacher, and Morris Secon.³⁹ Campbell described Yegudkin as a "most different kind of player," with a sound quality that Campbell considered "attractive, fluid, and slightly offensive to the American ear," in that it was not the dark, lush sound often prized at the time.⁴⁰ Yegudkin's difference in sound concept can be attributed to his Russian heritage, as he played with the Czar's orchestra before immigrating to the United States. Campbell remembered Yegudkin's broken English as more of a curiosity than a barrier; Yegudkin constantly playing and teaching with a cigar in his hand struck Campbell as another curiosity of his new teacher.

Despite these somewhat controversial aspects of Yegudkin and his playing, Campbell was impressed by some of his teaching techniques and methods. Campbell considered Yegudkin as a teacher most interested in having his students model his style of playing with specific and repetitive advice.⁴¹ Campbell recalled Yegudkin's emphasis

³⁹ "Morris Secon (1923-2010)," International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/384-secon>. Morris Secon (1923-2010): Professor of Horn (Eastman School of Music 1950-1959), Principal Horn (Rochester Philharmonic 1944-1959, 1969-1982), co-founder of Pottery Barn. Honorary Member of the International Horn Society.

⁴⁰ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

⁴¹ Ibid.

on repetition from a lesson in which Yegudkin insisted that Campbell play Etude No. 35 from G. Kopprasch's *Sixty Selected Studies* but altered to a different rhythm in a staccato articulation. Campbell played the etude in the rhythmically altered manner over and over, without Yegudkin explaining or rationalizing this technique. Campbell later realized this practice technique increased the player's power while refining accuracy of pitch placement when articulating. For Campbell, practice in this manner aided in his efficiency, ease, accuracy, and flexibility.

While studying with Yegudkin provided Campbell with excellent examples of technical facility and several methods to achieve that high level of technique, Campbell's studies with Morris Secon rounded out the melodic aspects of his horn playing. Campbell described Secon as having a beautiful sound, filled with lyric emotion and excellent phrasing.⁴² In the audience of the Rochester Philharmonic, Campbell heard Secon perform Brahms's Fourth Symphony. During a lyrical moment in the fourth movement, Secon bobbled a note, playing perhaps not as accurately as possible, but did so in such a beautiful manner that the mistake was easily forgiven. In one of his lessons with Secon, Campbell spent the entire sixty minutes focused on only one note; this lesson impressed Campbell with the importance of listening to each individual note, the shape of each note, and the position of the tongue to produce the desired shape and tone of the pitch.

As a student at the Eastman School of Music, Campbell performed with the school's senior orchestra, under the direction of Howard Hanson, and recalled performing as principal horn when Hanson conducted his own "Romantic" Symphony.

⁴² Ibid.

Campbell also recalled performing César Franck's Symphony in D Minor as assistant to Paulina White, another Eastman horn student. Outside of the academic setting, Campbell performed with the Eastman Chamber Orchestra during one summer, including second horn to his professor Secon on principal horn. In the fall of 1945, Campbell won an audition to perform with the National Symphony Orchestra for its 1945-1946 season; moving to Washington DC, Campbell took this year off from schooling to make the most of his opportunity. When his contract with the National Symphony Orchestra ended at the start of the summer of 1946, Campbell returned to Rochester to complete his Master's degree. Advised by both Yegudkin and Secon, Campbell analyzed Scriabin's *Poem of Ecstasy* for his Master's thesis. By the end of the summer of 1946, Campbell had earned his Master of Music degree, and moved to East Lansing, Michigan, to begin a teaching horn and music theory at Michigan State University with the skills and knowledge gained from his educations from North Texas State Teachers College and the Eastman School of Music.

CHAPTER 3

MICHIGAN STATE YEARS (1946-1991)

During his tenure at Michigan State University's School of Music, Campbell was active on the international level. He was host of the 1978 International Horn Symposium and performed with the Richards Quintet, to be discussed in a later chapter. Additionally, Campbell was mentor to many students as he refined his teaching philosophy and pedagogical techniques.

In 1946 Campbell assumed the duties of instructing applied horn lessons and music theory at Michigan State University. As a theory instructor, Campbell was required to teach several theory courses, including keyboard harmony classes. Though he mostly taught freshman theory courses, Campbell was occasionally assigned to teach sophomore courses. Campbell's undergraduate education in music theory, sight-singing, and ear training had prepared him to introduce the incoming student to music theory. However, much to Campbell's chagrin, the theory department's chair, H. Owen Reed, discouraged the instructors from using solfège syllables, which Campbell had found so helpful in his years as an undergraduate student. Additionally, Reed assigned many theory courses to the teaching loads of the applied faculty; Campbell recalled that, unfortunately, his theory course load seldom varied with the applied lesson enrollment.⁴³

To become increasingly qualified for his duties in the music theory department, Campbell returned to the Eastman School of Music to begin working on his Ph.D. in music theory in 1948, after his third year at Michigan State. Campbell earned the Ph.D.

⁴³ Ibid.

in 1957 through seven summers of coursework and one academic year during which he took advantage of a sabbatical leave to attend Eastman full-time. While at Eastman for his doctorate, Campbell continued to study horn with Yegudkin and Secon, while Allen McHose from the theory department advised Campbell on a dissertation covering the life and works of composer George Whitefield Chadwick. Campbell chose to pursue a Ph.D. in music theory over a DMA degree in performance because the Ph.D. was more relevant to his Michigan State duties and the newly developed DMA degree had not yet proven its effectiveness when Campbell began work on his terminal degree.

Due to the higher ratio of theory courses to horn students taught at Michigan State, Campbell felt that the School of Music perceived him as more of a Professor of Theory than of Horn.⁴⁴ So, he set out to build the horn studio and to establish himself as a hornist rather than a theorist. In his first year, Campbell taught a horn studio of one student; by his second year, he had recruited eight more students to study horn. Thereafter, Campbell grew his studio to an average of 20 students per year, with between two to four graduate students per year, and up to 25 combined undergraduate and graduate students in his studio.

Campbell purposefully emphasized music education in his studio, as he viewed the music education degree as more practical than one in performance, especially if the student showed the motivation to practice.⁴⁵ So, Campbell steered his undergraduate students toward an education degree, with the majority of his undergraduate students majoring in music education rather than in performance.

⁴⁴ Ibid.

⁴⁵ Ibid.

As a performer, Campbell established himself in the Lansing area through his participation with several ensembles. First, he performed regularly as Principal Horn of the Lansing Symphony Orchestra, though he describes the ensemble as somewhat “amateurish” at the time.⁴⁶ Additionally, capitalizing upon the experience from his undergraduate years, Campbell performed Brahms’s Horn Trio, Op. 40 for Michigan State’s Brahms-fest, a celebration of the composer and his music. Through his performance of the Horn Trio, Campbell felt that he made a name for himself as an expert hornist for the university, rather than a theory instructor.⁴⁷ Campbell continued to establish himself as a chamber musician with the founding of Richards Quintet in 1948, comprised of wind faculty members from Michigan State University, which eventually toured throughout the United States, and internationally to Canada and China.⁴⁸

Horn Workshops: Fandangos and Symposium

In conjunction with Neill Sanders, his close friend and horn colleague from Western Michigan University, Campbell helped to organize and coordinate one of the first regional horn workshops held in the United States.⁴⁹ Campbell and Sanders attempted to recreate the opportunity for their students to attend recitals and master classes presented by prominent horn soloists and pedagogues, offered at the first International Horn Symposium held in 1969 on the Campus of Florida State University. In the planning, the event grew to include student horn choirs, as well as trios or larger

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ A detailed account of Campbell’s participation with the Richards Quintet can be found in Chapter 5.

⁴⁹ “Douglas Campbell,” International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

horn ensembles in which the hosts and other university faculty members could participate. This one-day event, which Campbell and Sanders dubbed a “Horn Fandango,” began in 1970, and was held at Western Michigan’s Kalamazoo campus. Internationally renowned horn soloist and conductor Barry Tuckwell⁵⁰ attended the first Horn Fandango as its “honored guest,” and returned the following year to participate in the second Fandango, hosted by Campbell at Michigan State.

In the following years, additional Michigan schools were invited to attend, and hosting duties were rotated between Michigan State University, Western Michigan University, and the University of Michigan. The first several Horn Fandangos were well attended, requiring larger auditoriums than anticipated during Campbell’s planning sessions with Sanders. Eventually, the festival was expanded into a multi-day event featuring participant horn choirs and master classes with the visiting faculty members. Until the final Fandango in 1983, featured artists included Barry Tuckwell, A. David Krehbiel,⁵¹ and Ifor James,⁵² among others. In 1988, along with Sanders, Thomas Bacon, Herbert Spencer, and Campbell’s wife Ellen, he hosted the Great Lakes Horn Workshop, a regional event officially sanctioned by the International Horn Society.

⁵⁰ “Barry Tuckwell,” International Horn Society, accessed January 2, 2014 <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/93-barry-tuckwell>. Barry Tuckwell (b. 1931): Australian born hornist and conductor; the world's premiere horn soloist. Honorary Member of the International Horn Society.

⁵¹ “A. David Krehbiel,” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/220-a-david-krehbiel>. A. David Krehbiel (b. 1936): Assistant/Co-Principal Horn (Chicago Symphony Orchestra 1958-1963), Principal Horn (Detroit Symphony 1963-1972), Principal Horn (San Francisco Symphony 1972-2008), Faculty emeritus (DePaul University, Wayne State University, San Francisco State, Fresno State, Northwestern University, and most recently at Colburn School in Los Angeles). Honorary Member of the International Horn Society.

⁵² “Ifor James (1931-2004),” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/57-ifor-james-1931-2004>. Ifor James (1931-2004): English hornist, member of the Philip Jones Brass Ensemble (1966-1980), former student of Aubrey Brain. Honorary Member of the International Horn Society.

While Campbell modeled his planning of the first Horn Fandangos after the example set by the International Horn Symposium, his planning to host the 1978 International Horn Symposium was strongly influenced by his experience implementing the eight previous Horn Fandangos. While the Horn Fandangos were single or multi-day events showcasing one featured artist, the Symposium typically lasts a week and features a multitude of important performers.

Despite the difference in scale, Campbell's goal remained the same for both the Fandangos and the Symposium: to involve as many hornists as possible. While planning the Symposium, Campbell recalled having 383 participants complete early registration. Late registration and those participants who registered on site increased Symposium attendance to 500, a matter that caused stress for its host. Campbell's Richards Quintet performed at the opening concert, and featured artists included Georges Barboteu,⁵³ Alan Civil,⁵⁴ Dale Clevenger,⁵⁵ Phillip Farkas, Douglas Hill, Arnold Jacobs,⁵⁶ Frank Lloyd,⁵⁷ and Louis Stout,⁵⁸ with recitals presented by Peter Damm⁵⁹

⁵³ "Georges Barboteu," International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/42-georges-barboteu-1924-2006>. Georges Barboteu (1924-2006): Professor of Horn (Paris Conservatoire 1969-1989). Honorary Member of the International Horn Society.

⁵⁴ "Alan Civil (1929-1989)," International Horn Society, Accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/47-alan-civil-1929-1989>. Alan Civil (1929-1989): Prominent English Orchestral Musician, first president of the British Horn Society. Honorary Member of the International Horn Society.

⁵⁵ "Dale Clevenger," International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/46-people/punto-recipients/304-dale-clevenger>. Dale Clevenger: Principal Horn (Chicago Symphony Orchestra 1966-2013). Professor of Horn (Indiana University 2013-present). Honorary Member of the International Horn Society.

⁵⁶ "WindSong Press Limited," WindSong Press Limited, accessed January 2, 2014, http://www.windsongpress.com/jacobs/AJ_Biography.htm. Arnold Jacobs (1915-1988): Principal Tuba (Chicago Symphony Orchestra 1944-1988).

⁵⁷ "Frank Lloyd," International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/294-frank-lloyd>. Frank Lloyd (b. 1952): Professor of Horn (Folkwang Hochschule in Essen, Germany 1998-present). Former student of Ifor James. President of the International Horn Society (2000-2006).

and Frøydis Ree Werke.⁶⁰ In terms of attendance and featured artists, Campbell considered the International Horn Symposium of 1978 a success.⁶¹

Interlochen Arts Camp

Beyond establishing regional horn workshops in the United States and hosting an International Horn Symposium, Campbell enjoyed the great success of his many students. While Campbell was a teacher for hundreds of hornists during his 46-year tenure at Michigan State, he also influenced countless young hornists thanks to his summers spent teaching at New England Music Camp and Interlochen Arts Camp. For ten summers beginning in 1970, Campbell taught horn lessons at the New England Music Camp. After a summer of what Campbell referred to as “freedom,” he submitted an application to teach horn at Interlochen Arts Camp in Interlochen, Michigan, should a position become available.⁶² In partial thanks to the many Interlochen faculty members he already knew, the summer of 1981 marked the first of 25 summers during which Campbell served as one of Interlochen Arts Camp's horn faculty members. According to Randall Faust, Interlochen Arts Camp's second Instructor of Horn to Campbell from

⁵⁸ “Louis Stout (1924-2005),” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/68-louis-stout-1924-2005>. Louis Stout (1924-2005): Professor of Horn (University of Michigan for 28 years). Honorary Member of the International Horn Society.

⁵⁹ “Peter Damm,” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/76-peter-damm>. Peter Damm (b. 1937): Professor of Horn (Carl Maria von Weber Conservatory, Dresden until 2007). Honorary Member of the International Horn Society.

⁶⁰ “Frøydis Ree Werke,” International Horn Society, accessed January 2, 2014, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/94-froydis-ree-wekre>. Frøydis Ree Werke (b. 1941): Prominent Norwegian Hornist, President of the International Horn Society (1998-2000). Host of the 1998 International Horn Symposium. Honorary Member of the International Horn Society.

⁶¹ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

⁶² Ibid.

1985 until 2004, Campbell holds the record of longest tenure among the Camp's applied faculty members.⁶³

As a faculty member at Interlochen Arts Camp, his applied horn lesson load was between 18 and 20 horn students. He recalled that "quite a few" students returned from one year to the next, "considering the expense."⁶⁴ Beyond his applied lesson load, Campbell coached two horn sections from each of the band and orchestra programs, as well as several chamber ensembles, such as wind or brass quintets. These coaching sessions increased his influence on the students at Interlochen Arts Camp to include the hornists who studied with the Camp's other teacher, and chamber music students on instruments other than horn. Clearly, from Campbell's 25 summers at Interlochen Arts Camp from 1981 through 2005, his impact on young musicians from across the globe is immeasurable.

⁶³ Randall E. Faust, letter to author, February 6, 2014.

⁶⁴ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

CHAPTER 4

REFLECTIONS ON CAMPBELL'S TEACHING STYLE

Thanks to his 46 years of teaching at Michigan State University, combined with 25 summers teaching at Interlochen Arts Camp, Campbell exerted a great impact on generations of hornists. Of his countless students, several agreed to document their memories of Campbell. These students include Michelle Stebleton (Associate Professor of Horn, Florida State University), Denise Root Pierce (Professor of Horn and Music Theory, Eastern Michigan University), Stephen Lawson (Professor of Music [Horn and Theory], Marshall University), C. Scott Smith (Associate Professor of Horn and Theory, Ohio University), and Lisa Ormston Bontrager (Distinguished Professor of Horn, Penn State University).

Memories from Campbell's Students

Campbell's former students all fondly recalled his teaching style, highlighting his patient and kind student-centered approach, along with his remarkable, yet subtle sense of humor. Michelle Stebleton remembered Campbell's patience with her as a high school student, always emphasizing musicianship. She considered Campbell's teaching style be one that is caring, methodical, and "always what was in the best interest of the student."⁶⁵ Campbell's technique and vocal style of horn playing inspired Stebleton, along with his patience, kindness, respect, sense of humor, and concern for his student's best interests found in all interactions with his students.

⁶⁵ Michelle Stebleton, e-mail message to author, January 22, 2014.

Stebleton, who studied with Campbell as a high school student, remembered a time when Campbell asked her to perform her interpretation of Franz Strauss's *Fantasie*, Op. 2 with a more "gypsy/rubato style."⁶⁶ As a relatively young hornist, Stebleton struggled with this concept of infusing the music with her interpretation and musicianship, generally defined by Campbell as utilizing a singing style of playing, while crafting a phrase in an appropriate style.⁶⁷ Campbell continued to request a stronger sense of phrasing and style at every lesson, and "while [Campbell] did not show his frustration, [Stebleton] certainly felt [her] own."⁶⁸ Eventually, Stebleton played what seemed to her to be a "caricature-type version of what [Campbell] was asking for," what she thought was an exaggeration, "making a mockery of the style."⁶⁹ Much to Stebleton's surprise, Campbell responded, "You got it! THAT is the right style! Good job! [emphasis in original]"⁷⁰ Campbell allowed Stebleton to self-discover the amount of exaggeration necessary to make interpretation and musicianship clear to the audience, all the while patiently guiding her to infuse the music with a stronger sense of her own self. Patiently, Campbell had waited through weeks of lessons for his student to make her own discovery of this style.

In her second lesson with Campbell, fifteen-year-old Stebleton was asked to practice a section of a method book transposed as if written for horn in E. Wanting to be clear, Campbell took a moment to think of a proper tempo, and after making a

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

conductor-like motion in the air, wrote “quarter = 120” on the page.⁷¹ Practicing at home, Stebleton realized he likely meant “eighth = 120,” which would be half as fast at the tempo notated by Campbell.⁷² Refusing to call Campbell for clarification, Stebleton practiced four hours a day on this exercise, spending only an additional 30 minutes on the remainder of her assignment.⁷³ At her next lesson, Campbell asked to hear the exercises and Stebleton began to play at what she described as a “break-neck speed” – to which Campbell's eyes widened in amazement.⁷⁴ Stebleton remembered that Campbell “walked around to look at the music, and must have seen the marking; he smiled – a small smirk-like smile – folded his arms, and let [her] play two and a half pages at [quarter =] 120.”⁷⁵ Campbell's careful consideration of appropriate tempo, though mismarked in this example from Stebleton, was always in an effort to elicit the most musical response in his student's playing, all the while simultaneously challenging the student by stretching the student's limits, and gently encouraging the student to reach his or her personal best. Through her desire not to disappoint her teacher, Stebleton had far exceeded Campbell's expectations. Realizing his mistake and also how much his student had practiced the etude, Campbell enjoyed the humor in his error and took pride in Stebleton's drive and success.

In working with her horn students, Denise Root Pierce has found herself imitating Campbell and his encouragement for “each horn student to become his or her own

⁷¹ Ibid.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

personal best.”⁷⁶ Through her studies with Campbell, Pierce saw this demonstrated in every aspect of his teaching, as he tailored his teaching to the needs of each student.⁷⁷ As a part of Campbell's Michigan State horn studio, Pierce recalled the gentle style with which Campbell approached his students. Thanks to the supportive learning environment established by Campbell, Pierce remembered the studio having a consistently “healthy and non-threatening” environment, one in which students were gently and thoughtfully encouraged to do their best, an aspect she worked to emulate in her own teaching.⁷⁸

Campbell’s patience with his students extended beyond horn playing, and Pierce cites her interactions with Campbell as an example of this. As an undergraduate student, Pierce decided to transfer from Michigan State to study at another school in the south, for what she described as “very youthful reasons.”⁷⁹ When she announced this decision to Campbell, he accepted her leaving and waited to hear about her progress at the other school. Shortly after transferring, Pierce realized her mistake and called Campbell, asking to return to study with him at Michigan State. Pierce remembered that while Campbell “did not say a word about [her] silly decision to leave in the first place,” he did offer to pick her up and return her to East Lansing at the end of spring break.⁸⁰ True to his word, Campbell arrived in his van, “retrieved [Pierce] from the south and [the two] drove all night back to Michigan,” where Pierce realized that she belonged in

⁷⁶ Denise Root Pierce, e-mail message to author, January 30, 2014.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

Campbell's horn studio.⁸¹ Campbell patiently allowed her to find her way without gloating over her mistake, and kindly traveled hours out of his way to help Pierce. Campbell's patience with his students extended beyond the horn studio into the wide world, and while he allowed Pierce to attempt to find her way or seek further knowledge, Campbell wanted for the best for each of his students, even if it meant pursuing opportunities away from his horn studio.

Stephen Lawson considered Campbell's teaching to be "a knowledgeable, guiding light," and Campbell as a teacher who, again, tailored his teaching to the individual level and interest of each student.⁸² Campbell also encouraged Lawson and his other students to take lessons with other teachers.⁸³ According to Lawson, Campbell "did not claim students as his own," but rather considered each student to be "a compilation of many teachers and many life experiences."⁸⁴ As a doctoral student, Lawson was invited to live in Campbell's home while Campbell spent summers at Interlochen.⁸⁵ Over these summers, Lawson visited Campbell at Interlochen, enjoying time on the lakes with the Campbells and various guest artists. While Lawson's impression was that "the Campbell cottage was the place to be," he also saw that "as much as [Campbell] enjoyed playing and teaching, his true pleasure seemed to be spending time with other musicians."⁸⁶

⁸¹ Ibid.

⁸² Stephen Lawson, e-mail message to author August 14, 2013.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

C. Scott Smith found Campbell's consistent positive reinforcement during his studies with Campbell, along with a "scientific approach to [solving] any problems in horn playing" to be hallmarks of Campbell's pedagogy.⁸⁷ Smith remembered Campbell's interest in the Alexander Technique and "Inner Game" approaches, which were discussed in his lessons.⁸⁸ Smith remembered Campbell's support as a father-figure, following the passing of Smith's father early in his graduate studies; Smith considers Campbell to be "like a second father" – hugely influential on Smith's career, and always acting with Smith's best interests at heart.⁸⁹ When Campbell elected to spend his summers teaching at Interlochen Arts Camp rather than the New England Music Camp, Campbell called Smith into his office to announce this decision to Smith, who had attended the New England Music Camp for five years as a counselor. Much to Smith's surprise, when he asked who would be the horn instructor there, Campbell replied that Smith would be his replacement.⁹⁰ Smith credited this teaching position for affording him "almost all [his] future positions as well as allowing [him] to play and teach beside some of the best national instrumentalists and vocalists."⁹¹ Looking out for the best interests of his students, Campbell's impact on his student's lives reached beyond the walls of his horn studio, as he helped his students to secure career-advancing opportunities beyond their formal education at Michigan State University.

Having rightfully earned their respect, Campbell's students aimed to please their instructor, although Campbell sometimes requested more than was possible to achieve.

⁸⁷ C. Scott Smith, e-mail message to author, January 13, 2014.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

Each week, in addition to his solo and ensemble repertoire, Campbell asked Smith to prepare two difficult etudes in all transpositions, what Smith described as an “impossible” task.⁹² Not wanting to disappoint his teacher, Smith diligently practiced these transpositions in his graduate assistant's office around the corner from Campbell's. Despite his preparation, Campbell would request to hear only the transpositions that Smith had not practiced or had found particularly difficult. Smith remembered that “after two weeks of this, [he] stopped in the middle of an etude and said [to Campbell]: 'You listen to me practice from time to time don't you?'”⁹³ To this, Campbell simply grinned and Smith continued playing. In a similar fashion to Campbell's interaction with Stebleton and his mis-marked tempo, this interaction between Smith and Campbell illustrates an effort to challenge the student and stretch his or her limits, encouraging his or her personal best, all the while infused with Campbell's subtle sense of humor.

Campbell's sense of humor frequently found its way into his interactions with his students and his performances were no exception. Smith recalled two performances by Campbell, which illustrated his flawless technique and sense of humor. At the New England Music Camp, Campbell participated in a faculty talent show, wielding a sousaphone for a performance Clark's *The Carnival of Venice*, a piece traditionally performed on neither horn nor sousaphone, while reading off the same score as the pianist. Campbell's performance amazed Smith and the rest of the audience as it was “flawless – [and] performed in horn range,” which places Campbell's playing quite high

⁹² Ibid.

⁹³ Ibid.

in the sousaphone's tessitura.⁹⁴ Following this spectacular performance, Campbell approached Smith, saying, “Can you help me? My mouthpiece is stuck.”⁹⁵ Smith examined the sousaphone mouthpiece and found his professor's horn mouthpiece wedged inside.⁹⁶ Thanks to using his horn mouthpiece, Campbell was able to maintain the ruse of performing on sousaphone while delivering a stunning performance, all the while marked by his sense of singing style and phrasing.

On another occasion, Smith witnessed a unique method of Campbell's to motivate the horn students at Michigan State, in what Smith called his favorite memory of his professor.⁹⁷ In each student's horn lesson one week, Campbell announced that there would be a “surprise, mystery horn player performing next week during horn class,” and to meet in the recital hall.⁹⁸ Smith remembered the exciting buzz among the hornists at the school – thanks to Campbell's international connections, this surprise, mystery hornist could have been anybody.⁹⁹ True to his sense of humor, Campbell must have found the excitement generated by the mystery hornist to be at least somewhat comical. When special horn class arrived, the hornists gathered in the recital hall in anticipation. Finally, Campbell walked in with a faculty pianist. On stage and ready to play, Campbell announced to the class that he would perform Glière's Concerto for Horn – their professor was the mystery hornist.¹⁰⁰ After what Smith remembered as a spectacular performance, with “every phrase performed to perfection, beautiful tone,

⁹⁴ Ibid
⁹⁵ Ibid.
⁹⁶ Ibid.
⁹⁷ Ibid.
⁹⁸ Ibid.
⁹⁹ Ibid.
¹⁰⁰ Ibid.

[and] flawless note accuracy,” Campbell left the stage to the applause and cheers of his students.¹⁰¹ Smith and the other hornists were left in “total awe,” impressed with Campbell’s extraordinary musicianship and humble presentation, inspired to meet the standard of excellence set by their professor.¹⁰² Thus, by surprising his students by being the mystery performer, Campbell took an unconventional, humorous, and humble approach to performing for his students, motivating them by aurally illustrating the possibilities of their instrument and instructor.

Campbell's careful consideration of the best interests of his students is also illustrated through his interactions with a hornist who he lists as one of his former students, despite never studying with him regularly – Lisa Ormston Bontrager. As a recent graduate of the University of Michigan, Bontrager planned to attend Michigan State for a second Bachelors degree in Music Therapy, which she considered to be “a more practical degree” than her first degree in horn performance.¹⁰³ While at Interlochen Arts Camp for the summer, Bontrager took a lesson with Campbell, with whom she was planning to study at Michigan State. Mentioning concerns that she was giving up a performance career to study music therapy, Campbell asked Bontrager if she wanted to perform “badly enough to be a waitress for a while and take a lot of auditions,” to which Bontrager emphatically replied, “YES. [emphasis in original]”¹⁰⁴ Bontrager remembered Campbell pausing to think for a minute or two before telling her,

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Lisa Ormston Bontrager, e-mail message to author, January 21, 2014.

¹⁰⁴ Ibid.

“Go for it.”¹⁰⁵ Thus, while Campbell lost a student, he considered what was best for her, and Bontrager pursued a Master of Music in performance at another university.¹⁰⁶

Campbell’s Reflections on his Teaching Style

When asked to summarize his philosophy on teaching, Campbell simply replied, “Get there the firstest with the mostest.”¹⁰⁷ Exhibiting his sense of humor, Campbell’s word choice of “firstest” and “mostest” is a lighthearted play on a very real concept: to be “firstest” is to be efficient, while “mostest” refers to the myriad of skills necessary to become a successful hornist – technicality, flexibility, phrasing, singing style, and musicianship being primary. Through his teaching, Campbell worked to help students quickly and efficiently acquire the maximum amount of these skills; Campbell helped guide his students on a musical and educational journey as quickly as possible, without taking any shortcuts.

After a brief pause, Campbell also phrased his teaching philosophy as one that encouraged the student to “get the right stuff in the right place at the right time.”¹⁰⁸ For Campbell, the “right stuff” included technical accuracy, his strength since beginning the instrument, as well as a performing in a style that is accurate to the nature of the piece, while embracing a singing style of playing. The “right time” is both at the right point in a performance, and at the right stage in one’s career. As shown in both C. Scott Smith’s memory of his professor selecting only the etudes he found most challenging, and

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹⁰⁸ Ibid.

Michelle Stebleton's memory of her struggles with phrasing and style, it was acceptable to struggle, either technically or musically, within a lesson. A lesson is the time for struggle and learning; the performance is the "right place" to get the "right stuff" aligned.

Campbell's ultimate goal was to help the student grow into a performer who is both stylistically and technically accurate. Clearly, this attitude hailed from his study with Yegudkin and Secon at Eastman. While Yegudkin emphasized technique, Secon focused on the stylistic elements of music, including melodic and expressive shaping of phrases. In his own practice, Campbell modified technical exercises to use the natural harmonic series from his studies with Yegudkin, and thanks to his studies with Secon, Campbell emphasized a singing style in both his own performance and teaching.¹⁰⁹ Campbell also valued performance opportunities as paramount – for him, performance was the best way to learn literature, especially the orchestral repertoire.

Reflecting on how his teaching style changed throughout his career, Campbell remembered that as a beginning teacher, he instructed the student by either having the student model his playing or by telling the student what to do. He used this directional style of teaching until he came to understand that students learn best through experimentation. Campbell noticed this as he encouraged his students to focus on thorough daily routines, such as those of Farkas, Standley, or Dufranse, all of which incorporate scales and arpeggios into a 30-40 minute routine built on repetition. Through routines such as these, Campbell found that students self-discover solutions to the issues that plague their playing – it is the practice routine that informs the student. Comments, suggestions, and other feedback from the instructor can reinforce the

¹⁰⁹ Randall E. Faust, letter to author, February 6, 2014.

student's approach. In this way, Campbell found himself moving away from a directional approach to teaching and toward one that is “non-directional.”¹¹⁰ Rather than directing the student, he suggested a series of etudes and exercises that the student might use to solve playing problems.¹¹¹

Throughout his teaching career, Campbell noticed several changes in the quality of musicianship and the priorities imposed upon students. First, with the increasing availability of high quality recordings, Campbell considered the average level of artistry of both student and professional hornists to have improved.¹¹² This rise in artistic quality led to an increase in the number of master classes offered by a wider variety of guest artists, who then spread their knowledge and expertise to an increasingly wider audience. However, Campbell noticed that the modern student seemed to be more focused on his own playing and career, attending fewer live performances.¹¹³ Campbell wished that more students would study a broader spectrum of the solo and orchestral literature while taking advantage of the high quality recordings and performances that are readily available in most parts of the United States.¹¹⁴

Conclusion

The above reflections on Campbell's teaching illustrate emphasis on two elements: musicianship and the student. Never sacrificing musicianship, Campbell continually impressed his students with his high level of performance. His remarkable

¹¹⁰ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

performances of Glière's Concerto for Horn and Clark's *Carnival of Venice* struck C. Scott Smith as examples of the pinnacle of musicianship possible by a hornist. Campbell pushed his students to infuse their performances with obvious phrasing and appropriate style. Campbell always considered what was best for each student, encouraging Denise Root Pierce, Stephen Lawson, and Lisa Ormston Bontrager to study with other musicians. Additionally, Campbell's focus on the student was the most important element of his teaching, highlighted in his patience and kindness toward each student. Stebleton, Pierce, Smith, and Bontrager all cite Campbell's patience in their lessons as a defining element in their study with him. He gently guided each student along the student's musical journey – his “non-directional” approach never forced the student to perform exactly as he directed, but allowed the student to reflect on and implement his intentions. Campbell's gentle guidance encouraged the student to acquire the “mostest” of “the right stuff” – advancing at the student's pace, while encouraging the student to practice efficiently in order to get there “the firstest;” Campbell held his student's best interests in mind as he helped them get to the “right place at the right time” in their careers.

While all of the above anecdotes offered by Campbell's former students are very positive, the reader should be assured that these selected memories are consistent with all of the memories gathered – those who studied with Dr. Campbell were well served by his teaching.

CHAPTER 5

THE RICHARDS QUINTET (1948-1990)

As a young faculty member at Michigan State, Campbell joined forces with the other wind faculty members in 1948 to establish a faculty woodwind quintet, which would become his main outlet for performance during his career there. The Quintet's faculty members were told that rehearsing on a weekly basis and performing regularly with the quintet would be included in their teaching load, though Campbell recalled little reduction in his applied music or theory course loads. Several years later, the quintet became the "Richards Quintet," honoring and extending the legacy of Lewis Richards, the founder of Michigan State's School of Music.¹¹⁵ Together, with his quintet colleagues, Alexander Murray (flute), Daniel Stolper (oboe), Elsa Ludewig-Verdehr (clarinet), and Edgar Kirk (bassoon), the Richards Quintet presented its formal "debut" concert in New York City in 1966, and performed there again in 1968, some twenty years after the quintet had been established. Campbell performed with and received teaching load credit with the Richards Quintet until he departed from Michigan State University.¹¹⁶

Campbell recalled two eras in his years with the Richards Quintet. The first while the quintet was self-managed; the second after the quintet engaged Albert Kay Management to represent them. During the era when the Richards Quintet handled its own management, the group scheduled several tours throughout the United States. With the self-managed Richards Quintet, Campbell traveled to many cities, including

¹¹⁵ "Edgar L. Kirk Papers UA.17.271," Michigan State University Archives and Historical Collections, accessed January 3, 2014, <http://archives.msu.edu/findaid/ua17-271.html>.

¹¹⁶ Douglas Campbell, e-mail message to author, February 1, 2014.

Philadelphia, Atlanta, and Washington DC. By the late 1960s, the quintet's touring schedule was handled by Albert Kay Management, which allowed the members to redirect their focus on their teaching, rather than exerting energy and time on planning elaborate tours.

With the management handled by Albert Kay, the Richards Quintet traveled more extensively throughout the United States, touring to Tulsa and San Marcos in Oklahoma and Texas, and to California, visiting Monterrey, San Diego, and San Francisco. These and other tours took place during the academic year, and were between six and eight days in length, though the ensemble's longest tour kept them away from campus for ten days. Thanks to the generous flexibility and support offered to the quintet by their university, other faculty members covered the professors' assigned classes during their absence.

The Richards Quintet also toured Canada on several occasions. Campbell remembered preparing several programs for these international tours, so the quintet would not have to play the same repertoire at every location.¹¹⁷ He recalled three memorable trips to Canada: one to London, Ontario; a tour through eastern Canada, including New Brunswick, Nova Scotia, and Newfoundland; and a winter tour through Alberta, including Edmonton, Red Deer, and Calgary.¹¹⁸

Although the Richards Quintet did not commission many new works, its repertoire included a high percentage of contemporary music. At one point the quintet attempted to commission a work from Samuel Barber with no result. Despite the fact that they did

¹¹⁷ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹¹⁸ Ibid.

not regularly commission works, the Richards Quintet elevated the status of the woodwind quintet in the United States through its premieres and recordings. On several occasions, the quintet scheduled repertoire that had yet to be performed in the United States, including *Allegro and Arioso* by Ingolf Dahl. Following their performance of Dahl's quintet, they received a letter from the composer thanking the ensemble for a fine performance.¹¹⁹

Additionally, the Richards Quintet presented American premieres of Peter Müller's three wind quintets, which they enjoyed to the extent that they decided to record the quintets in 1976 with the assistance of Peter Christ, owner of Crystal Records. They then turned from the Müller quintets, composed in 1875, to some of the genre's oldest known works. Collaborating with the Musical Heritage Society label, the Quintet then recorded three of Anton Reicha's wind quintets.

White House State Dinner Performance (1977)

In 1977, the Richards Quintet was invited to the White House by President Jimmy Carter to perform for a State Dinner honoring President Mwalimu Julius K. Nyerere from the United Republic of Tanzania.¹²⁰ For this event, the White House staff secured travel arrangements and the quintet arrived in Washington DC with enough time to sightsee and even tour the White House.¹²¹

¹¹⁹ Letter from Ingolf Dahl, Edgar L. Kirk Papers, UA.17.271, Michigan State University Archives and Historical Collections, East Lansing, Michigan.

¹²⁰ "jimmycarterlibrary.gov/documents/menus.pdf," Jimmy Carter Presidential Library, accessed December 30, 2013, <http://www.jimmycarterlibrary.gov/documents/menus.pdf>.

¹²¹ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

Before their performance, the ensemble was transported to the White House and, following a security check, taken to the downstairs library. When it was time to perform, the quintet was ushered upstairs to the dining room, the group was introduced, and they performed a movement from Jacques Ibert's *Trois Pièces Brèves* and six of the seven movements from Darius Milhaud's *La Cheminée du Roi René*. Following their performance, they were escorted back to the library to retrieve their belongings, and then driven in limousines back to their hotel.

Campbell later received a thank you letter from President Carter, along with photographs taken during the quintet's performance. Though Campbell and the members of the Richards Quintet were unfortunately unable to meet the President before or after this rather unglamorous performance, Campbell considers this performance opportunity as "a tremendous honor and a great pleasure."¹²²

China Tour (1984)

Another great honor afforded to Campbell during his years in the Richards Quintet was the chance to serve as a cultural representative of the State of Michigan on a tour of China in the summer of 1984. Organized by the Michigan Department of State, the Richards Quintet's tour was one element in an effort to increase trade between China and Michigan. The State of Michigan's entourage included two delegations, a business-focused delegation to foster trade, and the other filled with artistic representatives in an attempt to share the western culture of the United States in

¹²² Ibid.

China. Both delegations began their visit in Beijing and, while the business delegation only visited for one week, the quintet toured for three weeks.

While in China, the Richards Quintet coached ensembles, and presented master classes and recitals at Conservatories in Beijing, the Szechuan province, Chongqing, and Shanghai. For their recitals, they prepared three programs, centered around Irving Fine's *Partita*, and quintets by Jean Françaix, Paul Hindemith, and Anton Reicha. Allowed time for sightseeing, the ensemble traveled with escorts who aided as interpreters for them and their Chinese students and audiences. Campbell fondly recalled the elaborate banquets hosted in honor of the quintet, including one American-style meal including western utensils, with which the Chinese hosts struggled.¹²³ Campbell remembered the commotion caused by the blonde hair of his wife Ellen, who traveled with the Richards Quintet – with their almost universally dark hair, the Chinese marveled at her hair color.¹²⁴

Conclusion

The legacy left by the Richards Quintet, including their recitals, master classes, tours, and recordings overshadowed other performance opportunities for Campbell during his tenure at Michigan State. While the quintet was unable to commission any new works, they consistently programmed contemporary literature, and presented American premieres of works that have become staples in the wind quintet literature, including pieces by Ingolf Dahl and Peter Müller. Their love of both new and old wind

¹²³ Ibid.

¹²⁴ Ibid.

quintet literature is documented in their recordings of quintets by Müller and Anton Reicha.

Through their tours across the United States, the Richards Quintet maintained a national presence; the quintet's international presence was confirmed with their invitation to have the honor of performing in the Carter White House in 1977, and it was reinforced the following year when they performed at the opening concert of the 1978 International Horn Symposium, held on the Michigan State University campus and hosted by Campbell. The Richards Quintet's trip throughout China in 1984 solidified their presence as an important international ensemble, providing important performing and teaching opportunities for Campbell. Campbell performed with the Richards Quintet until he departed Michigan State University.¹²⁵

¹²⁵ Douglas Campbell, e-mail message to author, February 1, 2014.

CHAPTER 6

UPON RETIREMENT FROM MICHIGAN STATE (1991-PRESENT)

While Campbell's performing and teaching decreased, he remained an active teacher for quite some time beyond his official retirement. Following his retirement from Michigan State in 1991, Campbell continued to touch the lives of many hornists as Visiting Professor at the University of Oregon and Instructor of Horn at Interlochen Arts Camp.

For his final year as an official faculty member at Michigan State University, Campbell took advantage of a year-long sabbatical to help his wife Ellen settle into her recently acquired position teaching horn at the University of New Mexico in Albuquerque, a job she held from 1990 to 1994. Campbell considers the highlight of his stay in Albuquerque to be listening to the University of New Mexico faculty brass quintet in which Ellen participated, which he described as "excellent."¹²⁶

After the Campbells' four years in Albuquerque, Ellen accepted the horn professor position at the University of Oregon in Eugene. She began teaching there in the fall of 1994 at a time when the horn studio and faculty were still recovering from the untimely death of their beloved previous professor. Campbell recalled that Ellen overcame resistance from some students to build what he called a "strong studio" in her eleven-year tenure at the University of Oregon.¹²⁷ While in the Eugene area, the Campbells were active performers. Ellen performed on occasion with the Eugene Symphony, and more regularly with the Oregon Symphony, located in Portland.

¹²⁶ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹²⁷ Ibid.

Campbell remembered, on a rare occasion, performing as an extra horn with the Eugene Symphony or other orchestras located along the Oregon coast. Both Campbells performed with the Emerald Bay Horn Club, which he described as great fun, due to the music performed and the camaraderie offered to the Campbells by other members of the Emerald Bay Horn Club.¹²⁸

Campbell continued teaching while in Oregon – he joined the University of Oregon faculty as a Visiting Professor, assuming Ellen's applied horn teaching duties during her sabbatical leave around 2000. Campbell remembered that his duties included the supervision of the University of Oregon's horn studio and teaching Ellen's ten to fifteen applied horn lessons. In 1996 Ellen organized and hosted the 28th annual International Horn Symposium, held on the University of Oregon campus. It was at this event that Campbell received the Punto Award from the International Horn Society, bestowed annually “for major contributions at the regional or national level to the art of horn playing.”¹²⁹

Throughout the years Campbell lived in New Mexico and Oregon, he returned every summer to teach at Interlochen Arts Camp, through the summer of 2005. Outside of his teaching duties there, Campbell participated in the faculty band and orchestra, and presented solo performances during most summers. Beyond performing, he found great joy in sailing on the lakes surrounding Interlochen, grilling meals for family and friends by the lakes, and taking an annual trip to visit Mackinac Island. Campbell's summer at Interlochen Arts Camp during 1983 held unique importance for him. It was

¹²⁸ Ibid.

¹²⁹ “Punto Recipients,” International Horn Society, accessed March 3, 2013, <http://www.hornsociety.org/ihs-people/punto-recipients>.

during that summer that he married Ellen Anne Henrikson, a former graduate student of his at Michigan State, who later taught at Interlochen Arts Camp as a horn faculty member from 2004 until 2011. At the end of the 2005 camp season, Campbell retired as an Interlochen Arts Camp faculty member, but continued to return to the Interlochen area during the summers in which Ellen taught at the Camp, through the summer of 2011.

Following their 2005 summer at Interlochen Arts Camp, the Campbells moved from Oregon to follow Ellen's career to the University of Missouri – Kansas City Conservatory of Music and Dance. Campbell remained an active teacher and performer while in the Kansas City area; although he did not advertise for students, several sought him out, including one who went on to study at Julliard. Additionally, the Conservatory hired Campbell as an adjunct faculty member, where he coached wind quintets and horn ensembles. While the amount of his horn playing decreased, Ellen performed with the Kansas City Ballet, as a substitute musician with the Kansas City Symphony Orchestra, and with the Conservatory's faculty brass quintet. Ellen taught at the Conservatory until her sudden and untimely death in July of 2012.

Return to East Lansing

Recovering from Ellen's passing, Campbell relocated to East Lansing in November of 2012. In addition to being familiar with the area, Campbell's move allowed him to be surrounded by family, friends, and other retired colleagues from his Michigan State years. Campbell's performing and teaching activities have continued to decrease,

and he considers himself happily retired. To fill his free time, Campbell considers enrolling in an online class to refresh his knowledge of simple music theory, offered by one alma mater of his, the Eastman School of Music.¹³⁰ Outside of teaching one octogenarian student, he satisfies his craving for music by attending concerts, particularly those hosted on the close-by campus of Michigan State University.¹³¹ In his retirement, Campbell lists gardening, cooking, and grilling outdoors among his favorite activities, and greatly anticipates the completion of categorizing his large collection of printed and recorded music.¹³²

While Campbell's career teaching and performing has come to a close, he continues to be avidly involved in music. Campbell continues to surround himself with family, friends, colleagues, and music, perhaps in an attempt to make up for the scarcity of music from his childhood in Wichita Falls, TX. C. Scott Smith remembered Campbell once saying that one should only pursue a career in music if one believed it was something without which one could not live.¹³³

Music has remained central in Campbell's life even into his retirement; in partial thanks to the musical career of his wife Ellen, Campbell sought out and found performing and teaching opportunities wherever he lived, in Albuquerque, Eugene, and the Kansas City areas. For Campbell, music is truly something he has chosen to make a prominent part of his life; if his current concert attendance is any evidence, Campbell

¹³⁰ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹³¹ Ibid.

¹³² Ibid.

¹³³ C. Scott Smith, e-mail message to author, January 13, 2014.

continues to choose to keep music active within his life, despite a diminution in performing and teaching.

CHAPTER 7

COMPOSITIONS FOR AND COMMISSIONED BY DOUGLAS CAMPBELL

As colleagues at Interlochen Arts Camp, Campbell fostered a relationship with fellow hornist and composer Randall Faust. Several compositions by Faust have been dedicated to or commissioned by Campbell. *Harmonielehre: Variations for Solo Horn*, was composed in 1996 and premiered that summer at a gathering of alumni of the horn program at Interlochen Arts Camp. Campbell commissioned *Epitaph* in 2012, in honor of his late wife, Ellen. The following pieces provide commentary on Campbell as a teacher and performer, as viewed through Faust's eyes, since both pieces contain techniques that Faust observed in Campbell's teaching, practice, and performance.

In the summer of 1985, Randall Faust joined Campbell at Interlochen Arts Camp as the second Instructor of Horn to Campbell. Through the summer of 2004, Campbell and Faust were colleagues at the Camp and have since kept in touch with each other.

Harmonielehre: Variations for Solo Horn (1996)

Unbeknownst to Campbell, Faust composed *Harmonielehre: Variations for Solo Horn* for his colleague at Interlochen Arts Camp, and presented it to him during a special weekend event for Interlochen's horn alumni in the summer of 1996. For one of the event's programs, Faust premiered *Harmonielehre: Variations for Solo Horn* in Campbell's honor.¹³⁴ While Campbell was not involved in the composition of this piece, and suspects it to be some sort of joke between Faust and him, the composer credited overhearing Campbell's practice sessions at Interlochen Arts Camp as the source of his

¹³⁴ Randall E. Faust, letter to author, September 19, 2013.

inspiration.¹³⁵ Faust borrowed inspiration for *Harmonielehre: Variations for Solo Horn* from Campbell's practice routine, and its title from Arnold Schoenberg's text on harmony. Faust offered, "the term 'HARMONIELEHRE' in this case is a play on words: it is not only a study of 'harmony;' it is a study of 'harmonics.' [emphasis in original]"¹³⁶

As colleagues at Interlochen, Campbell and Faust occupied teaching huts in close proximity to one another. With the little soundproofing provided by the huts, Campbell and Faust often overheard the other's warm up, practice, and teaching.¹³⁷ Faust was struck by Campbell's lip slur exercises following the horn's harmonic series, including the instrument's flat seventh partial.¹³⁸ He found that these exercises "required an extra degree of flexibility and aural skill," and also "served as an excellent gateway to the upper register."¹³⁹ While Faust incorporated such flexibility exercises into his own routine and encouraged his students to do the same, Faust also emphasized the practice of stopped horn technique. In his composition dedicated to Campbell, *Harmonielehre: Variations for Solo Horn*, Faust made use of both of the horn's harmonic series and stopped horn techniques.

Faust described *Harmonielehre: Variations for Solo Horn* as beginning "with a melody that includes the 7th partial of the harmonic series," instructing the performer to use different fingering combinations to change "between different 'natural horns' of the valved horn."¹⁴⁰ Throughout the piece, the performer is asked to use specific valve

¹³⁵ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹³⁶ Randall E. Faust, letter to author, September 19, 2013.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

combinations to makes use of “most of the 'natural horn keys' built into the standard double horn.”¹⁴¹ Additionally, the composer made use of stopped, open, and half-stopped techniques, indicated in the score by symbols placed above the music. A “+” above a passage indicates the performer is to use the right hand to fully close the bell; the “o” symbol indicates for the performer to resume the open sound; the two signs superimposed over one another call for the performer to use a hand position somewhere between fully open and fully stopped to produce the pitch desired.¹⁴²

The juxtaposition of *Harmonielehre: Variations for Solo Horn's* lyrical melodies with sections of technically challenging stopped passages creates a sort of dialogue, reinforced by the composer's indication that sections be performed “like Debaters.”¹⁴³ A former student of Faust’s described the piece as an “Ivesian experience,” reminiscent of “standing between both [Campbell's and Faust's] teaching huts at Interlochen – and hearing [the professors] playing simultaneously.”¹⁴⁴ This is to say, through the course of the piece, Faust attempted to recreate the sounds produced by both Campbell and Faust in their practice routines. In this manner, the juxtaposition of lyrical melodies and technically challenging passages plays upon the relationship between Campbell and Faust.

¹⁴¹ Ibid.

¹⁴² Randall E. Faust, *Harmonielehre: Variations for Solo Horn*, (Macomb, IL: Faust Music, 1996).

¹⁴³ Ibid.

¹⁴⁴ Ibid.

Epitaph (2006)

While Campbell was neither involved in nor responsible for the composition of *Harmonielehre: Variations for Solo Horn*, in the summer of 2012, Campbell commissioned Faust to compose a piece as a memorial for his late wife.¹⁴⁵ Both Campbell and Faust attended the 2012 International Horn Symposium held on the campus of Campbell's Alma Mater, the University of North Texas in Denton. During this Symposium, Campbell approached Faust about composing a piece in Ellen's memory – as he knew Faust to be a sensitive composer and friend, Campbell considered Faust a natural choice for composer, since Faust had been deeply moved by the death of his friend and colleague.¹⁴⁶ Faust's musical memorial for Ellen takes the form of *Epitaph*, a through-composed piece for horn and piano.

Faust considered this composition to be biographical, embodying the spirit and struggles of Ellen Campbell's life.¹⁴⁷ *Epitaph* is built upon a motive formed from the initials of Ellen Anne Henrikson Campbell, and begins with a slow, free horn call, which is reminiscent and reflective.¹⁴⁸ A section marked by its “whimsical humor” follows the introduction, and, according to Faust, makes use of “a gesture similar to a flexibility exercise used by Ellen,” similar in fashion to the harmonic series slurs found in Faust's previous composition for Campbell; this flexibility exercise was likely established in Ellen's routine during her graduate studies with Campbell at Michigan State

¹⁴⁵ Randall E. Faust, letter to author, September 19, 2013. Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹⁴⁶ Douglas Campbell, interview by author, East Lansing, Michigan, 11-12 July 2013, audio recording.

¹⁴⁷ Randall E. Faust, letter to author, September 19, 2013.

¹⁴⁸ Ibid.

University.¹⁴⁹ As Ellen's horn playing featured flexibility throughout the horn's wide register, the section with "whimsical humor" embodies a gymnastic character, with leaps throughout the section's "range of about three octaves" all the while remaining stylistically smooth and fluid.¹⁵⁰ As noted by his students, Campbell's sense of humor is a notable element in his personality, one that was embraced and appreciated by Ellen. According to Faust, a middle section represents "the struggle that Ellen had with dystonia," marked by the composer as "with determination;" this section, offset from the previous lyrical and flowing sections, is halting and disjunctive, with wide, uneasy leaps, and sudden dynamic changes with harsh articulation indications.¹⁵¹ Following this struggle-filled section, *Epitaph* suddenly switches to a more refined and lyrical style of playing, which Faust considered to represent Ellen's recovery from dystonia through "re-learning how to sing on the horn," a concept she likely gained from her husband's influence.¹⁵² The final section, marked "Reflective" by the composer, takes on a somewhat triumphant character, even as the harmonic rhythm of the piece slows to its final measures.¹⁵³

During the course of *Epitaph*, the discerning hornist will hear allusions to important horn works, particularly Francis Poulenc's *Élégie* for Horn and Piano (1957), written in memory of Dennis Brain following his sudden and untimely passing. Much in the manner the horn community mourned the sudden passing of Dennis Brain, Ellen's loss was felt by her family, colleagues, and students. The portion of Poulenc's *Élégie* to

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Randall E. Faust, letter to author, September 19, 2013.

¹⁵² Ibid.

¹⁵³ Randall E. Faust, *Epitaph for Horn and Piano* (Macomb, IL: Faust Music, 2012).

which *Epitaph* alludes is disjunct, awkward leaps punctuated with accents, almost as if a cry out in pain from sadness, not knowing what action to take next. It is easy to imagine that those affected by the loss of Ellen, and Campbell in particular, suffered such a feeling.

Thanks to Faust's compositions, Campbell's contributions to the modern horn literature can be succinctly found and analyzed. *Harmonielehre: Variations for Solo Horn*, which was written without Campbell's knowledge, incorporated his flexibility exercises following the natural harmonic series, as well as his subtle sense of humor, as viewed by the composer — Campbell is likely correct in his assumption that the piece is a joke between the dedicatee and the composer. *Harmonielehre: Variations for Solo Horn* and *Epitaph* both share elements of humor, gestures reminiscent to flexibility exercises, and a singing style frequently utilized by both Campbell and Ellen in their teaching and performing. As these aspects contributed to the superior musicianship and personality elements of both Campbells, Faust has found elements common between the two Campbells and celebrated them through his pieces *Harmonielehre: Variations for Solo Horn* and *Epitaph*.

CHAPTER 8

CODA

While the word “pedagogue” may evoke a vision of an instructor who is dogmatic and set in his own ways, the word descends from Greek origins: *ped* “child” + *agogos* “leader.”¹⁵⁴ A pedagogue is, by definition, literally the servant who escorts the child to and from school – the “pedagogue” accompanies the student on the journey for knowledge. True to this definition, Douglas Campbell is model pedagogue – one who gently guided his countless students throughout their musical journeys.

Professor Campbell touched the lives of hundreds, if not thousands of horn players and musicians in his career as a musician and renowned faculty member at Michigan State University and Interlochen Arts Camp; thanks to his coaching of large ensemble sections and chamber music groups at Interlochen Arts Camp, the number of students who have studied with Campbell is immeasurable. As a professor of music, Campbell consistently represented excellence in both musicianship and in personal character. As recalled by C. Scott Smith, Campbell’s performances of Glière’s Concerto for Horn and Clark’s *Carnival of Venice* highlighted the possibilities of performance excellence capable by a hornist; in working with his students, Campbell’s patience with Michelle Stebleton’s rendition of Franz Strauss’s *Fantasie*, Op. 2 illustrates his patience toward his students figuring out on their own how to get “the right stuff in the right place.” A student-centered professor, the best interests of each student were always his primary concern as he guided each on a personal musical journey, allowing each

¹⁵⁴ *Dictionary.com Unabridged*, s.v. “pedagogue,” accessed February 17, 2014, <http://dictionary.reference.com/browse/pedagogue>.

student to explore his or her own musical path, even if it meant allowing Denise Root Pierce, Stephen Lawson, and Lisa Ormston Bontrager to study with other musicians.

Campbell's contributions to the wider musical community outside of Michigan remain influential through today. His performing legacy with the Richards Quintet is documented on recordings of staple wind quintet literature, and its activities, including trips to China and the Carter White House can be reviewed in the Edgar L. Kirk Papers in the Michigan State University Archives and Historical Collections. Because of Campbell's tour of China, his legitimacy as an international performer was secured. Within the International Horn Society, Campbell's legacy survives in the International Horn Symposia and the Regional Horn Workshops held throughout the United States, still transpiring and growing in attendance annually, thanks to Campbell's successful hosting of the 1978 International Horn Symposium, as well as thirteen Horn Fandangos, the first Regional Horn Workshops of their kind.

It is my distinct pleasure to honor the life and career of Douglas Campbell in this dissertation. That he was born in north Texas and graduated seventy years ago from North Texas State Teachers College, now known as the University of North Texas, were lucky coincidences, perhaps bringing his life in full circle back to where his career as a hornist began. Those of us who have had the pleasure of knowing Douglas Campbell and, even better, studying with him, remember him as a wonderful gentleman with a generous spirit who spent his career helping young horn players both set and achieve lofty aspirations.

REFERENCES

- "A. David Krehbiel." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/220-a-david-krehbiel>.
- "Alan Civil (1929-1989)." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/47-alan-civil-1929-1989>.
- "Arkadia Yegudkin -- Eastman School of Music." University of Rochester. Accessed January 2, 2014. <http://www.esm.rochester.edu/about/portraits/yegudkin/>.
- "Barry Tuckwell." International Horn Society. Accessed January 2, 2014,
<http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/93-barry-tuckwell>.
- Bontrager, Lisa Ormston. E-mail message to author. January 21 2014.
- Campbell, Douglas. E-mail message to author. March 25 2013.
- E-mail message to author. February 1, 2014.
- Interview by author. East Lansing, MI. July 11-12, 2013. Audio recording.
- Coreil, Kristine Mia. "A Study of the Pedagogical Practices, Styles, and Philosophies of American University Horn Professors." DMA diss., University of Wisconsin-Madison, 1999.
- Cottrell, David. "Walter A. Lawson, hornmaker." DMA diss. University of Oklahoma, 1988.
- Craig, Genevieve Leigh. "James Chambers: His Life, Career, and Pedagogy." DMA document, University of Oklahoma, 2011.
- "Dale Clevenger." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/46-people/punto-recipients/304-dale-clevenger>.
- Dictionary.com. *Dictionary.com Unabridged*. s.v. "pedagogue." Accessed February 17, 2014. <http://dictionary.reference.com/browse/pedagogue>.
- "Douglas Campbell" International Horn Society. Accessed March 3, 2013.
<http://www.hornsociety.org/ihs-people/punto-recipients?id=360>.

- “Douglas Hill.” International Horn Society. Accessed March 3, 2013.
<http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/219-douglas-hill>.
- “Edgar L. Kirk Papers UA.17.271.” Michigan State University Archives and Historical Collections. Accessed January 3, 2014. <http://archives.msu.edu/findaid/ua17-271.html>.
- Edgar L. Kirk Papers, UA.17.271, Michigan State University Archives and Historical Collections, East Lansing, Michigan.
- Farkas, Phillip. *The Art of French Horn Playing*. Miami, FL: Summy-Birchard Music, 1956.
- Faust, Randall E. Letter to author. September 19, 2013.
- Letter to author. February 6, 2014.
- *Epitaph for Horn and Piano*. Macomb, IL: Faust Music, 2012.
- *Harmonielehre: Variations for Solo Horn*. Macomb, IL: Faust Music, 1996.
- “Frank Lloyd.” International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/294-frank-lloyd>.
- “Frøydis Ree Werke.” International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/94-froydis-ree-wekre>.
- “Georges Barboteu.” International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honoraries/42-georges-barboteu-1924-2006>.
- “Gunther Schuller” International Horn Society. Accessed March 3, 2013.
<http://www.hornsociety.org/ihs-people/honoraries/90-gunther-schuller>.
- Hill, Douglas. *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*. Miami, FL: Warner Bros. Publications, 2001.
- “Honorary Members” International Horn Society. Accessed January 26, 2014.
<http://www.hornsociety.org/ihs-people/honoraries>.

- "Ifor James (1931-2004)." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/57-ifor-james-1931-2004>.
- "International Symposiums." International Horn Society. Accessed March 3, 2014.
<http://www.hornsociety.org/about-the-ihs/symposiums>.
- "jimmycarterlibrary.gov/documents/menus.pdf." Jimmy Carter Presidential Library. Accessed December 30, 2013.
<http://www.jimmycarterlibrary.gov/documents/menus.pdf>.
- Lawson, Stephen. E-mail message to author. August 14, 2013.
- "Louis Stout (1924-2005)." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/68-louis-stout-1924-2005>.
- "Morris Secon (1923-2010)." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/384-secon>.
- Ormsby, Verle Alvin, Jr. "John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger." DA thesis, Ball State University, 1988.
- Pierce, Denise Root. E-mail message to author. January 30, 2014.
- "Peter Damm." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/76-peter-damm>.
- "Philip F. Farkas." International Horn Society. Accessed January 2, 2014.
<http://www.hornsociety.org/ihs-people/honorary/48-philip-f-farkas-1914-1992>.
- Pritchett, Kathleen. "The Career and Legacy of Hornist Joseph Eger: His Solo Career, Recordings, and Arrangements." DMA diss., University of North Texas, 2008.
- "Punto Recipients." International Horn Society. Accessed March 3, 2013.
<http://www.hornsociety.org/ihs-people/punto-recipients>.
- Salemson, Steve. "Tooting his own Horn: The Life of Lucien Thevet in Social Context." MA project, Duke University, 1997.
- Schuller, Gunther. *Horn Technique*, 2nd ed. New York: Oxford University Press, 2003.

Smith, C. Scott. E-mail message to author. January 13, 2014.

Stebbleton, Michelle. E-mail message to author. January 22 2014.

Thayer, Heather Lewise. "Helen Kotas (1916-2000): A Female Pioneer in Major US Orchestras." DMA diss., University of North Texas, 2011.

Tung, Margaret, "Dale Clevenger: Performer and Teacher." DMA diss., Ohio State University, 2009.

"WindSong Press Limited." WindSong Press Limited. Accessed January 2, 2014.
http://www.windsongpress.com/jacobs/AJ_Biography.htm