

The Horn Call



Journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

Autumn 1974

Year Beginning July 1, 1974 — Ending June 30, 1975

The Horn Call is published semi-annually by the International Horn Society
1386 E. Barstow
Fresno, California
93710, U.S.A.

Editor:

James H. Winter

Opinions expressed by contributors are not necessarily those of the Editorial Board.

Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

Published schedule is November first and May first. All material intended for publication should be directed to the editor's office by September fifteenth and March fifteenth respectively.

Editorial copy should be typewritten and double-spaced. Musical notation must be on white paper with black ink.

CONTRIBUTING EDITOR, Recordings:

Christopher Leuba
University of Washington
School of Music
Seattle, Washington
98105, U.S.A.

CONTRIBUTING EDITOR, Music; Books:

Harold Meek
RFD 8
Box 276
Newark, Ohio
43055, U.S.A.

ADVERTISING AGENT:

Mrs. Suzanne Riggio
811 First Avenue
Montgomery, West Virginia
25136, U.S.A.

Advertising rates on request.

ADVISORY COUNCIL

Alan Civil
BBC Orchestra
Dale Clevenger
Chicago Symphony
Philip Farkas
Indiana University
Alexander Grieve
Melbourne Symphony
Froydis Ree Hauge
Oslo Philharmonic
Wendell Hoss
San Diego Horn Club
Robert Marsh
Ball State University
Harold Meek
Editor Emeritus, THE HORN CALL
Suzanne Riggio
Charleston Symphony
Norman Schweikert
Chicago Symphony
Lowell E. Shaw
Buffalo Philharmonic

OFFICERS OF THE INTERNATIONAL HORN SOCIETY

BARRY TUCKWELL—PRESIDENT
21 LAWFORD ROAD
LONDON, N.W.5, ENGLAND
WILLIAM C. ROBINSON
VICE-PRESIDENT
DEPARTMENT OF MUSIC
BAYLOR UNIVERSITY
WACO, TEXAS
76706, U.S.A.
NANCY FAKO
SECRETARY-TREASURER
337 RIDGE AVE.
ELMHURST, ILLINOIS
60126, U.S.A.

The Society recommends that HORN be recognized as the correct name for our instrument in the English language. (From the Minutes of the First General Meeting, June 15, 1971, Tallahassee Florida, USA.)

© International Horn Society 1975
All Rights Reserved
Printed in the United States of America

The Horn Centre



**HAVE YOU EVER LISTENED TO
THESE ORCHESTRAS?**

Australian Broadcasting
Bavarian Radio Symphony
Boston Symphony
Chicago Symphony
Israel Philharmonic
London Symphony

New Philharmonic
New York Philharmonic
Royal Opera (England)
Royal Opera (Sweden)
Vienna Philharmonic
Vienna Symphony

**THEN YOU HAVE HEARD A
PAXMAN HORN!**

WE OFFER THE COMPLETE RANGE OF HORNS

**IN 3
BORES** (Medium
Large
Extra Large)

**IN 3
METALS** (Yellow brass
Gold Brass
Nickel Silver)

Fixed OR Detached Bell — Mechanical OR Cord Action

And — Of Special Interest to High Players

Bb / A / F — Alto Full Double Discant

F / Bb / F — Alto Full Triple

(THE PAXMAN MIRACLE — A DOUBLE HORN WITH ADDED DISCANT)

PAXMAN MUSICAL INSTRUMENTS LTD.

14 GERRARD STREET LONDON W 1

TABLE OF CONTENTS

Letters To The Editor.....	4
The Horn Club of Los Angeles.....	14
From The Editor's Desk.....	16
WORKSHOP VI.....	18
Sixth Annual International Horn Workshop.....	20
Gala Concert.....	28
In Memoriam.....	38
Playing Assistant First Horn.....	43
WORKSHOP VII.....	51
The Warm-Up As A Complete Session.....	54
Seventh International Horn Workshop.....	56
I.H.S. Members Missing.....	63

Aulos, Inc.

409 WINTERS LANE
BALTIMORE, MARYLAND 21228

service to

French Horn Players

by professionals

write for free brochure

WILLIAM R. COOK

WALTER A. LAWSON

ROBERT O. PIERCE

LETTERS TO THE EDITOR

Editor's note: The editorial board of the Society encourages members to express their opinions concerning any subject of interest through this *Letters to the Editor* column. Preferably, letters should be no more than 300 words in length and we necessarily reserve the right to edit all letters.

All letters should include the full name and address of the writer.

Photographs of appropriate subjects are also of interest. Credit will be given to the photographer and the photograph returned to the sender, if requested.

BRIEFE AN DEN REDAKTEUR

Anmerkung des Redakteurs: Die Redaktion der Horngesellschaft möchte alle Mitglieder auffordern, ihre Meinungen und Gedanken zu allen interessanten Themen in der Kolumne 'Briefe an den Redakteur' auszudrucken. Wir schlagen vor, dass die Briefe nicht länger als 300 Wörter sein sollten und wir behalten uns notwendigerweise das Recht vor, alle Briefe zu redigieren.

Alle Briefe sollen den Namen und die Anschrift des Schreibers tragen.

Wir interessieren uns auch für Photographien passender Gegenstände. Dem Photographen wird eine Anerkennung zuteil, und er erhält auf Bitte die Photographie zurück.

CARTAS AL EDITOR

Nota del editor: La junta editorial de la Sociedad desea animar miembros a expresar sus opiniones tocante tópicos de interés por esta

columna — *Cartas al editor*. Les sugerimos que estas cartas no contengan más de 300 palabras de contenido; y además, necesariamente reservamos el derecho de redactar todas las cartas.

Las cartas deben incluir el nombre, apellido, y dirección del escritor.

Fotos de tópicos apropiados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al enviador en demanda.

LETTRES AU REDACTEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société à exprimer leurs opinions sur tout sujet d'intérêt ayant trait au cor.

En règle générale, ces lettres ne devront pas dépasser 300 mots. Le Rédaction se réserve le droit d'y apporter des remaniements mineurs.

Toute lettre devra comporter les nom, prénom usuel et adresse de l'auteur.

Les Photographies des sujets appropriés sont également susceptibles d'être publiées. Le nom du photographe sera mentionné et le cliché retourné à l'expéditeur, sur demande.

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

E a suggerire che le lettere scritte

non siano di una lunghezza di più di 300 parole e necessariamente vogliamo riservare i diritti di redattore a tutte le lettere.

Accluso nelle lettere si dovrebbe leggere il nome intero e l'indirizzo dello scrittore.

Fotografie de soggetti adatti sono anche d'interesse. Credito sarà dato al fotografo e la fotografia sarà restituita al mittente a richiesta.

Sir:

The San Diego Horn Club got off to a flying start on February 1, with a planned schedule of bi-weekly meetings on Saturday evenings. A round dozen players were on hand for an evening of horn ensemble playing, with the expected addition of other local hornists who were unable to make the first meeting.

A few of the members had participated in a Horn Clinic at one of the suburban schools the week before, proceeds from which will be used as a sinking fund toward acquisition of a library of music for the group. George Cable, of the San Diego Symphony, is the prime mover of the project, and will informally act as Treasurer of the Club for the present.

Mark McGovern, professional player and an active composer, was called at the last minute for the opening meeting, and rushed over with a very effective original number for eight horns in the modern idiom, which has given a reading, along with several of the more familiar works for similar combination.

February meetings are being held in the Coady School of Music in downtown San Diego; but starting with March, the Club is accepting an invitation from Eileen Vance, John Barrows' sister, to hold the sessions in the old Barrows family home, which she still maintains.

Wendell Hoss,
San Diego, California

Sir:

Some of your readers may have come across a book by myself entitled *New Sounds for Woodwind*. This described techniques for producing multiple simultaneous sounds with one instrument, the maximum possible variety of single sounds, and quarter-tones throughout the normal range of each woodwind instrument. I am now preparing a new edition, and would like to take account of the experience of players or composers who have tried out these techniques. If any of your readers has errors to report, or new discoveries to share, I would be most grateful if he would write to me, care of my publishers.

Bruno Bartolozzi,
c/o Music Department,
Oxford University Press,
200 Madison Avenue,
New York, NY, 10016
USA

Sir:

I'd like to thank you and those who responded to my letter in the last issue of the *Horn Call* concerning L. Mozart's *Sinfonia da Caccia*. As a result of my search for this

piece of music, I have learned that it is not, evidently, so rare as I thought. It is available from C.F. Peters (Edition Eulenberg score No. 580; parts — Praeclassica series No. 106) in New York. It is also published by Doblinger in Vienna.

I just thought I would share this information with anyone who may be interested. Again, many thanks for your assistance.

Jeanette L. Ferkel
Greenville, South Carolina

Dear Ms. Ferkel,

I'm a little tardy in answering your query about the L. Mozart Jagdsymphonie. Probably you've had many answers by now since it is not really a rare piece.

An Edition Eulenberg score No. 580 may be currently purchased for approximately \$1.50. Parts are published in the series Praeclassica #106.

I recently purchased a recording at Doblinger in Vienna. It is performed by Penzel, Raspe, Zschabitz and Bahr on horn. It is a stereo recording on Pelca label. . . Record #PSR40005 stereo.

There is also another recording with Baumann heading the quartet on BASF label.

I hope I have been of some help to you.

Marvin M. McCoy
Minneapolis, Minnesota

Sir:

I feel the two articles by your correspondent, Irving Rosenthal (HORN CALL, IV, 2), concerning music and especially horn-playing

in New Zealand and Australia merit some comment, especially when after re-reading them I'm not sure of their purpose.

On the one hand they do not attempt to explore the respective backgrounds, traditions or schools of horn-playing in the two countries nor are they an outline of a sort of Cook's "package tour" of South Pacific musical establishments. They appear to be more of an armchair musical travelogue, in my opinion, unsuited to our Journal except for one or two valid comments.

I'm not qualified to speak on behalf of our New Zealand colleagues (who no doubt will want to answer some of the damaging allegations of your correspondent) but I do feel the author's description of contemporary Australian horn-playing is superficial to say the least. I acknowledge that Mr. Rosenthal has endeavoured to be detached and fair but his manner is suggestive of absolute authority rather than of one who merely holds opinions.

His Australian article (self-consciously termed Down Underland) is I believe basically factual but he is not always on safe ground, e.g. to say "the prevalent style is 'the older English' style" misses the point since the leading Australian hornists are more conscious of a desire to fuse the best traditions of European, notably English, Italian, German and, latterly, American, horn-playing, with their own concepts of horn sound. As a young country, musi-

cally, we are not committed to any established "school." This concept would have been revealed readily on closer examination.

This leads to the second point. In Australia we don't equate "bigness" with quality. In musical terms, if a composer wants significant power or sonority he scores for six or eight horns, otherwise four will do. If there is any reticence in a horn section it may well be demanded by the score (in classical works, for example) or, as so often happens, determined by the weight and numbers of the strings. The conductor will further moderate the power of the horns in a given place. Ultimately the discretion of the section leader is the determining factor in his section's dynamic as well as musical range. From those remarks the conclusion may be drawn that reticence is a virtue for horn players: like singers, the limit of their fortissimo should be a secret.

The final point concerns a reference to the Cleveland Orchestra and its Australian tour. I'm sure distinguished colleagues would agree that whilst we greatly admired Myron Bloom and his associates we would no more wish to "emulate" them any more than colleagues in Vienna or Leningrad would want to do so. The point is that the horn section of each orchestra is distinctive and cannot or should not be emulated.

Barriers are only crossed when "artists" transcend "schools." Artists who assume the guise of horn players belong to the whole world

and only amateurs "claim" them.

Patrick Brislan
University of Adelaide
Wind Quintet
Adelaide, Australia

Sir:

In the last copy of *The Horn Call* yet to hand — namely Spring 1974 — there was a query about any recordings of the Mozart Duos done by the one person — it has probably been answered by now — but anyway, I have a recording "QUALITON" LPX11354 with Ferenc Tarjáni playing both parts. (The hornist mentioned by Norman Schweikert on page 16 of the same *Horn Call*.) He plays the Beethoven *Sonata* and the Schumann *Adagio and Allegro* on the same disc.

Olwen Jones
Kenmore, Queensland
Australia

Sir:

I would try to tell you about the musical happenings in Mexico, but there are pathetically few. The problem is that Mexico is a developing country. . . and the majority of the population are peasants. What need do these people have for "classical European" music? Only the better schools in the cities have much of a musical program. Most schools are just trying to teach as much as they can before the children are forced to help out with family incomes. These people really like their own music — mariachi's, bands, guitars — but they have

little use for anything else. . .

(December, 1974)

I would like to add, if I didn't already say it, that there are several excellent hornists here — notably the Reyes brothers, Jesus and Salvador, who are both young and very good potential. Also that there is a group of people in Mexico City headed by Julio Estrada, bringing a new type of music to the classrooms. He is starting his own system of teaching children, using the child's imagination as the limit, to state it broadly. This movement has just been started in some of the "active" schools in Mexico City. I believe he is also writing a TV show for educational TV and a textbook for the whole country. In other words, Mexico is not completely devoid of musical happenings — but these are located mainly in Mexico City and probably in Guadalajara (I'm not really familiar with the situation there.)

Another thing about Mexico that is worth mentioning was the receptiveness of the audiences. Even though it was maybe the first time they had heard an orchestra, they were enthusiastic without the destructive criticism so typical of "cultured" audiences. (I'm speaking of the concerts in little villages — the regular season involved Mexico City performances with the usual criticism — although I might add I don't believe it is as bad as in the States. . .

(February, 1975)

Rebecca Hatfield,
Toluca, Mexico —
Hanover, New Hampshire

Sir:

I note that, in his review of Russell Danburg's *Poème* for Horn and Piano, Harold Meek mentions that the piece calls for cup mute, and that he has not ever encountered this type of mute which was constructed for the Horn. I have one which was made by Humes and Berg of East Chicago, Ind. It produces an unmistakable cup mute quality which is pleasing to my ear for certain effects. Like the typical *Stone-Lined* brand mute it is reluctant to produce notes in the neighborhood of E written below middle C, but is all right below that. It is simply a transposing mute to which an extension of about 5½ inches has been added and a cup about 10 inches in diameter. I find it works equally well in my large bell Kruspe, King 1170 and the smaller single Geyer. Mr. Meek does not comment on the quality of the piece, so I guess I'll have to buy it to try it.

Concerning Miss Ferkel's letter on page 11 — if she cannot find score or parts to the L. Mozart work, perhaps she can transcribe it from the record. It is not very complex.

Burton E. Hardin
Eastern Illinois University,
Charleston, Illinois

Sir:

At the Horn Workshop in Muncie, Mr. Dale Clevenger told me that the Chicago Symphony Orchestra would give a concert with Georg Solti in Zurich on September 17 and that the horn section of their orchestra would like to meet the horn-players from Zurich. This concert took place last Tuesday. It was wonderful. Mahler's 5th symphony was also on the programme in which the horns are employed so effectively. The

orchestra and the conductor were enormously applauded by the audience.

After the concert the meeting of the horn-players from Chicago and Zurich took place in a restaurant in the neighbourhood of the Concert Hall. The enclosed copy of a picture gives a good impression of the "Stimmung" of that evening. May be you could bring it in the *Horn Call*.

Dr. Ing. Willi Aebi
Burgdorf, Switzerland

Rendez - vous

im "Rosenzimmer" des Restaurant "Moevenpick" an der Beethovenstrasse 12 in Zürich

Tuesday Sept.17 1974 ca 10 pm

Horn Section Chicago Symphony

Dale Clevenger

Thomas Howell

Frank Brouk

Richard Oldberg

Josef Mourek

Norman Schweikert

Also their ladies are most welcome

Dienstag, den 17. September 1974, ca. 22^h

Hornisten des Tonhalle-Orchesters

Werner Speth

Günther Schlund

Christoph Brandt

Gerhard Goerner

Niklaus Frisch

Werner Fanghaenel

Auch ihre Damen sind herzlich willkommen

Willi Aebi

3400 Burgdorf Telefon 034/221844



Left to right: (Zurich) Goerner, Schlund, Fanghaenel, Frisch, Speth (solo), Aebi, (Chicago) Clevenger (solo), Brouk, Schweikert, Corporon (in front), Macciochi, Howell, (?).

Sir:

I'd like to share with other hornists some of my observations concerning the (Sixth) horn convention, so I am sending this letter to the *Horn Call*.

I listened to Mr. Schuller's talk at the horn convention and felt that it was very important that someone say most of the things that he said, particularly the emphasis on the importance of all the facets of making music with the horn. However I must disagree with him in that it is pretty widely agreed that the conscious mind is only able to perceive one "thought" or "image" at a time, and what he attributes to an ability to think of many things at once, is most likely his own method of subconscious patterning, (as everyone's system for organizing input is different) that over a period of time has become inclusive and efficient enough to free his conscious mind to flit freely (as the mind does) from one thought to another, undisturbed by the more basic concerns like embouchure, air, and intonation; which are on the conscious mind of a beginner, but do become largely reflex in time, so one can think about blend, phrasing, and dynamics, the more variable factors. Though I didn't set out to get into that, I do worry that the younger players will think that there is something wrong with them when they can't read every element in a piece of music the first few times.

Secondly, I found it very curious that all of his examples of misin-

terpreted passages were typical examples of where players play inappropriately too "big" or "thick." Surely these examples are necessary, but what about the other side of the coin — what about the hornist who approaches Mahler as though it were Mozart? Is this not also a symptom of listening to yourself for your own ears rather than the audiences? These are rhetorical questions. All week the artists and clinicians were very concerned that these young, impressionable musicians would fall prey to the "big" sound; obviously implying the New York or Cleveland style, which, I might add was completely unrepresented at the workshop. I am not heading for the European vs. American, or the Conn vs. Alexander argument. Quite the contrary; it shouldn't exist. However, those listeners who were naive and impressionable enough that they were taking everything that the clinicians were saying as gospel, often without considering the content of what was being said, didn't realize that what they were hearing was a reaction to a certain style of playing that got taken to extremes, or I should say misunderstood. However, this style of playing is itself a reaction. . . . to an acoustical situation, perfect examples of which are Avery Fisher Hall and the practice rooms at Juilliard; with their characteristically dead sound (low ceilings, acoustic paneling, carpet, heavy curtains etc.)

Here is where the paradox is too much. In Mr. Clevenger's talk he

rightly said that as a horn player one does two things in playing: You produce the sound physically, and you listen to it and evaluate it and react to what you hear. He stressed that you can't listen to your sound in your horn, or even at your bell, you must listen to it in the hall, as the audience does. Well, in "dead" acoustics you can't listen in the hall because the hall doesn't pick up any of the horn's resonance. The sound you hear is the sound as it immediately comes out of your bell. You feel tremendous resistance, and your reaction, though it doesn't necessarily help the result, is to try to "open up" and play with a bigger and darker sound. This has resulted in a lot of messed up chops, and a lot of messed up nerves. Furthermore, in these acoustics, every note has to be played longer, as the taper and ring on ends of the notes has to be played more than left for the room to do. This makes it harder to project subtle musical nuances, and of course takes more air and work and often ends up sounding labored.

This approach to playing, executed in a "European" room with higher ceilings, and harder materials, sounds tubby, blatant, run-together, and exaggerated. Conversely, what has to be done in a "European" room like this, sounds bright, lacking in resonance, too staccato, and doesn't project in a "New York" hall. . . . When in fact everyone is after the same basic results; resonance and clarity.

Those impressionable hornists,

who have, for the most part, begun horn in the last six years — since the trend has been shifting away from "the big sound" — don't know that they are being influenced by a reaction to an extreme, thus risking the opposite extreme in the future.

This process of reacting to reactions, without examining the content of the initial action is directly parallel to the oversights that man continues to make throughout history. A good example of this is the intellectual Classical period's contention that the mind's function is to "check" the human desires, which, having the potential of being bad, were considered to be bad by nature. This of course overlooks the potential good in the heart's desires. The reaction to this in the Romantic era contended that the mind corrupts the pure desires of the heart, which is to wrongly assume that the heart is only capable of good desires, and that the mind is only capable of evil thoughts. This same progression happens within historical eras with the overturning of generations; each seeing what the previous did wrong vividly, and concluding that the opposite must be right.

We'll never be able to transcend this unless we can look at past action and process both the worthy and the worthless, and come up with a synthesis, with what we've learned from both, and go on from there. Musically there are those who have done this. There are musicians in New York who are aware of what they are up against

and realize that the way it feels is not necessarily the way it sounds, and that you won't get resonance by pushing. (Instinct tempered by intellect, if you will.) And on the other hand, depth of sound and good loud playing can't be pushed under the rug for fear of its extreme. Therefore the polarity shouldn't exist, and the differences in approach should be seen as necessary differences toward a common end.

I suppose that the lack of time, and the abundance of people were deterrents, but when and where else, if not at a convention of hornists, should hornists get into specifics and talk about the "not-so-talked-about" aspects of the horn, and share some individual observations? I hope this happened when people got together on their own, because it didn't happen too much when we were all together. The discussions stayed pretty general in the lectures, to the point where attempts to "dig in" were steered away from by the speakers as though inappropriate to the time and place. This could have had something to do with the feedback that they were getting in the form of questions. Many of the participants, anxious to find insights into what sets the artists apart from themselves, were searching beyond musical considerations, when in most cases the differences are to be found within a musical framework. I think that a lot of people assume that a superior musician is necessarily a superior person. The artists probably sensed this, and

realized that even when they were saying the most obvious things, their words were received as very highly charged.

However, I think that these people are musicians whose messages are in their music, which was incredibly beautiful. It was great to hear so many different ways of playing all sound so beautiful.

Very Sincerely Concerned,
Amy Larkey
Boston, Massachusetts



Sir:

"In your letter you wrote that you would be playing the difficult horn part in the First Brandenburg Concerto in Bear Valley. I should like to make a suggestion. The Concerto was composed in 1721; *Bach was familiar only with the hunting horn (corno de caccia), which was played open, without the hand in the bell.* . . I should like to suggest that you play the part *open, without valves.* (I enclose) two pictures from my article in the *Schweizere Bauzeitung* of 1969, by Johann Christoph Weigel and the etching by Canaletto. . . The bell directed upwards, the tone

may be a little bright, "a la caccia." The note f" as an eleventh harmonic (will serve) equally well for f" without accidental or for f#". The difference in pitch will not disturb. The note a" I would take as a thirteenth harmonic, the b" as a fifteenth. Natural harmonics ring cleanly.

"One should have the courage sometime to play the horn as Bach heard it. I have the earnest conviction that it would sound very good. The hand in the bell of the horn today yields a somewhat muffled sound. Open would be better."

Dr. Willi Aebi
Burgdorf, Switzerland

Editor's postscript: The italics are Dr. Aebi's. In view of the fact that Bear Valley, California, lies at some 7200 feet altitude (1800 meters) while your editor spends fifty weeks of the year at less than 300 feet, and in view of the fact that the audience at the Bear Valley Festival is not particularly sophisticated in



the ways of the horn, your editor permitted discretion to triumph over valor, and played the work on a 1959 Geyer double horn with the F slides removed.



The Horn Club of Los Angeles



Sir:

I am writing to you to bring you up to date on some developments with the Horn Club here, in the event you had not heard already, and to send you some material which might possibly be of use for the Horn Call. As you may know, Mr. Hoss sold his house and has moved to San Diego. I have taken over his function in caring for the accumulated library of the Horn Club; the enclosed form letter tells about the way things are being handled at present. It is the letter I use to answer inquiries about the music in the collection. Would it be possible for you to run a brief article about the collection in the Horn Call, making people aware that it exists and that they can find out about it through me at the address shown on the form letter?

I also wanted to send you the program of our last horn ensemble concert here at USC. Much of the music which we play is from the LA Horn Club collection. As you probably know, Vince De Rosa is now teaching at USC, along with Mr. Decker and Mr. Linder. We have 14 students here this year, more or less; and we now meet on Tuesday evenings on a regular basis for horn ensemble as a regular course for credit. Mr. Decker teaches the

course; I assist him, conducting some of the time and playing at other times while he conducts. Our work involves group exercises in tone, intonation, dynamics, and so forth; playing ensemble music for horns; and solo performances by ensemble members, as in a master class. This particular program was given out of doors on the patio of the student activities center, where there is a sort of sidewalk cafe and many people eating their lunches, so we always have a good audience for these (although Tommy Johnson's Trojan Tubas consistently outdraw everyone!).

Einar W. Anderson
Los Angeles, California

"Thank you for your inquiry about music from the collection of the Los Angeles Horn Club. As many of you know, for many years Mr. Wendell Hoss has kept the collection in his home and provided music from it at various times to horn players and ensembles in other locations. The sale of his home and his personal plans have led Mr. Hoss to give up this particular activity, and the collection has recently been moved from his home. It is currently housed in the Wind and Percussion Department Library at the University of Southern California, and I have assumed responsibility for the collection as librarian, with the guidance of Mr. Arthur Briegleb. The work of filing, catalogueing, and completing the collection, replacing missing parts, and so forth, is currently in progress.

"At a recent meeting of the Horn Club, it was decided to ask a nominal fee for providing copies of materials from the collection. These charges would cover the cost of copying parts and scores, replacing missing items, and the general maintenance of the collection, as well as postage and handling. It is hoped that this money will actually increase the availability and quality of the materials in the collection, and the handling and distribution of these items will occur strictly on a non-profit basis.

"Accordingly, if you are willing to pay a small sum for items requested, please address inquiries to

me directly, at my address. If you intend to perform these pieces in public where admission is charged, the Horn Club suggests you contact the composers of the pieces individually prior to setting your program to avoid any possible copyright problems.

"Feel free to write to me at any time if you have questions about the collection or any specific items in it.

Cordially,

Einar W. Anderson
441 North Mansfield Avenue,
Los Angeles, California,
90036, U.S.A."

USC HORN ENSEMBLE

Noon Concert, SAC Patio

Thursday, November 7, 1974

Sonata pian e forte

Giovanni Gabrieli

Einar Anderson, Conductor

Scherzo

Felix Mendelssohn
(arr. Frederick Steiner)

James Decker, Conductor

Ode (on the death of Odolino Perissi)

George Hyde

Octet for Horns

W. S. Huffman

Moderato

Scherzo: vivace

Einar Anderson, Conductor

Funeral Music

Felix Mendelssohn
(arr. Frederick Steiner)

James Decker, Conductor

* * * * *

Members of the Horn Ensemble

William Alsup
Einar Anderson
Barbara Bingham
Chris Boyle
Jim Christensen
James Hawley
Alan Leighton

Ron Loofbourrow
Maureen Rocchetto
Steve Shryock
Marcia Smitmans
Debby Sturman
Jeff von der Schmidt.

From the Editor's Desk

For a professor of some twenty-seven years to find himself at a loss for words must be some sort of record, although not a particularly enviable one. In any case, that is somewhat a description of the condition.

As all of our readers surely must know by now, the Society has undergone a serious crisis in the matter of membership lists and record-keeping; with no idea of the current number of members, and consequently very little idea of the state of the exchequer, your editor did not dare proceed with the Autumn, 1974 issue of the *Horn Call*. Here at last it is, and there is enough material at hand, with a few possible additions, to print both of the Volume V issues; the Spring, 1975 issue should follow rather closely on heels of this.

Mrs. Nancy Fako has taken on the job of Secretary-Treasurer, and William Robinson, Vice President, has been able to obtain the services of the computer at Baylor University to assist with mailing labels, addresses, and membership lists. In all fairness to her and to her predecessors, our readers must know that the Secretary-Treasurer's job is a most demanding one, and carries with it very few of the pleasures of the editorship of the journal. Both jobs involve many hours of correspondence, but in the case of the editor, a large portion of it deals with matters of substantive interest, for lack of a better way to express it; the Secretary-Treasurer deals largely with mechanical items such as address changes, dues, and so on. I have never attempted to make a quantitative accounting of the time spent in Society and Horn Call business — nor do I particularly want to — but I cannot remember a time when there weren't at least three to six letters awaiting some kind of response.

Vice President Robinson, President Barry Tuckwell, Advisory Council members, Mrs. Fako and I have been very much in touch with each other, especially during the past month or so, and all of us most sincerely feel that the Society is a viable organization, still very much in business. Mrs. Fako will be sending out newsletters in the near future, bringing members up to date from her point of view; the *Horn Call* is back in business; a cumulative directory will be printed and distributed to current members as soon as we are reasonably sure of the correctness of addresses. All of the officers and Council members are most grateful for the patience and understanding exhibited by our members, and are determined that the Society and its journal will survive. Quite aside from our intense interest in one another's affairs as hornists, it would be unthinkable to allow any kind of international organization to die at a time when ties between the peoples of the world are so desperately needed. At the risk of sounding like an incurable romantic (and aren't most horn players that?) it would seem that if mankind is ever to learn to live together in peace and at least with mutual tolerance, organizations like the

International Horn Society are as likely to help as anything. Our troubles of the past year look miniscule in the face of the appalling things we see daily on our televisions, and indeed they are — but perhaps our solving of them can contribute in some small way to the reduction of those other vast and dreadful situations.

Vice President Robinson has suggested that it would be well if members who have any interest in assisting with, or taking over, some of the jobs of the Society and its journal, would write to him. His address is:

William C. Robinson
206 Harrington
Waco, Texas,
76706, USA

There is plenty of work to be done; none of us now holding a given position is under any illusion that we are indispensable — indeed, I am sure we all feel that periodic changes of personnel are wholesome in every respect. Mr. Robinson will be delighted to hear from you.

When the general newsletter of February 1 was mailed, the mailing list was compiled from all known past and current members; inevitably, there have been many changes of address since the Society was founded, and there has been a steady flow of letters returned. The U.S. addresses being returned seem to be completed; overseas mailings have not yet begun. On another page, I shall list the names of all whose letters have come back, in the hope that current members may know the whereabouts of some; if you do, and if our "lost members" are interested in rejoining the Society, please ask them to communicate directly with Mrs. Fako, at:

Mrs. Nancy Fako
337 Ridge Avenue,
Elmhurst, Illinois,
60126, USA

It is still possible to supply some back issues of the *Horn Call*:

Vol. I #1	\$2.50
Vol. II #2	3.00
Vol. III #2	3.00
Vol. IV #1 & # 2	5.00
	each

Members interested in back issues should write directly to the editor, enclosing checks in the appropriate amount, made out to The International Horn Society. (Price increases for the first three reflect postage increases and envelope cost increases.)

WORKSHOP VI

— James Winter

Approaching Muncie by air, in a Beech 99 Airliner, we had almost a feeling of *déjà vu*: The same kind of aircraft threading its way through broken clouds over the green Indiana landscape, an almost identical airport with a sandstone terminal building and two runways at right angles — and each plane load including its own contingent of celebrities and thrilled participants. (Our flight included David Amram, Alan Civil and Barry Tuckwell — but not the latter's luggage!) Host Robert Marsh and co-host Fred Ehnes had transportation to the University all arranged, and Sunday evening began a marvellous Workshop in pleasant surroundings. University Hall, site of most of the larger events, as well as the other meeting rooms and auditoriums, proved to be excellent halls, turning some of us quite green with envy. (I seem to recall getting lost a couple of times. . .)

The weather threatened much of the week, but actually held off most of the time until the evening of the Gala Concert, when the traditional horn player's connection with Odin and Thor must have broken down, and we had a proper Midwest "gullywasher."

The week's schedule is printed in the following pages, and as was the case at each preceding workshop, any attempt to describe the events can only result in such a spate of superlatives that those who were not present can only conclude that the writer has lost his mind altogether — which he nearly did several times during the workshop! Each day was full, from early breakfast until late evening, with scheduled events, and was extended by less formal matters. The entire host staff had things well in hand, and everything ran very smoothly. It was pleasant to have the university orchestra, directed by Dr. Hargreaves, for the gala concert, staff pianist Michel Bourgeot was indispensable, and the chamber music evening was greatly enhanced by violinist Francois D'Albert, violists Robert Slaughter and Patricia Tretick, and 'cellist Joseph Saunders. Soprano Carol Nielsen came from Fresno, California, to present the Cooke *Nocturnes* with your editor and Michel Bourgeot.

I shan't try to summarize all of the addresses or comment on all of the recitals. Somewhat off the usual beaten path was Frøydis Hauge's talk on "prunes" (equals "readily listenable music") for recital purposes — a plea to remember that listeners just might like a diet of simple song-like literature once in a while; Louis Stout's demonstration (with the aid of Deborah Tomchak) of a truly remarkable collection of horns of all types

and eras; Gunther Schuller's incredible 45-minute complete course in musical performance practices; Alex Grieve's description of the Australian musical scene, which obviously raised some questions about the advisability of emigrating; David Amram's remarkable success in getting a whole auditorium full of horn players to play — jazz; and the panel discussion of the physics and practicalities of hand-stopping.

This last discussion, plus articles in recent issues of the journal, continues to prompt responses; there are more articles ready for printing. The panel discussion seemed very short, somehow, even though it was allocated a goodly slot of time; as moderator, I was particularly grateful for Louis Stout's question as the panel was coming to a close: "When all has been said and done, what do you actually do, in terms of transposition or fingering, when you hand-stop or use a 'buzzer'?" (The answer was of course the standard one: Except for special cases, use the F horn and transpose down a half step — with praying permitted.)

Two pictures remain with me: Alan Civil and Frøydis Hauge, having just been elected to the Advisory Council, roused from the sleep of the just and joining the meeting at sometime around 12:30 A.M. Alan promptly returned to his room and returned laden with sausage, cheeses, crackers and rolls, while Frøydis quietly sipped a glass of orange juice. (The Council conducts its business after the end of the "official" day simply because there is no other time — it rarely adjourns before 1:00 A.M.) The other picture was the sight of many of the world's most distinguished hornists, following the final concert, running around swapping autographs like youngsters with yearbooks at the end of school.

It was a most profitable workshop, with superlative playing by the clinicians and participants alike (and there is no other sound in the world even remotely approaching the massed horns of the entire workshop!) and much food for thought in the formal and informal discussions. Workshop VII will continue the high standards, and all of us look forward to it.

Member Advertisement: HORN-BIBLIOGRAPHY, supplementary volume will be published soon by HEINRICHSHOFEN (for USA, C.F.Peters, New York) - 2350 new titles, records, 400 publishers and libraries with addresses; many illustrations. Bernhard Brühle, Munich.



**Ball State University
School of Music
and
International Horn Society
Present**

**Sixth
Annual
International
Horn
Workshop**

**Ball State University
School of Music
Muncie, Indiana
June 10-14, 1974**

THE SIXTH ANNUAL INTERNATIONAL HORN WORKSHOP June 9-14, 1974

Sunday, June 9, 1974

1:00-6:00	REGISTRATION	DeHority Halls
	International Horn Society's Hospitality Table	
	Coffee	
	Dormitory room assignments	
	Master Class - participant rehearsal/recital group assignments	
5:30-6:30	DINNER	SDH
Evening	FREE TIME	
	Suggested activity: duets, trios, quartets, etc. in dormitory rooms	
	MOVIE: Denis Brain in "Beethoven Sonata"	UH
	Showings: 7:00, 7:30, 8:00, 8:30	
9:00	MEETINGS, CLINICIANS	ST-Suite
	IHS ADVISORY COUNCIL	

Abbreviations:	AUD	Auditorium
	BSU	Ball State University
	EMS	Emens
	ENG	English
	IHS	International Horn Society
	MUS	Music
	SDH	Studebaker Dining Hall
	ST	Student Center
	UH	University Hall

Monday, June 10, 1974

7:00-8:15	BREAKFAST	SDH
8:30-9:00	OPENING GENERAL SESSION	UH
	Welcome by hosts: Mr. Robert Marsh, BSU Horn Professor and Host Mr. Fred Ehnes, BSU Horn Instructor and Co-Host Dr. Robert Hargreaves, Director, BSU School of Music Mr. Thomas Brown, Coordinator Mr. Bruce Schmit, Technical Director Introduction of artists: Mr. Marsh	
9:00-9:30	PHILIP FARKAS, Speaker	UH
	"All About the Inner Workings of that Mechanical Marvel— The Horn, or What To Do until the Plumber Comes."	
9:45-10:30	MASTER CLASSES	
	Civil Group UH Grieve Group MUS-309	
	Clevenger Group MUS-123 Hauge Group MUS-303	
	Farkas Group MUS-117 Tuckwell Group EMS AUD	
	Fox Group ENG-114	
10:30-11:15	PARTICIPANT REHEARSAL/RECITAL GROUPS	
	Civil/Ehnes UH Grieve/Hoss/Meek MUS-309	
	Clevenger/Marsh MUS-123 Hauge/Robinson MUS-303	
	Farkas/Shaw/Fako MUS-117 Tuckwell/Winter EMS AUD	
	Fox/Amram/Scott ENG-114	
11:30-1:15	INTERNATIONAL HORN SOCIETY LUNCHEON AND MEETING	ST-Cardinal Hall
1:30-2:30	BARRY TUCKWELL, Speaker	UH
	"Is Your Mouthpiece Really Necessary?"	
2:30-3:30	COFFEE	EMS Lower Lobby
	Exhibits Open	EMS Lower & Upper
3:00-4:00	NORMAN SCHWEIKERT, Speaker	UH
	"Hornists, Past and Present, in Photographs."	
4:00-4:15	BREAK	
4:15-5:30	WALTER LAWSON, Speaker	UH
	"Modifications and Accessories for the Horn." Assisted by members of the Baltimore Symphony Horn Section: Robert O. Pierce, William W. Kendall, Byron B. Barnes	
5:30-6:45	SUPPER	SDH
7:00-7:45	WILLIAM ROBINSON, Speaker	UH
	"Psychology of Playing the Horn."	
8:00-10:00	PARTICIPANT RECITAL GROUP	UH
	REHEARSALS (Rooms to be assigned)	
	EXHIBITS OPEN	
	SUGGESTED ACTIVITY: Duets, trios, quartets, etc. in dormitory rooms	

Tuesday, June 11, 1974

7:00-8:15	BREAKFAST	SDH
8:45-9:00	ANNOUNCEMENTS	UH
9:00-10:00	FROYDIS REE HAUGE, Lecture/Demonstration "The Use of Prune Music in Horn Literature."	UH
10:00-10:30	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
10:30-11:15	PARTICIPANT REHEARSAL/RECITAL GROUPS Civil/Ehnes UH Grieve/Hoss/Meek MUS-309 Clevenger/Marsh MUS-123 Hauge/Robinson MUS-303 Farkas/Shaw/Fako MUS-117 Tuckwell/Winter EMS AUD Fox/Amram/Scott ENG-114	
11:15-12:00	MASTER CLASSES Participant's choice: David Amram - "Jazz, Folk and New Areas for the Horn to Shine." MUS-113 Alan Civil - Chamber Performance UH Dale Clevenger - Freelance Playing MUS-123 Philip Farkas - Orchestral Horn Playing MUS-117 Fred Fox - "The 'Guts' in Horn Playing" ENG-114 Alexander Grieve - "Painting in Music, the Sister Arts." MUS-309 Froydis Ree Hauge - Soloist with Wind Orchestra. MUS-303 Barry Tuckwell - Solo Literature and Performance EMS AUD	
12:00-1:00	LUNCH Exhibits open	SDH EMS Upper & Lower
1:00-2:00	CHICAGO SYMPHONY HORN QUARTET UH Dale Clevenger, Thomas Howell, Richard Oldberg, Norman Schweikert - In Memorium: John Barrows.	
2:00-2:30	NORMAN SCHWEIKERT, Speaker UH "Playing Assistant First Horn"	
2:30-3:00	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
3:00-3:45	OPEN FORUM: "Being a Member of a Horn Section" Participant's choice: High Horn (Third horn, assistant first, and UH alternate first horn, tuba, etc.) Richard Oldberg, Thomas Howell Low Horn (Second and fourth horn, tuba, EMS etc.) - Norman Schweikert, Walter Lawson, Lowell Shaw	
3:45-4:00	BREAK	
4:00-5:15	HORN CHOIR REHEARSALS Ehnes Choir EMS AUD Farkas Choir MUS-123 Marsh Choir UH	
5:30-6:45	SUPPER	SDH
6:30-9:00	EXHIBITORS SEMINAR (OPTIONAL) Rooms to be posted Introduction of new horns and equipment, performances by company clinicians, film presentations, and other events Participant's choice	
9:00-11:00	SWIM	University Pool
11:15-12:00	PIZZA PARTY	Woodworth Dining Hall

Wednesday, June 12, 1974

7:00-8:15	BREAKFAST	SDH
8:45-9:00	ANNOUNCEMENTS	UH
9:00-10:00	DALE CLEVENGER, Speaker "So You Want To Be A Pro?" Horn Sectional	UH
10:00-10:30	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
10:30-11:45	LOUIS J. STOUT, Speaker "The Horn, from the Forest to the Concert Hall" Assistant, Miss Deborah Tomchak	UH
11:45-1:00	LUNCH Exhibits Open	SDH EMS Upper & Lower
1:00-2:30	PARTICIPANT REHEARSAL/RECITAL GROUPS Civil/Ehnes UH Clevenger/Marsh MUS-123 Farkas/Shaw/Fako MUS-117 Fox/Amram/Scott ENG-114 Grieve/Hoss/Meek MUS-309 Hauge/Robinson MUS-303 Tuckwell/Winter EMS AUD	
2:30-3:00	COFFEE Exhibits open	EMS Lower Lobby EMS Upper & Lower
3:00-4:00	FRED FOX, Speaker "Essentials of Brass Playing"	UH
4:00-4:15	BREAK	
4:15-5:30	HORN CHOIR REHEARSALS Ehnes Choir EMS AUD Farkas Choir MUS-123 Marsh Choir UH	
5:30-6:45	SUPPER	SDH
6:00-7:45	EXHIBITS OPEN	EMS Upper & Lower
8:00	CHAMBER MUSIC CONCERT Workshop Artists assisted by B.S.U. School of Music Faculty.	UH

Thursday, June 13, 1974

7:00-8:15	BREAKFAST	SDH
8:45-9:00	ANNOUNCEMENTS	UH
9:00-10:00	GUNTHER SCHULLER, Speaker Dale Clevenger, Demonstrator - "Horn Technique as related to Performance in various Musical Styles."	UH
10:00-10:30	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
10:30-11:30	DAVID AMRAM, Speaker/Demonstration/Audience Participation "Improvising: New Horizons and Good Times for Hornists." (Assisted by BSU Jazz Group and everyone Bring Your Horn)	
11:30-1:00	EXHIBITS OPEN	EMS Upper & Lower
11:45-1:00	LUNCH	SDH
1:00-2:30	GUNTHER SCHULLER, Lecture/Moderator "Horn Performance in New Music." Participant Group Recital Assisted by BSU New Music Ensemble, Dr. Cleve Scott, Director	UH
2:30-3:00	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
3:00-4:00	INFORMAL SESSIONS Participant's choice: Mr. Civil UH Mr. Grieve MUS-309 Mr. Clevenger MUS-123 Ms. Hauge MUS-303 Mr. Farkas MUS-117 Mr. Tuckwell EMS AUD Mr. Fox ENG-114	
4:00-5:30	PARTICIPANT GROUP RECITAL	UH
6:00-8:30	WORKSHOP PICNIC	West Campus Picnic Shelter
9:00	MEETING: IHS ADVISORY COUNCIL	ST-Suite

Friday, June 14, 1974

7:00-8:15	BREAKFAST	SDH
8:45-9:00	ANNOUNCEMENTS	UH
9:00-10:00	ALEXANDER GRIEVE, Speaker "Horn-Playing-Down-Under."	UH
10:00-10:30	COFFEE Exhibits Open	EMS Lower Lobby EMS Upper & Lower
10:00-12:30	OPEN REHEARSAL ARTISTS and the FESTIVAL ORCHESTRA	EMS AUD
10:30-11:15	JAMES WINTER, Moderator "The Hand Stopping Controversy: Acoustical Theory and Practical Applications."	UH
11:15-12:00	NANCY FAKO, Speaker "Combining a Career with Home and Family."	UH
12:00-1:00	LUNCH	SDH
12:00-1:30	EXHIBITS OPEN	EMS Upper & Lower
1:30-2:30	ALAN CIVIL, Speaker "Performing Mozart's Horn Concerti."	UH
2:30-3:00	COFFEE Exhibits Open for last time	EMS Lower Lobby EMS Upper & Lower
3:00-3:45	INFORMAL SESSIONS Participant's choice:	
	Mr. Civil UH Mr. Grieve MUS-309	
	Mr. Clevenger MUS-123 Ms. Hauge MUS-303	
	Mr. Farkas MUS-117 Mr. Tuckwell EMS AUD	
	Mr. Fox ENG-114	
3:45-4:00	BREAK	
4:00-5:30	HORN CHOIRS - FINAL REHEARSAL	EMS AUD
5:30-6:45	SUPPER	SDH
7:30	FESTIVAL CONCERT Horn Choirs and selected artists Festival Orchestra, Robert Hargreaves, Conductor PHOTOGRAPH FOLLOWING CONCERT Participants and artists	EMS AUD Onstage

Double Concerto for Horn and Trombone

Michael Haydn

Adagio

Allegro molto

Alexander Grieve, *hornist*

Edward Malterer, *trombonist*

CHAMBER ORCHESTRA — Harold Meek, *conductor*

American Premiere

Horn Concerto No. 4 in E flat Major, K495 *Wolfgang Amadeus Mozart*

Allegro moderato

Alan Civil, *hornist*

FESTIVAL SYMPHONY ORCHESTRA

Robert Hargreaves, *conductor*

Concerto for Horn, Op. 11

Richard Strauss

Allegro

Andante

Allegro

Dale Clevenger, *hornist*

FESTIVAL SYMPHONY ORCHESTRA

Concerto for Horn and Orchestra, Op. 91

Reinhold Gliere

Allegro

Barry Tuckwell, *hornist*

FESTIVAL SYMPHONY ORCHESTRA

Variations on a Theme by Haydn

I. Graziani

Froydis Ree Hauge, *hornist*

WIND ORCHESTRA

Robert Hargreaves, *conductor*

☆ ☆ ☆ INTERMISSION ☆ ☆ ☆

HORN CHOIR II

Siegfried's Funeral March *Wagner-Wilcox*
Nancy Fako, *conductor*

Finale for Twelve Horns *Rudolph Mayer*
Wendell Hoss, *conductor*

HORN CHOIR I

Adoramus Te, Christe *Mozart-Shaw*
Lowell Shaw, *conductor*

Variations on a Five-note Theme *Russell Garcia*
Theme
Scherzo
Canon
Mythical Procession
Finale
Philip Farkas, *conductor*

HORN CHOIR III

Fantasy over Themes by Wagner *Vidaly Borjanovsky*
William Robinson, *conductor*

Andante and Allegro *Lowell Shaw*
Fred Ehnes, *conductor*

MASS HORN CHOIR *In Memory of John Barrows and Carl Geyer.*

The Heavens Are Telling *Beethoven-Pottag*
Philip Farkas, *conductor*

Adagio Religioso *C. D. Lorenz*
Robert Marsh, *conductor*

The King's Prayer *Wagner-Shaw*
Dale Clevenger, *conductor*

CHAMBER ORCHESTRA PERSONNEL

<i>1st Violin</i>	Francois D'Albert Floyd Hurst Stephanie Tretick Ervin Orban	<i>Cello</i>	Joseph Saunders James Higgins
<i>2nd Violin</i>	Patricia Tretick Marian Cooley Robert Yeo	<i>Bass</i>	Philip Albright
<i>Viola</i>	Robert Slaughter Naomi Ormond	<i>Oboe</i>	Ralph Strobel Stephen Dingledine
		<i>Horn</i>	Fred Ehnes Peggy Horein

FESTIVAL SYMPHONY ORCHESTRA PERSONNEL

<i>1st Violin</i>	<i>Cello</i>	<i>French horn</i>
Francois D'Albert, <i>Concertmaster</i>	Joseph Saunders	Fred Ehnes
Floyd Hurst	James Higgins	Peggy Horein
Andrea Taylor	Brenda Higgins	*Bruce Schmit
Theodore Kruzich	Cathy Craig	*John Lynn
Bernard Bird	Linda Moore	*Tom Brown
Robert Yeo	Marsha Jolliffe	
Vincent Houser	Elizabeth DiCiaula	<i>Trumpet</i>
Tom McDonald		*David Greenhoe
Alice Neff	<i>Bass</i>	*Harry Rich
Stephanie Tretick	Philip Albright	*Joel D. Folsom
Ervin Orban	Alexis Valk	
Norman Bernal	Yvette Griffith	<i>Trombone</i>
	Betty Stanley	Edward Malterer
		*Barry Reasoner
<i>2nd Violin</i>	<i>Flute</i>	*David Shank
Patricia Tretick	*Paul Boyer	*Robert Uthe
Marian Cooley	*Ladonna Dingledine	
Sharon Koenig		<i>Tuba</i>
Pamela Dowdle	<i>Oboe</i>	*J. Lesley Varner
Stephanie Greenhoe	Ralph Strobel	
Marianne Michael	Stephen Dingledine	<i>Harp</i>
Joyce Ploughe		Lilian Phillips
Lynn Ganger	<i>Clarinet</i>	
Lilian Barton	*Rolf Legbandt	<i>Percussion</i>
Lois Harting	*Debbie Brauchla	*Erwin Mueller
Frances Watson	*Fritz Dolak	*Gary Bannister
	*June Thomas	
<i>Viola</i>	<i>Bassoon</i>	<i>Baritone</i>
Robert Slaughter	Paul Nordby	*Roger McConnell
Naomi Ormond	Oland Summers	
John Cooley		<i>Saxophone</i>
Beverly Scott		*Michael Vannatta
Arthur Hill, Jr.		*Brad Foley
Annette Albright		
Vernon L. Watson		
Mildred Phillips		

*WIND ORCHESTRA PERSONNEL

Guest Artists from the Sixth Annual
International Horn Workshop

assisted by
Michel Bourgeot, *piano*
and
Ars Musica String Quartet

Noctournes

Arnold Cooke

A Cycle of Five Songs for Soprano, Horn and Piano
The Moon (Shelley)
Returning, We Hear the Larks (Issac Rosenberg)
River Roses (D. H. Lawrence)
The Owl (Tennyson)
Boat Song (John Davidson)

Carol Nielsen, *soprano*
James Winter, *horn*
Michel Bourgeot, *piano*

Quintet in E flat major, K.V. 407, for Horn and Strings

Wolfgang Amadeus Mozart

Allegro
Andante
Rondo: Allegro

Alexander Grieve, *horn*
Francois D'Albert, *violin*
Robert Slaughter, Patricia Tretick, *violins*
Joseph Saunders, *cello*

*Sonata for Horn and Piano

Crawford Gates

Prologue and Toccata
Romanza
Rondo and Epilogue

Barry Tuckwell, *horn*
Michel Bourgeot, *piano*

★★★ INTERMISSION ★★★

Morceau de Concert

Charles Camille Saint-Saens

Froydis Ree Hauge, *horn*
Michel Bourgeot, *piano*

Trio, Op. 40, for Piano, Violin and Horn,

Johannes Brahms

Andante, Poco piu animato
Scherzo: Allegro, Molto meno Allegro
Adagio mesto
Finale: Allegro con brio

Francois D'Albert, *violin*
Alan Civil, *horn*
Michel Bourgeot, *piano*

**World Premiere. Commissioned by Delta Lambda Chapter Phi Mu Alpha
Sinforia for the sixth Annual International Horn Workshop*

Series XXVIII

Number 230

THE INTERNATIONAL HORN SOCIETY

in cooperation with
BALL STATE UNIVERSITY
SCHOOL OF MUSIC

present

"Horn Performance in New Music"

GUNTHER SCHULLER - Lecture/Moderator

Participant Recital - BSU New Music Ensemble

Cleve Scott, director

Horn Alone

Barney Childs

Elliott Higgins, soloist

Three Songs for Marlboro

David Amram

Third Movement

Bryan Kennedy, Carol Contri Entin-hornists

Alleluia for 6 Horns

Bruno Amato

Erwin Chandler - John Cryder - Dan Hatch

David Elliott - Rich Hoffheims - Linda Murdock

Calls "For a Time in Summer"

Cleve Scott

Sjón Scott and Tape

Trio for Horn, Saxophone and Bassoon

David Amram

Mitchell Potter, hornist - Brad Foley, saxophonist

James Newby, bassoonist

Fantasy

Michael Kibbe

Horn Ensemble

Donald Malone, conductor

Woodwind Quintet

David Amram

Third Movement

Elliott Higgins, hornist

Synopse for Horn and Piano

Bernard de Crepy

Erwin Chandler, hornist - Michael Phelps, pianist

UNIVERSITY HALL

Thursday, June 13, 1974

1:00 P.M.

THE INTERNATIONAL HORN SOCIETY

in cooperation with
BALL STATE UNIVERSITY
SCHOOL OF MUSIC
present

PARTICIPANT RECITAL

Sonata da Caccia (c.1670-1680) Anonymous Bohemian
Master Composer

Eberhard Ramm, corno di caccia
Tom McDonald-Ervin Orban, violinists
Robert Slaughter-Beverly Scott, violists
Brenda Higgins, cellist
Anne Reilly, harpsichordist
Harold Meek, conductor

Auf den Strom Franz Schubert
Michael Barber, tenor
Alan Paterson, hornist
Shirley Groshong, pianist

Concerto in E flat major Joseph Haydn?
for two French horns
Allegro maestoso
Carol Jensen - Thomas Samsel, hornists
Cynthia Orban, pianist

Concerto No.1 in D major, K412 W. A. Mozart
Allegro
Rebecca Root Ummel, hornist
Susan Hole, pianist

Horn Trio William Presser
Allegro - 3rd movement
Janis Lieberman, Toby Cosper, John Carter
Cindy Erb, Ralph Pullin Jr., Carl McLeod

En Forêt Eugène Bozza
John Cox, hornist - David Bennett, pianist

Fanfare for the Australian Broadcasting A. Grieve
Company Radio Concerts
Horn Ensemble
Alexander Grieve, conductor

Introduction to Allegro Michael Kibbe
from Trio for Horns
Gary Gardner - Dennis Kaniger - Betty Tunks
Margaret Lindsay - Jan Goodman
Dave Baumgartner

Sextet in E flat, Opus 81 L. van Beethoven
Allegro Vivace
Performers to be announced

Music for four Horns Karl-Heinz Köper
Bonnie Rodgers-Walter Price-Stephen Ambler
Donna Farmer-Mark Watson-Arthur Adye
Robert Taylor-Tim Samsel

Fripperies Lowell Shaw
Performers to be announced

Night Watch E. B. Kohs
for Horn, Flute and Tympani
hornist to be announced
Sandy Taylor, flutist
Terrance Mahady, tympanist

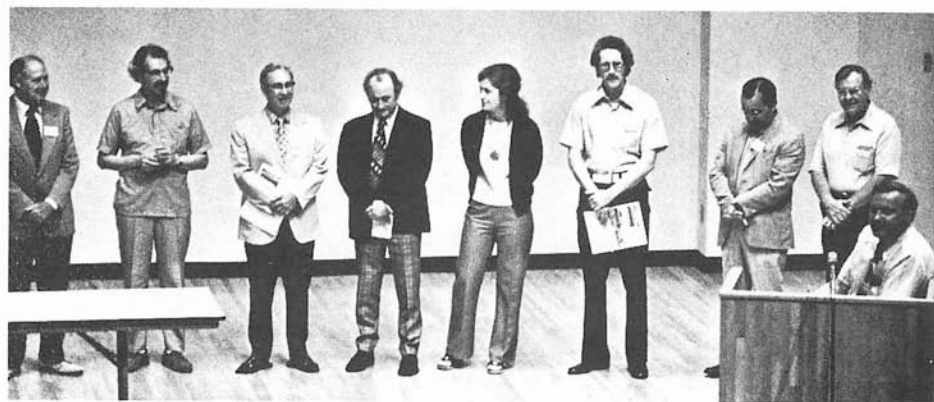
UNIVERSITY HALL
Thursday, June 13, 1974
4:00 P.M.

Coming Events

Jun. 14 GAIA CONCERT: Festival Orchestra E.A. 7:30P
Robert Hargreaves, conductor
and Horn Choirs



Alan Civil in a moment of extreme tension



Philip Farkas, Barry Tuckwell, Harold Meek, Alex Grieve,
Frøydis Hauge, Norman Schweikert, James Winter,
William Robinson, Robert Marsh



Fred Fox, Nancy Fako, Alan Civil, Dale Clevenger,
David Amram, Philip Farkas, Barry Tuckwell,
Harold Meek



Philip Farkas,
waiting for the plumber . . .



President Barry Tuckwell



The Chicago Symphony Horn Quartet:
Norman Schweikert, Richard Oldberg, Thomas Howell,
Dale Clevenger



Jerry Vance and Frøydis Hauge



David Amram in seminar



Editor and Mrs. Winter; foreground, a superb example of the repairman's art. Lowell Shaw, Suzanne Riggio, Philip Farkas, Norman Schweikert.



Harold Meek, Alex Grieve, Wendell Hoss, William Dieterich



Mrs. Robinson, William Robinson, President Tuckwell



Lowell Shaw, Suzanne Riggio, Philip Farkas



THREE HUNDRED AND TWENTY FIVE MEMBER HORN CHOIR,



Clinicians, Council, Soloists and Staff

IN MEMORIAM

Max Gustav Hess
March 1, 1878 — January 25, 1975



Max Hess, in Symphony Hall
Boston, circa 1924

— Harold Meek

Max Hess passed away quietly in the very early hours during the morning of January 25, 1975, five weeks short of his 97th birthday. Only days before he had invited his nurse and family to dinner at one of Greater Boston's famous eating places, the Lafayette House near Foxboro, Massachusetts. To the last he enjoyed the good life, good food, good wine, good cigars and good friends. This was as much a part of him as was his love for the horn and the art of music which remained with him to his very end.

He was born in Klingenthal, Saxony (Germany), the oldest of eleven children. His father wanted him to become a business man because he himself was a manufacturer and wished to see his eldest follow the same path. But young Max had other ambitions and won out in that difference of opinion. He instead went to the Leipzig Conservatory on a scholarship from 1896-1899. There he was in the horn class of Friedrich Gumpert, where, for his graduation recital in February 1899 he played the First Strauss Concerto for horn and orchestra. This was to be the first of many occasions he appeared as soloist. Following his graduation from the Conservatory he took the first horn position at the Opera in Rostock where he remained one season, 1899-1900. The number of operas he performed there is amazing, when we of today consider that they were played on a single F horn — and without an assistant to help. His own diary records thirty-two nights in succession, orchestral concerts and opera which included the entire "Ring" and *Tristan*, plus sixteen rehearsals. From Rostock he went to Frankfurt-am-Main, again in the Opera as first horn where he again remained one year, 1900-1901. But in the fall of 1901 he auditioned for the solo horn position in Cologne and teacher in its Conservatory, against 14 or 15 other players. Hess won out, and was to remain there until 1905. He again appeared as soloist in the First Strauss, on July 28, 1902, Wilhelm Muehldorfer conducting.

After his first season in Cologne he returned to Leipzig to visit his old teacher, Gumpert. It was at this time that Hess realized he had left Leipzig too soon after his graduation. Gumpert told him only then that he had had plans for Hess to have become his successor in the Gewandhaus Orchestra following his own retirement from there. However Hess, later in his life, expressed satisfaction that he had not been offered that job for fear of possible criticism which might have come about as a result of the teacher-pupil relationship between him and Gumpert.

In 1905, he was offered two positions, one in Queen's Hall Orchestra, London, the other in the Boston Symphony Orchestra, both as first horn. He chose the latter and remained first horn from 1905 until 1913. Because of an accident to one of his front teeth he resigned as first horn and instead played third in that orchestra until his final resignation in 1925. He played as soloist with the Hoffman Quartet on November 28, 1905, performing the Mozart Horn Quintet; in addition he formed the Boston Symphonic Horn Quartet which was active around World War I.

His reputation as a very secure and accurate player followed him all his life. For many years he played a Bopp, single F horn but later came to depend on a fine instrument he had built to his own specifications, a 5-valve B-flat by Schmidt. He played the Bopp horn until 1913 when he brought the first Alexander double horns to the United States. At that

time he gave one to Bruno Jaenicke (also in the Boston Symphony at this time) and Jaenicke became an Alexander devotee, becoming the United States agent for them.

Following repair to his broken tooth, in 1925 Hess went to the Cincinnati Symphony Orchestra as first horn with Fritz Reiner. Reiner thought very highly of him and autographed a photo to him with praise for his many impeccable performances of the Beethoven *Pastorale Symphony*. This photograph remained a cherished possession.

During his thirteen years in Cincinnati he taught at the Cincinnati Conservatory of Music. He also greatly enjoyed the social life that city offered its artists, particularly the many fine restaurants where he enjoyed taking his friends.

In 1938 he retired and returned to Boston. There was never a visiting orchestra in the city when Max did not wine and dine its horn section. Nor was there ever a "heavy" horn program of the Boston Symphony when he was not in attendance in Symphony Hall. People and the horn were his life.

The *Fifth Symphony* of Mahler had its first performance in Cologne with Hess playing the obligato horn part under the composer's direction. Many other "firsts" dotted his career. His recordings include a 1910 Edison cylinder of "Post in the Forest," a cornet solo with horn quartet, a recording of a broadcast of Mozart K. 447 with the Cincinnati Conservatory of Music orchestra, and a private recording of the Strauss First Concerto. At the age of 91 he made his farewell trip to Germany following the death of his second wife. His first wife had died three weeks following the birth of their only child, Lydia. He was playing the "Liebestod" from *Tristan und Isolde* the night his wife died. While in Leipzig this time he presented the Conservatory a new pair of horns, and they in turn gave him an inscribed medal with the likeness of Mendelssohn on it.

The American scene will indeed miss this last remaining pupil of Friedrich Gumpert, a man who was truly interested in furthering the art of music and bettering conditions for its practitioners. He is survived by his daughter, Lydia Allen of Levittown, New York, and nephews and nieces in Germany. His funeral was a simple one in Boston's Waterman Funeral Home, and he is laid to rest in Woodbrook Cemetery, Woburn, Massachusetts.

PLAYING ASSISTANT FIRST HORN

— Norman Schweikert

Many hornists feel that assistant first horn is one of the most thankless of positions, being completely subservient, and that even when well performed the assistant's work is hardly noticed except possibly by the players in his or her immediate vicinity, generating little personal satisfaction. Perhaps this is why there is and has been such a large turnover of assistant horn players in major U.S. orchestras over the past fifty years. This position does not have to be unpleasant and the author hopes that by offering some guidelines for the effective use of an assistant the job can be made more appealing. The opinions expressed herein are those of the author and his colleague, Dale Clevenger (Principal Horn of the Chicago Symphony Orchestra), who aided in writing this article. Further, the use of an assistant as set forth here is based upon a permanent six-horn section (principal, associate principal, assistant principal, 2nd, 3rd and 4th); specifically, the Chicago Symphony Orchestra horn section.

It is not clear from looking at orchestra personnel lists just when the permanent position of assistant was added to the normal four-horn section. Before and shortly after 1900 extra players were often listed along with the regulars and sometimes not identified as such. Credit has generally been given to Anton Horner for creating this position here in the U.S. and the personnel lists of the Philadelphia Orchestra, of which Horner was principal horn from 1902 to 1930, do show that at least five regular players were engaged as far back as the 1910-11 season. Other major orchestras soon followed and by the end of the next decade almost all horn sections had an assistant. As mentioned before, this has been a highly transient position and since 1910 only about ten players have remained assistants in major U.S. orchestras for more than ten years.

Even though Assistant First Horn has been an established full-time position in the horn sections of almost all major U.S. orchestras for many years (the Rochester Philharmonic Orchestra is a notable exception) the function of an assistant has largely been unclear to a great many people including hornists. Why was an assistant thought necessary and what does one do? Originally, I believe, an assistant was thought necessary in order to ease the physical burden of the many strenuous first horn parts. Over the years the position has evolved into one which, under the best circumstances, has a great deal of variety beyond just assisting the principal.

In the Chicago Symphony Orchestra the assistant does the following:

(1) Assists:

- (a) By playing in the loud *tutti* passages of strenuous compositions so that the principal horn can rest partially or completely in preparation for more delicate passages or solos.
- (b) By playing entirely or taking over long-held notes, both soft and loud.
- (c) By playing an occasional note or two in a solo or semi-solo passage, dove-tailing with the principal, in order to provide a short but much needed rest or a chance to secure a larger breath.
- (d) By helping co-ordinate successive open and/or stopped passages.

(2) Doubles:

- (a) In unison passages for added volume.
 - (b) The lower voice in octave passages to achieve a better balance.
 - (c) In muted and/or stopped passages.
- (3) Plays other chairs in the regular horn section in an emergency or for rotation purposes.
- (4) Plays one of the extra parts in pieces requiring more than the usual four horns. This may be off-stage duty or doubling on the Wagner tuba in works of Bruckner, Janaček, R. Strauss, Wagner, etc.

Let us now take these duties one by one and discuss them in more detail with musical examples:

(1,a) *Assisting*. This is the primary job of the assistant and hardly needs more explaining than has already been done in number (1) above except through some typical musical examples covering the most common situations. Example one is a typical passage in which the assistant would play while the principal prepared for a solo entrance (notice that all excerpts the assistant will play are marked by half brackets — in pencil, of course! The principal's part should be marked exactly the same so that there is no doubt where the assistant will be playing):

Ex. 1 Mahler: Symphony No. 1, 2nd mvt., # 15 to Trio.



In general the principal is responsible for all the highest notes in tutti passages that reach the top of the range and the assistant is responsible for all the lower notes. Example two shows this quite clearly and in this case the two horns actually assist each other:

Ex. 2 Mahler: Symphony No. 1, 4th mvt., # 58 to 59.



When assisting one should always play with principal horn authority whether or not the principal is also playing but at the same time care should be taken not to upset the section balance by allowing the top part to be too loud. In marches, waltzes or works like the Dvořák Slavonic Dances the assistant should help by playing once through most repeated sections.

(1,b) *Sustaining long tones.* As we all know, long tones are very fatiguing and/or breath-consuming so the assistant should be used to take over long-held notes as often as is feasible. Those that are both very soft and high should be endured by the principal since in most cases it would be too risky and unreasonable to have the assistant try to “sneak” in. In taking over long tones it is desirable to enter as unnoticeably as possible. For this reason an assistant should cultivate the ability to attack with a very soft tongue or possibly with the breath alone and develop a good sense of matching pitch and volume. The author has found it best, when possible, to enter at the beginning of a long tone (moment of attack) or at a note change or at a spot where a diversion has been created by the activity of another instrument. Sometimes the very soft “take-overs” can be difficult (uncomfortable), especially if you have been sitting idle for a long time and the lip feels cold. Example three is a typical passage in which the assistant would take over on a note change:

Ex. 3 Beethoven: Symphony No. 9, 1st mvt., letter O to P.



The first horn plays into the take-over note so that a smooth dove-tail is effected. In example four the assistant enters on the downbeat of the sixth bar of 20, a spot at which diversion is created by (1) the arrival of the first violins, first flute and first clarinet on a concert "c" and by (2) a pizzicato octave "c" in the second violins:

Ex. 4 Mahler: Symphony No. 1, 1st mvt., 3 bars before # 20.



In example five the assistant enters on the downbeat where diversion is created by the entrance of the second horn an octave higher. An optional entrance would be at the moment the first horn reaches the written "e" (an entrance similar to that in Ex. 3):

Ex. 5 Mahler: Symphony No. 1, 1st mvt., 8 bars after # 3.



(1,c) *Taking an occasional note.* Now and then it is helpful if the assistant can take a note or a fragment of a passage to give the principal a chance to breathe without breaking up a phrase. In example six the assistant must enter on the "g" as the principal arrives there. The principal will quickly fade out, breathe and sneak in again. The assistant must take care not to hang over into the "f." The same general procedure applies to example seven:

Ex. 6 Tschaikowsky: Symphony No. 4, 1st mvt., bars 300 to 304.

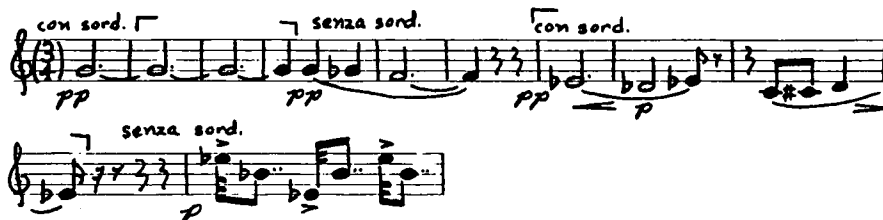


Ex. 7 Mahler: Symphony No. 5, 1st mvt., bars 202 to 209.



(1,d) *Muting and stopping.* The assistant can be a great aid in works that have many quick mute changes such as those by Bartók. In these cases the quick succession of open and muted bars can be handled with ease by two players as in the following example:

Ex. 8 Bartók: Concerto for Orchestra, 3rd mvt., bars 22 to 32.



Following the advice in (1,b) above the assistant will enter in bar 23 on the first beat where the second clarinet enters on the same pitch; or, the assistant can make the initial entrance eliminating the need for taking over. Many stopped passages can be doubled to add volume or to secure stopped notes which immediately follow open ones. In the following example the assistant plays stopped and bell-up while the principal prepares for the open passage:

Ex. 9 Mahler: Symphony No. 1, 2nd mvt., # 5 to 7.



(2,a) *Doubling*. Assistants should be encouraged to double all normal four-horn unison passages unless told otherwise by the conductor. Since the assistant often doesn't have much to play this adds just a bit more to keep the lip warm and the mind active. For the louder passages doubling can add needed volume as in the following examples:

Ex. 10 Hindemith: Mathis der Maler, 3rd mvt., 10 bars after # 3.



Ex. 11 Schumann: Symphony No. 3, 1st mvt., bars 367 to 386.



Ex. 12 Tchaikowsky: Symphony No. 4, 1st mvt., letter I.



(2,b) *Doubling lower voices.* Doubling on the lower parts of many passages (especially those in octaves) is a valuable service. There often seems to be a paucity of low horn volume in relation to that of the more easily heard high horns as in the following example:

Ex. 13 Mahler: Symphony No. 5, 5th mvt., # 19.



There are many similar examples throughout the orchestral literature. Conductors often ask to have the two horn parts of certain symphonies doubled (i.e. Beethoven's Symphonies 5, 6 and 7; Schubert's 9th; Schumann's 2nd). In the C.S.O. the associate principal doubles and assists the principal while the assistant does the same for the second horn.

(2,c) *Doubling in muted and/or stopped passages.* See (1,d) above.

(3) *Playing another part.* Here is one of the bright spots in an assistant's job — stepping in to play 2nd, 3rd, or 4th, either in an emergency or because of a rotation policy. The author did not include playing principal as a possibility because it happens so rarely in a six-horn section. In a five-horn section the assistant would or should do much more principal playing, functioning almost as an associate principal. In the C.S.O. there is a fair amount of rotation so that everyone gets some time off depending upon the instrumentation of the works to be performed. The assistant is utilized to help ease the work load of the other players, especially the second horn who is the workhorse of the section (the author often finds himself playing second in the classical concerti). In addition to helping out the other members of the section it gives the assistant a chance to be responsible for an entire part and lifts his/her morale a bit. It is recommended that the assistant have knowledge of the various horn parts of each piece so that any part could be handled in an emergency without too much trouble.

(4) *Playing extra parts.* In the C.S.O. the assistant has the option of playing 6th, 7th or 8th horn rather than assisting in works that require more than four horns (the associate principal normally plays 5th horn in these works). This, too, is good for the assistant's morale in being responsible for a separate part and can provide some much-needed variety. At times this might mean having to play off-stage or it might mean doubling on the Wagner tuba. The associate principal is delegated to lead the tuben here in Chicago so the assistant may choose to play either the 2nd B-flat tenor tuba or one of the two F bass tuben. In many orchestras, as in the C.S.O., this doubling means extra pay (sometimes thought of as "hazardous duty pay" since the tuben can be difficult to play well in tune, causing terrorizing glances or unkind words from the conductor).

The author is able to give a few statistics on the frequency of his being called upon to play chairs other than assistant during the past two seasons. During the 1972-73 season the author played a chair other than assistant 58½ % of the time. Here is a break-down by chairs: Principal, 1%; 2nd, 25½ %; 3rd, 1½ %; 4th, 17½ %; 5th, 1½ %; 6th, 3½ %; 7th, 4%; 6th plus Wagner tuba, 3%; off-stage, 1%. During the 1973-74 season (through July 28th) the author played a chair other than assistant 70.6% of the time. Again, a break-down by chairs: 2nd, 27.8%; 3rd, 8.7%; 4th, 26.2%; 5th, 0.9%; 6th, 2.9%; 7th, 2.2%; 7th plus Wagner tuba, 1.6%; soloist (Schumann's Konzertstück for Four Horns), 0.3%. One can readily see from this that the assistant's job need not be dull. The author must point out, however, that the unusually high percentage of 2nd and 4th playing is due to the fact that the C.S.O. horn section has two older players who have had long careers and do not mind giving up the chance to play the "old chestnuts" for the 80th time. Still, there can and should be a fair amount of rotation in almost any section to provide more playing opportunities for the assistant.

Miscellaneous remarks. The assistant should *always* have a separate first horn part to play from (and a separate stand, of course). This aids the principal and assistant in being able to see parts and conductor properly and is useful in overcoming bad page turns. When assisting, the assistant should always know the count of the bars rest even when not playing for long periods of time. It is somewhat boring but the principal will appreciate having you to compare his count with. You should always know where you are in the music anyway because the principal may suddenly get sick, have a sneezing or coughing fit, break a string or experience a stuck valve and you will have to take over temporarily. In the case of the latter two incidences happening to the principal or to one of the other members of the section your horn might be taken over and you would be expected to change the broken string or try to free the valve. For this reason it is probably a good idea to have a repair kit on the stage at all times. An appeal to principal horn players: Don't use the assistant unnecessarily. It is better for the assistant to play another part in the section or stay home and practice than it is to assist in only two or three small spots in a composition. The assistant needs some time off, too!

Hiring an assistant. A very important thing to be considered in hiring an assistant, or any player for the horn section, is whether the candidate's tone quality will blend easily with the rest of the section, particularly with the principal horn. For this reason it is best if the candidate plays the same or a similar make and style of horn as the section and has a similar concept of tone. Beyond that, assuming the player meets the highest standards of musicianship, rhythm, intonation and accuracy, it is ideal to secure a player with a good low as well as high range since he or

she will be called upon to play other parts in the section. It would be ideal, also, to hire a player with a lot of experience but since few experienced players are interested in accepting an assistant position orchestras usually hire a young, talented, inexperienced player. In either case, one must look for an individual who will be completely co-operative in every way in fulfilling the demanding and often frustrating duties of an assistant. An unqualified and/or unco-operative assistant can be worse than having none at all.

The author will readily admit that given his preference of positions in the horn section he would not pick that of assistant. He will say, however, that the assistant position can be made mostly pleasant and interesting, as it has been for him in the C.S.O., as long as there is (1) a good working relationship between the assistant and the rest of the section, (2) a sensible use of the assistant by the principal and associate principal and (3) a variety of playing situations provided by the opportunity to play other parts, regular or extra, in the section.

Editor's note: This article was delivered in the form of a lecture at the Sixth Annual International Horn Workshop, Ball State University, Muncie, Indiana, June 11, 1974.

New from *Mirafone*

TRANSPOSING HORN MUTE — Professional Model #120

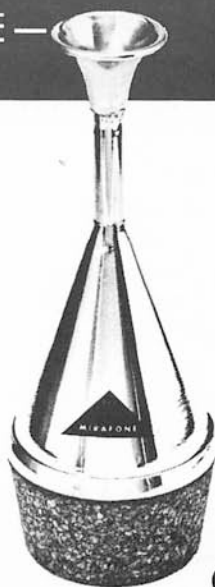
Hand spun in highest quality brass to exacting tolerances for superior tone and intonation in all registers. Polished and lacquered. Heavy natural cork prevents slipping and insures a flawless seal.

Also Non-Transposing Mutes (#110), Mouthpieces and Gig Bags for Horn and Wagner Tuba, and a full line of Single and Double Horns, Deskants and Tuba for student and professional.

Full Double Horns (brass, nickel silver and gold brass) • Compensating Doubles • Compensating Deskants (4 or 5 valves) • Wagner Tuba in B \flat • Wagner Tuba in F • Single, 3, 4 and 5 valve B \flat Horns • Single F Horns • Post Horns and Hunting Horns.



8484 San Fernando Rd., Sun Valley, Calif. 91352
Telephone (213) 767-2360



WORKSHOP VII

— James Winter

"Necessary details" concerning Workshop Seven can be found in the advertisement in this issue of the journal, but there is enough additional information and enough background to warrant this brief article.

To begin with, the Advisory Council is charged with the responsibility for finding a host or host institution and selecting that invitation which seems most desirable. Thus far, the Workshop has taken place three times at Florida State University, twice in Indiana (once at Indiana University, once at Ball State University) and once in California (at Claremont.) All of the Workshops have been well organized and well run by their respective hosts, and the Council has been most gratified; happily, thus far, no host has had serious financial difficulties. The actual running of the Workshop, including the financial underwriting, is the responsibility of the host, and the Council makes only three stipulations to the host, in accordance with the Constitution: The host shall provide for meetings of the Society and the Advisory Council in the Workshop schedule; the host shall not enter into any financial negotiations or contracts with any commercial organization for the purpose of defraying all or part of the expenses of workshop artists; and the host shall in no way compromise the aims and purposes of the Society.

The Council has felt strongly that the International Horn Society needs to move out of the continental United State for its workshops in the near future, and when Aimé Lainesse presented an invitation for the Workshop to convene at Orford Arts Center in Magog, near Montreal, the Council was delighted to accept. Along with a number of returning artists, all of whom are highly respected and whose return will be most welcome, the Workshop will present two new artists: Georges Barboteu and Hermann Baumann. There will be instant translations available (as in the United Nations), so M. Barboteu's use of his own language need cause no troubles. Mr. Baumann will lecture on the natural horn, and in his recital will play a recently discovered sonata by Von Krufft, a contemporary of Schubert. M. Barboteu will speak on the evolution of the horn in France, and the development of the French school of playing: he will also play works of his own and of other French composers.

IHS Member Elliott Higgins has done some work on behalf of all members with a travel agent in Cleveland, and his report is given below:

TO: INTERNATIONAL HORN SOCIETY MEMBERS

The airline passenger service business is highly competitive these days and knowing that many of us would be heading to

Montreal in June, I asked a travel agent friend of mine to help save us some coin of the realm. If your plans can fit the circumstances of the excursion and group flights listed below, please respond immediately so that you and our fellow hornists might fly cheaper by the dozen.

ARRANGEMENT DETAILS:

1. Prices below are made by combining the best prices from over ten airlines and represent Round trip tickets, tax and security charge included.
2. Prices vary, up and down, about \$10 each time that we call the airlines. You will be notified if the change is beyond that. Prices listed are for flights to be confirmed on or before June 14th, as summer rates begin on June 15.
3. If your city is not listed, we can still help you connect with one of the cheaper excursion or group rates listed and save you money.
4. All reservations and money must be paid by June 1st in order to place you in a group and deliver your ticket to you.
5. Group fare prices are combination of various kinds of tickets connecting in Cleveland to form groups of 10 or more, departing in mid & late afternoon and early and late evening. If we can not arrange a group we can possibly prorate the group price to still have a savings.
6. Excursion rates carry the requirement that you arrive and depart from your excursion destination on the same day of the week. As the Workshop is scheduled from Sunday June 15 through Friday June 20; Excursions are being arranged Saturday, June 14 to Saturday, June 21. We hope that your savings can mean a few days vacation in Montreal. Plan to travel on or before the 14th to avoid June 15 summer rates.
7. Make checks payable to:
TravelRama Travel
8. Send all inquiries, reservation orders and Checks to:
HIGGINS-ANDERSON RESERVATION SERVICE
4295 Brookside Blvd.
Cleveland, Ohio 44135
or Phone: Heady Anderson: April 1 to June 1
 216-252-4875
 Elliot Higgins:
 April 1 to May 18: 216-333-2686
 May 21 to June 1: 505-255-5488
 or 505-829-9631

MONTREAL ROUND TRIP TICKETS

(depart - arrive)

(1st class/coach/excursion/group)

Los Angeles to Montreal:

\$537.05/\$383.69/\$287.65/none

Denver to Montreal:

\$331.21/\$262.09/\$257.08/\$246.29

Chicago to Montreal:

\$218.53/\$155.89/none/none

Cleveland to Montreal:

\$173.71/\$123.12/\$94.34/\$83.55

New York City to Montreal:

\$119.53/\$84.97/none/none

Dallas to Montreal:

\$377.31/\$290.91/\$237.75/\$225.95

Miami to Montreal:

\$311.77/\$240.49/\$196.93/none

Atlanta to Montreal:

\$273.63/\$210.99/\$194.00/none

For your editor, at least, the Horn Workshops have provided some of the most thrilling and most meaningful moments in this life; they have produced new and treasured friendships, and have renewed older ones; each year I leave, saying this one was the best yet, and each year the next proves me wrong. If this personal note is out of place, please accept my apologies; it is my way of saying that I hope all of our members can be with us in Montreal, and that I look forward with the greatest of pleasure to Workshop Seven!

BRASS BULLETIN

(now available in English)

A scientific journal in three languages (German, French, English): articles, illustrations, chronicles, correspondence, introduction of artists, reviews (scores, records, books, instruments, etc.)

A periodical written by musicians for musicians: indispensable for professional brass players, a source of knowledge for every amateur, a means to exchange thoughts, information, and to create international contacts.

ANNUAL SUBSCRIPTION 3 ISSUES \$13.00 U.S.

☐ Bill me

☐ Send more information

Name

Address

City, State

Zip

Send to: BRASS BULLETIN
Box 12
1510 MOUDON
Switzerland

THE WARM-UP AS A COMPLETE SESSION

— Douglas Hill

A warm-up can serve many functions, depending on its length, organizational plan, and completeness. If its only purpose is to circulate the blood and reacquaint the embouchure with the contact of the mouthpiece and the phenomenon of various vibrational demands, then a short (10-15 minutes) warm-up could suffice. Perhaps some medium long tones, a few scales and arpeggios, all set up with increasing difficulty, would serve this very important initial function of a warm-up.

But for the serious student, especially during his most formative years, a "warm-up session" could (perhaps should) involve much more than just this "initial function." It should cover all of the basic technical needs of horn playing, thus, providing the student with:

1. a physical workout which will greatly contribute to over-all strength and increased endurance
2. a test and re-calibration of the entire coordination process
3. an aid in developing and maintaining a consistency of responses in all physical aspects of performance
4. an overview through which any developing bad habits can be discovered before they become too advanced
5. the confidence gained from experiencing the techniques which are going well

Such a session could take from 45 minutes to an hour, and, if carefully planned and executed, would serve as a daily foundation for the consistencies and strengths demanded of today's performers.

There are as many ways to formulate such sessions as there are mouthpieces, but a few general guidelines might validly be suggested.

Each section of the session should have a specific purpose for its inclusion.

The session should begin with simplicity in all aspects and increase very gradually in range, dynamics, and all other included complexities.

The first few sections should be designed so as to fulfill the "initial function of a warm-up" as discussed above.

The technical aspects of playing to be exercises might include: breathing considerations, tonal control, slurring, tonguing (staccato, legato, etc.), register changes, intervals (slurred and tongued) of increasing dimensions, full dynamic spectrum, scale and arpeggio patterns, lip trills, multiple tonguing, and stopped horn.

Some additional equipment could be of benefit during such a session: a mirror, a metronome, and, occasionally, a tape recorder. The mirror

can serve a double function of showing what you are doing right as you gain the desired results, and what faults might be creeping into your embouchure's performance, if any. The metronome is useful for consistency, measurement of improvement, and for simply keeping the session moving. Then too, a good tape recorder could be used now and then to check intonation and serve as a third ear for a more objective appraisal of the overall performance.

If sincerely applied, such a "warm-up session" could be the major step towards strength and consistency in performance. However, one must be willing to formulate ones own thought-filled exercises, allow them to grow and change as needs and desires grow and change, and then one must simply stick to it each day with a maximum amount of concentration and desire.

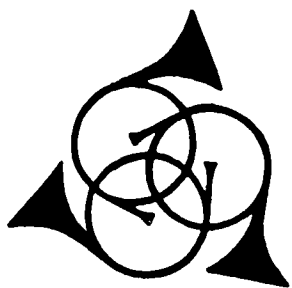
NEW HORN MUSIC
from THE MUSIC for BRASS SERIES

KARL
PILSS

CONCERTO for HORN and ORCHESTRA

Full orchestral score \$6.00 parts available
Version for Horn and Piano by the composer \$5.00

ROBERT KING MUSIC COMPANY
112A Main Street North Easton Massachusetts 02356



SEVENTH INTERNATIONAL HORN WORKSHOP

ORFORD ARTS CENTER
MAGOG, PROVINCE OF QUEBEC, CANADA

Orford Arts Center is a beautiful natural park in the mountains, one hour's drive from Montreal; for those driving, it can be reached via I-91 from Vermont and Autoroute 55, Quebec.

Features of the Workshop, which is dedicated to "Unifying the Teaching of the Horn in the World," will include: Forums on pedagogy and methods of the horn, William C. Robinson moderator plus many other teachers; the conclusions of these forums to be published and given to all members of the Society; public lessons and lectures by Frøydis Ree Hauge, Philip Farkas, Alan Civil and others; recitals by Frøydis Ree Hauge, Georges Barboteu, and Hermann Baumann; two lectures on dental problems by J. Milton McKnight, DDS.

There are accommodations for only two hundred in the Arts Center, but there is a beautiful "Provincial Camp Ground" only three miles distant with accommodations for two hundred more. The Workshop fee will be \$60.00, with living expenses according to accommodations; those wishing to stay in the Center should write promptly to:

7th Annual Horn Workshop, IHS,
c/o Aimé Lainesse,
P.O. Box 575,
Chazy, New York,
12921 U.S.A.

NEWS NOTES

From Gary Gardner, the following note:

"The horn section of the St. Joseph, Michigan Municipal Band once again did its part of promoting the glorious sound of the horn in this summer's series of outdoor concerts. Not only did the horns participate in "double-header" concerts every Sunday, on August 18, 1974, Gary Gardner was featured as a soloist in the band arrangement of Mozart's 2nd Horn Concerto. On the following Sunday the horn quartet of Delos Schertz, Linda Harman, Denise Mosier, and Gary Gardner starred during the band's "half-time" with a presentation of: the Nocturne and Chasse by Tscherepnine and Fripperies No. 6, 17, and 2. The Fripperies turned out to be the usual success thanks to Mr. Shaw's fine writing."

• • • •

It is reliably reported that Duane Saetveit has two cats, named respectively Claude De Pussy and Vincent Pussy-Kitty . . .

• • • •

Nancy Fako reports that the Carl Geyer Scholarship Fund is growing, but less rapidly than hoped. The plan is to raise at least \$1,000 to serve as an endowment from which the interest can provide an annual scholarship for the Workshops. Members wishing to contribute may send checks made out to the Carl Geyer Scholarship Fund to Mrs. Fako at her home address.

• • • •

Antonio Iervolino was in residence at the Symphony School of America in La Crosse, Wisconsin in July of 1974, and there conducted a four-day workshop.

• • • •

The September, 1974 issue of the *International Musician* listed retiring members of the New York Philharmonic, one being

Joseph Singer, who "held the position of solo horn longer than anyone else in the history of the Philharmonic."

• • • •

Robert Olsen, of St. Olaf College, sends the following account of the summer class in Baroque and Classical Style conducted by Dr. Horace Fitzpatrick at Schloss Carlslust, near Retz, Lower Austria:

The two week course was held in the palace Carlslust, about 60 miles (83 kilometer) north of Vienna, amid the same wooded hills of old Bohemia where horn playing evolved. Great care and sensitivity is used in teaching the course members. This summer the course consisted of a wind ensemble of twelve: Baroque oboe, bassoon, clarinet, recorder, four horns and harpichord/continuo. In addition to instruction in wind styles, classes in keyboard were offered to further the participant's understanding of the thorough-bass technique.

The workshop will be repeated in the summer of 1975, August 4-16, to a limited enrollment of 22 members. The stipulated deadline for applications is April 15, but perhaps in view of the lateness of the appearance of this issue of the *Horn Call* it might yet be possible to enroll. Interested members should write to:

Dr. H. A. Fitzpatrick,
Ducketts House,
Steeple Aston, Oxfordshire,
England

• • • •

A similar summer course under the direction of Walter Hermann Sallagar will be offered August 24 - September 14 at Schloss Breiteneich, Austria. The course will deal with Classical and Modern Wind Chamber Music. Write for further information to:

Walter Hermann Sallagar
Neulinggasse 42/10
A-1030 Vienna, Austria

• • • •

Anne Slayden submitted the following two news items of interest:

On December 20, 1974 at Brooklyn College in New York, Barry Benjamin, a faculty member there, gave a recital interesting to horn buffs. The program opened with the Beethoven *Sonata* (Op. 17) played on a "Holton-Ulmer" horn, a single F Holton converted to a natural horn by Randal Ulmer, a N.Y. free-lance hornist who also does repairs and custom work on brass instruments. Mr. Benjamin provided a short demonstration of hand-stopping on the natural horn, as well as informative and entertaining verbal program notes throughout the recital.

The Mozart *Quintet for Horn and Strings* (K.407) was followed by the rarely played Beethoven *Quintet* for three horns, oboe and bassoon, which though incomplete is nevertheless a rich and charming work. The assisting hornists were Anne Slayden and Robyn Kuropatkin. The program concluded with a hilarious performance of Mozart's *Musical Joke*, with Ms. Slayden assisting once again.

• • • • •

A massive demonstration of horn-power was a feature of a lecture demonstration by Richard C. Moore at the Third Annual N.Y. Brass Conference for Scholarships in January. Mr. Moore, a member of the Metropolitan Opera Orchestra for over 32 years, was assisted by Lester Salomon, who not only did the announcing, but also played the ancient shofar. Mr. Moore demonstrated several musical examples of the orchestral and operatic uses of the horn through his-

tory including excerpts of Wagner, Mendelssohn, and Tchaikowsky. Marc Spetalnik, a student of Mr. Moore's at the Manhattan School of Music, demonstrated the natural horn by playing the Dukas *Villanelle*. The remainder of the program consisted of combinations of horns from two to eight playing excerpts by Beethoven, Weber, Schuller, Wagner, and Nicholas Flagello, whose *Prisma* for seven horns was written for and premiered at the Conference. The finale to the program was a section from Strauss' *Heldenleben* played by Mr. Moore and eight of his students.

• • • • •

Workshops seem to be making up much of the news in the horn-playing world: Malcolm Page sent notice of a Scandinavian Horn Workshop in Gothenburg (Göteborg) held March 7-9. Alan Civil performed the *Second Concerto* of Richard Strauss the evening before the workshop opened and remained as clinician and lecturer, joined by Ib Lanzky-Otto and Frøydis Ree Hauge, who demonstrated natural horn and Alphorn respectively. Wilhelm Lanzky-Otto served as accompanist throughout the workshop.

• • • • •

Along with news of his numerous recitals, recordings, programs, and researches in libraries, Friedrich Gabler sent a picture of the hornists of the Vienna *Volksoper*:

From left: Walter Kriesch & Alois Vomastek, IV; Alfred Hansel & Gregor Widholm, II; Walter Tomböck & Friedrich Gabler, I; Alfred Krejcir & Niko Schynol, III.



Your editor was told a couple of years ago that Reston, Virginia has some streets named in such a way as to cause joy in the hearts of IHS members, and Edwin C. Thayer, Principal Horn of the National Symphony Orchestra (Washington, D.C.) confirms the news with photographs:

• • • •



Dr. Wolfgang Suppan, Director of the Institut für Musikethnologie, of the Hochschule für Musik und Darstellende Kunst in Graz (Austria) has brought out a new edition of the *Lexikon des Blasmusikwesens*, in collaboration with Fritz Thelen; contributors include W. Fauler and M. Vogel. The book is a complete lexicon of wind instrument history, with some 900 biographical entries as well as discussions of the history, organizations, sociology and so on of wind instruments. Interested readers should write Dr. Suppan at the Institut at:

A-8010 Graz,
Leonhardstrasse 15, Palais Meran,
Austria.

• • • •

Bernhard Brüchle (see his member advertisement) continues to expand his Horn Bibliography, and always welcomes information about new publications for the horn, manuscripts, books about the instrument,

publications in periodicals, chamber music, and so on. Information should be sent to:

Bernhard Brüchle,
D-8 München 40
Willi-Graf-Strasse 19
West Germany.

Include name of author or composer (last name first), date of birth, country, present address; title, instrumentation, key, opus number, date of composition (or writing), duration, editor; publisher, year of publication or manuscript.

• • • •

Members are reminded that they are entitled to member classified advertisements up to thirty words at no cost. Simply send your text to the editor, who will count such things as "U.S.A." as a single word; each word over the allowed thirty will cost fifteen cents.

• • • •

MUSIC REVIEW

— Harold Meek
Contributing Editor

ANDRÉ AMELLER:

Belle Province, "Rimouski", pour Cor et Piano. Duration: 2'15".

Alphonse Leduc et Cie.: Paris, 1973.

Rimouski is one of a set of pieces written for various instruments extolling the *Belle Province*, Quebec, Canada. It is a charming work in a flowing six-eight meter. Grade 3.

• • • •

HUGO KAUDER:

For Willem Valkenier

Sonata No. 3, for Horn and Piano. \$3.50.

Southern Music Company: San Antonio, 1974.

Work in 3 movements, *Andante un poco sostenuto*, *Allegro non troppo*, *Sostenuto e tranquillo* - *Allegro moderato*. Kauder writes without bar lines, indicating the meter with small dashes above the notes instead. He is a fine craftsman who knows his business and who writes with authority. There are some influences of Hindemith, but this in no way hinders the originality of Kauder's lines. This sonata is not too difficult for either instrument and can be played by a 4th or 5th year student, I believe.

• • • •

MAX KELLER (1770-1855):

Sechs Stücke für 2 Hörner (Six Pieces).

Edited by Robert Munster.

Amadeus Verlag (Bernhard Paüler): Berg am Irchel/Zurich, 1973.

Each piece is a contrasting mood to its companions, occupies one page (with both parts on it), is easy to read, and fun to play. The set is not difficult and could be used very well for studies in transposition, by playing each piece in many different keys. They can also serve as a wonderful introduction to the more difficult Mozart Duets.

• • • •

RUDOLPH MAYER:

Tricinium, for Three Horns. Score and parts, \$4.50.

Southern Music Company: San Antonio, 1974.

4 movements, *Commodo*, *Allegro agitato*, *Larghetto*, and *Allegro risoluto*. Mayer continues to write interesting and fulfilling parts for the horn player. This work will find its place in the medium of ensemble playing. It is another of those works which adapts itself well to the multiplying of its original instrumentation, i.e. for 6, 9, 12, 15, 18 horns.

• • • •

HOWARD BOATWRIGHT:

Serenade, for Two Strings and Two Winds (violin, 'cello, clarinet, horn.)

Duration: about 17'.

Oxford University Press: New York, 1974.

Work in 4 movements, *Somewhat marked*, *Very slow*, *Scherzo: Very fast*; *Variations*. This is an energetic work which should find its place in the contemporary chamber music repertory.

• • • •

LUDWIG van BEETHOVEN:

Five Pieces for Mechanical Organ, transcribed for Woodwind Quintet

by Felix Skowronek.

Oxford University Press: London, 1973.

Here is a good arrangement of a charming set of pieces by the 29-year-old Beethoven. Recommended for quintets desirous of adding another classical work to their libraries and repertory.

• • • •

EZRA LADERMAN (1957):

for Isaiah

Theme, *Variations*, and *Finale* for Four Winds and Four Strings (flute, clarinet, horn, bassoon, violin, viola, 'cello and

contrabass.) Score and Parts, \$14.
Duration: about 15'.
Oxford University Press: New York, 1974.

A well written and interesting Octet of contemporary genre which is worthy of performances. It is well written and not of unusual difficulty. Recommended. A recording exists on CRI 130 by the New York Woodwind Quintet and The Sidenberg Chamber Players, Samuel Baron conducting.

• • • •

Two recorded albums by the virtuoso, Domenico Ceccarossi are of more than usual interest. Ceccarossi has been compared to, and included in the company of such other contemporary artists as Rostropovitch ('cellist), Rampal (flutist), Horowitz (pianist.) This accolade is best proven with these present recordings which include all of the Mozart horn works (2 discs), and another album containing a hitherto unknown Concerto by Francesco Mercadante (1795-1870) with orchestra, a Concerto with strings by

the contemporary Giuseppe Savagnone, and the final *pièce de résistance*, a sacred cantata, "Per I Semi Non Macinati" (Moments for orchestra in memoriam of Martin Luther King) by Gerardo Rusconi. The last named work was composed for and dedicated to Ceccarossi. The poetical text is by Ceccarossi's son, Giannicola Ceccarossi. The work is for spoken voice, performed here by the celebrated Italian actor, Arnaldo Foà, solo horn, two choruses and orchestra. It is a work of great intensity and passion, the music complimenting the text all the way. There are electrifying passages, passages which make the hair stand on end. Ceccarossi of course is magnificent in his musical sensitivity.

The Mozart discs contain all the Concerti, the Concerto Rondo and the Horn Quintett (K.407).

Recordings are on *Penta Phon*, MCF 15003 - 15004 (Mozart), and *Penta Phon*, MCF 15005 (Rusconi).

• • • •

RECORDINGS

— Christopher Leuba
Contributing Editor

Thanks are in order to Alexander Grieve of Melbourne, Australia, Michael O. Lauriston of Madison, Wisconsin, Curt Blake of Anchorage, Alaska and Jim Wilke, KING-FM Seattle for their assistance in the preparation of this listing.

The reader's attention is directed to the recording, Philips 6700 045, of Barry Tuckwell performing the Bach Second Brandenburg Concerto, a landmark "first" on recordings.

JOHN BARROWS discography: addenda

DOVER 5214

Rossini Six Quartets for Winds
Members of New York Wind Quintet

COLUMBIA CL 1480

Miles Davis
"Sketches of Spain" (circa 1959)

ANGEL 36996

Barry Tuckwell
Leopold Mozart, Concerto
Luigi Cherubini, Sonata No. 2
C.M. v Weber, Concertino
Christoph Förster, Concerto
G. P. Telemann, Concerto in D

CBC (Canadian Broadcasting
Corporation) **SM 98**

or: **LONDON ACE OF DIAMONDS SDD 2162**
Robert Creech
Stravinsky, Septet

CBC SM 136

Robert Creech & Douglas Kent
Telemann, Concerto in E flat for Two Horns,
Strings and Continuo: Tafelmusik III

CBC SM 139*Robert Creech*

Robert Turner, Serenade for Woodwind Quintet

Carl Nielsen, Quintet for Winds

Ingolf Dahl, Allegro and Arioso

CBC SM 186*Eugene Rittich*

Willem Pijper, Quintet for Woodwinds

George Fiala, Chamber Music for Five Woodwind Instruments

John Addison, Serenade for Woodwind Quintet and Harp

CBC SM 193*Eugene Rittich*

Beethoven (arr. Keetbaas), Quintet in E flat Op. 4

Telemann (arr. Keetbaas), Suite in b minor

CBC SM 218*Eugene Rittich*

R. Murray Shafer, Minnelieder for mezzo-soprano and Woodwind Quintet

Udo Kasemets, Woodwind Quintet

John Weinzwieg, Woodwind Quintet

EVASION EB 100-808*Josef Molnar* (Alphorn)

Jean Daetwyler, Concerto pour Cor des Alpes

HAYDN SOCIETY HSLP 1038or: **SAGA FID 2106***Franz Koch*

Joseph Haydn, Concerto I

HMV ASD 2354or: **ANGEL S 36472***Alan Civil* (with Yehudi and Hebzibah Menuhin)

Brahms, Trio Opus 40

L'OISEAU LYRE OLLD 23 (10" LP)*Gilbert Coursier*

Anton Reicha, Quintet for Winds Op. 100, No. 4

LONDON OS 25332*Barry Tuckwell*

Benjamin Britten, Canticles III, "Still Falls the Rain"

MELODIYA 33D 20259*Boris Afanasiev*

W. A. Mozart, Concert Rondo

R. Schumann, Adagio and Allegro

A. Scriabin, Romance in a minor (1897)

MELODIYA 33D 025797*Vitali Buyanovski*

W. A. Mozart, Four Concertos

MELODIYA 015389-90*Boris Afansiev*

Vissarion Shebalin, Concertino

PARLOPHONE ODEON PMB 1001 (10" LP)*Dennis Brain*

Dvorak, Serenade in d minor, Op. 44

PHILIPS 6500 325*Alan Civil*

W. A. Mozart, Four Horn Concertos & Concert Rondo

PHILIPS 6700 045*Barry Tuckwell*J. S. Bach, Brandenburg Concerto No. 1
Brandenburg Concerto No. 2**PHOENIX PH 2001***Robert Bonnevie*

Villa Lobos, Quintette en Forme de Choros

I.H.S. MEMBERS MISSING

As of the printing of this issue of the *Horn Call*, letters sent to the following one-time members of the Society have been returned. Since the addresses in the files are not valid, they are listed by name and last-known city only. If our readers know the current whereabouts of any of the missing members, please encourage them to contact the Secretary-Treasurer and rejoin the Society.

Anderer, Joseph T.
New York, NY

Andrews, Raymond C.
Buffalo, NY

Atchison, David
Abilene, Texas

Avery, James
Indio, California

Bach, Jan
DeKalb, Illinois

Barnes, Ernestine
W. Bloomfield, Mich.

Barnhart, Lawrence
St. Paul, Minn.

Benjamin, Barry
New York, NY

Berkey, Kathryn
St. Paul, Minn.

Blake, Curtiss
Anchorage, Alaska

Bliss, Elizabeth
Houston, Texas

Boden, John
Evanston, Illinois

Bradford, Richard
Mobile, Alabama

Breen, Barbara
Morris Plains, NJ

Brickley, Michael
Jerseyville, Ill.

Burton, John B.
Las Animas, Colo.

Chabinak, Carol
Bloomington, Indiana

Chadwick, Holly
Grand Rapids, Mich.

Charlton, Linda
Lynn Haven, Florida

Chausow, Eugene
Wilmette, Illinois

Conti-Entin, Carol
Madison, Wisconsin

Cowart, William
Oxon Hill, Maryland

Daealer, Carl
Richmond, Kentucky

Dennison, Thomas
Erie, Pennsylvania

Detloff, Deborah
Northridge, Calif.

Dugan, Kathleen
Fredonia, NY

Fauber, Stephanie
Philadelphia, Pa.

Fisch, Nancy
Los Angeles, Calif.

Forbes, David C.
Bainbridge Island, Wash.

Franano, Frank
Kansas City, Mo.

Garman, Douglas
Pecos, Texas

Gehner, Robert
Fredonia, NY

Giardinelli, Robt.
New York, NY

Grabill, Deborah
Bowling Green, Ky.

Greer, Lowell
Milwaukee, Wis.

Halamka, Frank
Granada Hills, Calif.

Harris, Nan
Hamburg, NY

Hegeman, Douglas
Gorham, Maine

Herrick, Jack
Greeley, Colo.

Heynen, Daniel
Anchorage, Alaska

Hinterbichler, Joan
Ann Arbor, Mich.

Horton, Ronald
Princeton, W. Va.

Hoyt, Bill
Madison, Wisconsin

Hotz, Ralph
Oakland, Calif.

Hutto, Stuart
Beaumont, Texas

Jones, Kathleen
Tallahassee, Fla.

Kelly, Debbie
Lancaster, Texas

Kent, Nancy
Decatur, Illinois

King, Jo-Sharon
Knoxville, Tenn.

Kisselbach, Duetta
Kettering, Ohio

Knott, Peter B.
March AFB, Calif.

Knuth, Richard
West Linn, Oregon

Korell, Louis
No. Hollywood, Calif.

Kuhn, Milford
College Park, Maryland

Lackner, Erwin
Chicago, Illinois

Lebaron, Justine
Gainesville, Fla.

Lee, John R.
Barstow, Calif.

Leimer, Grace
Chicago, Illinois

Lerro, Janice
Randolph, Mass.

Linder, Susan
E. Cleveland, Ohio

Mackey, Richard
Los Angeles, Calif.

Marshall, David
Gibsonia, Pa.

Mazur, Elizabeth
Santa Ana, Calif.

Meyer, Diane
Bound Brook, NJ

Michels, Dale
Naperville, Ill.

Milster, Patricia
St. Charles, Mo.

Miranda, Anthony
New York, NY

Mitchell, Lynden
Alexandria, Va.

Mott, Melissa
Bloomington, Indiana

Mulder, John
 Muncie, Indiana
Myers, Philip
 Pittsburgh, Pa.
McCann, William
 New Paltz, NY
McGovern, Mark
 National City, Calif.
McMillion, Lee
 Palo Alto, Calif.
Nesper, Mark
 Oxnard, Calif.
Norton, Richard
 Corpus Christi, Texas
Ogara, Patricia
 San Jose, Calif.
Olson, Ellis
 Lincoln, Neb.
Oshima, Roy
 San Francisco, Calif.
Owen, John
 Spokane, Wash.
Pandolfi, Roland
 Webster Groves, Mo.
Patterson, Joseph
 Plymouth, Mich.
Pierce, Duetta
 W. Carrollton, Ohio
Pinkow, David
 Arlington, Va.
Pittock, Gloria
 Niles, Ohio
Ramm, Eberhard
 Nashville, Tenn.
Saetveit, Duane
 Buffalo, NY
Sanders, Margaret
 Philadelphia, Pa.
Scharnberg, William
 Cedar Rapids, Ia.
Schick, Nancy
 Granite City, Ill.
Seemann, Charles
 Oklahoma City, Ok.
Shuck, Robert
 Huntsville, Ala.
Simpson, David
 Orlando, Fla.
Smith, Edith
 Irvine, Calif.
Svoboda, Arthur
 Chico, Calif.
Thayer, Joseph
 Greensboro, N.C.
Thistle, Robert
 Ft. Meade, Md.
Thompson, Bruce
 Ft. Benj. Harrison, Ind.
Thompson, Maenelle
 Westwood, NJ
Tiemann, Gregory
 Mt. Vernon, Wash.
Trnka, Kathryn
 New Brighton, Minn.
Turner, Gregory
 Independence, Mo.
Uggen, Stuart
 Boone, N.C.
Ummel, James
 Denver, Colo.
Ummel, Rebecca
 New Orleans, La.
Wall, Howard
 Phoenix, Arizona
Walls, Forrest
 Arlington, Va.
Webster, John
 Tulare, Calif.
Weiss, Alexander
 Colorado Springs, Colo.
Wells, Kenneth
 Buffalo, NY
Westin, Lori E.
 New Haven, Conn.
Wilcox, Beverly
 Rochester, NY
Wilson, Lyndall
 Metairie, La.
Worsham, Janet
 Richmond, Va.
Zaccarelli, Lauren
 New Castle, Penn.
Brunnemer, Robert
 Quebec, Canada

HONORARY MEMBERS

- * Carl Geyer, Horn Maker
- *Max Hess, Boston Symphony
- *Anton Horner, Philadelphia Orchestra
- Wendell Hoss, Chicago Symphony,
Los Angeles Symphony
- *Max Pottag, Chicago Symphony
- Lorenzo Sansone, New York Symphony,
Horn Maker
- Willem A. Valkenier, Boston Symphony

- **Deceased*

