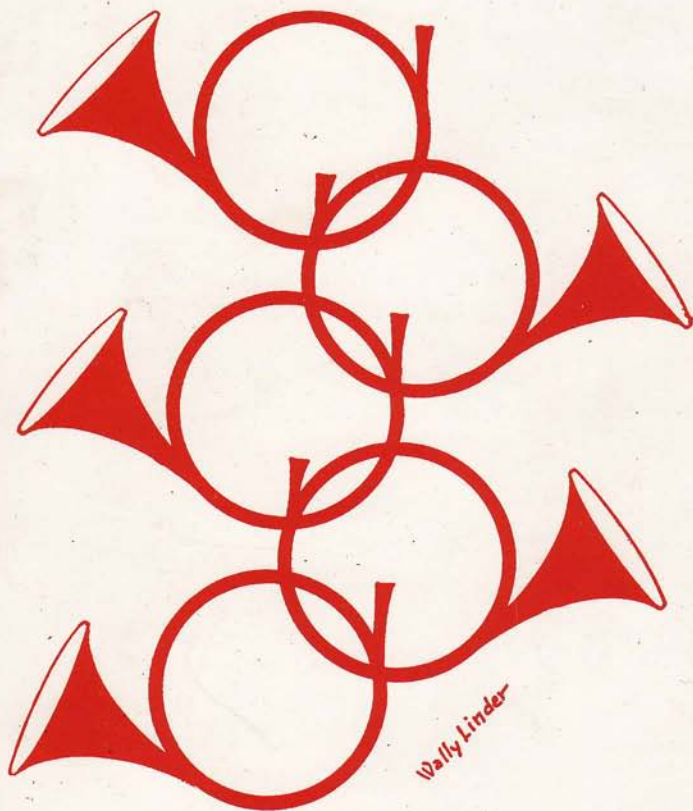


The Horn Call



journal of the

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La Société Internationale des Cornistes

Sociedad Internacional de Trompas

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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.*)

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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' auszudrücken. Wir schagen 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.

Enclosed are my 1977-78 dues. May I congratulate you and your colleagues on the running of this worthwhile organization.

Judy Sheppard
RR 22
Cambridge, Ontario
Canada

I am not allowed to attend the Horn Workshops as my administrators consider them to be personal to me and do not have any application to my teaching. I have tried to convince them that this is not so and that it would be a benefit to my teaching. The fact that the workshop is held in June and that they made a ruling not to allow anyone to attend a workshop, conference, etc., during the month of June further complicates things. Also, as long as New York State Schools continue to the end

of June, I would imagine that there are many other teachers who have the same problem.

Has this been considered at any of the business meetings? It might help if the workshop brochure contained definite objectives that explained things in broad terms that administrators would feel applied to the general area of instrumental music.

I wish that the Horn Society would make available complete printed material covered at the workshops and possibly more recordings or tapes. When I attended my only workshop at Bloomington, I was disappointed that some of the master class performances were not represented on the recording. Dave Krehbiel and Alan Civil both used the same quartet for their master class performance and I have been trying to get a copy. It was sort of a corny piece with the low horns starting with large skips. Would you have any idea what it was?

Edward L. Johnson
54 S. Hanford Ave.
Jamestown, NY 14701

Note: The Workshop host is responsible for the publication and the distribution of announcement and brochures as well as for planning the content of workshops. I feel that hosts are and will be sensitive to all expressed needs of the membership. Tapes of all proceedings at workshops are being collected by the IHS Archives. We suggest you contact Robert Marsh at Ball State University, Muncie, IN 47303

I have been trying for some time past to ascertain if any of the Jazz writings and/or arrangements of the late Julius Watkins are published and if they can be purchased. I refer in particular to the music recorded in the mid-50's by the Watkins Rouse Quintet. It may be that some of our members worked with Watkins at one time or another. He was, I believe, playing professionally since 1943 up to the time of his all too early death.

In passing, Julius Watkins made a very considerable contribution to the Jazz world over the past twenty-five years; a contribution which should not be overlooked in the Jazz History Books.

Gerard J. Larchet
130 Rathgar Road
Dublin 6, Ireland

Thank you for your letter telling me about Birchard Coar's address change. We had found it out ourselves a few months previously, and were pretty mad to think the post office could make such a mess of something simple; they would not deliver his mail with the old address! We do thank you for putting the notice in the *Horn Call* and your taking the trouble to send us the information.

Sally King
Robert King Music Co.

Note: Jim Jacobs and Andy Spearman have relayed to us a request for any and all types of material pertaining to Dennis Brain; film, photos, letters, recordings, etc. These are needed for a planned documentary film and tape. Send materials to or contact:

Peter Berggren
Music Department, Channel 2
Sveriges Radio S-105 10
Stockholm, Sweden

I recently had an entertaining thought about a new Paxman triple horn I acquired that some other Society members may empathize with and enjoy. To a lot of us that are learning to harness these new engineering innovations the "humility" that is built into the horn can, of course, never be totally forgotten or eradicated. I nicknamed my new horn: *Durendal*, after Roland's magic sword, of Charlemagne fame.

Martin Hackleman
Vancouver Symphony
Vancouver, B.C., Canada

See: *AFTERBEATS*, a new feature in the *Horn Call* carrying items of humor, whimsy and unusual interest.

Enclosed is the picture I spoke to you about at the workshop. I am sorry the print is not a black and white glossy, But I couldn't get one made from a color slide. It's a treasure! I hope you can use it.



Ib Lansky-Otto demonstrates the ultimate state of relaxation to be obtained through self-hypnosis, chin-tickling and clavicle acupuncture point punching.

I would also like you to tap your sources in search of a film of Dennis Brain performing. I heard it was shown several years ago at a Horn Workshop. Who owns it? What is his/her address? Can copies be made and if so at what price? I think this (information) should be made available to all interested and shared with the world. Anyone with this information please contact me at this address.

Joe Neisler
33 Elmwood
Jackson, TN 38301

Note: The film in question is "Beethoven, A Sonata" starring Dennis Brain. The film was shown at the VIth Workshop, Ball State University, Muncie, IN 47303, Robert Marsh, host, in 1974. A copy is on file there in the IHS Archives. The film is available from:

British Information Service
Film and Publications Division
845 Third Avenue
New York, NY 10020 USA

One of the delights of being editor of this publication is the contact with so many hornists through the world. By and large, you are a clever lot of people! Your greetings, salutations and closes are far too much fun to keep to myself; hence, here follows a few to share with all members of the IHS.

*CORDially,
Fran Sherman*

*CORDialement ton ami,
Aimé Lainesse*

*With Fundamental wishes for good
overtones, I am —
Randall E. Faust*



Verle Ormsby, Jr.



I'm Horny

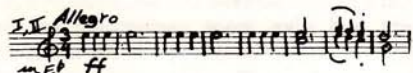
Patrick Lipphardt

Horn and Horn-Playing, and there must be hundreds of others not referred to. These would be enough to keep the Society supplied for years to come.

Gerald R. Mead
51 Inch Bay
Winnipeg, Manitoba
Canada R2Y 0X2

16 December

1770-1977



Happy Beethoven's Birthday

Susan Thompson

Enclosed please find my cheque to renew my membership in the IHS for another year. I'm pleased to see that the IHS is still alive and well, and having been a member since its inception, I still enjoy receiving the *Horn Call*. I find it a very informative little magazine.

I notice that the *Horn Call* occasionally publishes some of the old articles by people such as R. Gregory, etc. May I suggest that this is an area that could be explored as the range of articles in various publications must surely be vast. I'm thinking in particular of the bibliography in H. Fitzpatrick's book, *The*

This will bring everyone up to date concerning the "West-East" project or "WE Exchange", as it may be called. As many of you may recall from our IXth Annual Horn Workshop in Hartford this past summer; I am setting up an exchange for ideas and information between horn players in the Western countries and those in the Eastern countries. Since those horn players in the East are not permitted to pay dues to become members of an international organization, it is necessary for someone to sponsor an Eastern player and provide funds for publications to be sent. Often it is necessary to contact Eastern players in person.

The Norwegian Minister of Culture recently gave me a grant for the purpose of helping my musical development. I intend to combine that grant with the "WE Exchange" project by visiting those countries to get in touch personally with one or two reliable hornists in each of them. In turn, I shall ask that these contacts assemble a list of other horn players in their respective countries who would be interested in participating in such a project. Because our Eastern colleagues are permitted to correspond with us in the West for the purpose of professional relations or keeping up with the development of musical ideas; correspondence may begin as soon as I can obtain an adequate list. In the meantime, I hope for patience from those involved already. It is one thing to have a good idea; quite another to carry it into reality.

Donations to the "WE Exchange" should be sent to Morris Secon and marked as such. These funds will be used to send our publications and provide membership privileges to Eastern players. Names will be supplied and letters are encouraged from all. This should be

an exciting and interesting project; a rare opportunity to learn more about the musical world in other nations. Why not sponsor a member in an Eastern country?

Frøydis Ree Wekre
IHS Vice-President
Schønningstgate 11
Oslo 3, Norway

à M. Aimé Lainesse
Cher monsieur et cher collègue

Vous avez peut être appris que J'ai fondé une association des cornistes français et comme d'autres membres de la société internationale des cornistes, vous en avez peut être éprouvé des inquiétudes, pensant que cela était susceptible de vous faire de la concurrence. Point n'a été mon but bien au contraire.

J'ai le plaisir de vous adresser notre bulletin n°2 paru en mars. Vous y trouverez en page 2 une invitation pour que tous les cornistes français vous rejoignent. C'est par manque d'informations que les cornistes français sont en si petit nombre à la S.I.C.

J'ai eu l'occasion d'écouter le disque réalisé à l'occasion du Horn Workshop qui a eu lieu en 1975 au Canada. Je vous en félicite pour sa réalisation. Je pense que cet album devrait intéresser les cornistes français et que cela ferait une bonne propagande pour la S.I.C. Pouvez vous m'en adresser environ 50 au siège de l'association avec un prix de gros?

Je déplore que la France n'ait pas été représentée au dernier congrès des cornistes et je souhaite que le comité organisateur pense à inviter un corniste français pour l'année prochaine.

En souhaitant vous lire prochainement, je vous prie de croire en mes meilleurs sentiments.

Daniel Bourgoue

Dear Sir and Colleague:

You may have heard of the formation of our French National Association of Hornists, [*Association Nationale des Cornistes Français*], and, as other members of the *Société Internationale des Cornistes*, you may have been worrying that it could compete with your Society. Let me assure you that such is not our purpose!

It is my pleasure to forward to you our 2nd bulletin which came out in March. On page 2 you will find an item inviting hornists of France to join the S.I.C. French horn players are few in the S.I.C. because they lack information about it.

I was able to listen to the recording which was made of the Horn Workshop in Canada. I congratulate you for its production. I believe it would be of interest to the French horn players and give more recognition to the S.I.C. in France. Could you send about 50 copies to our head office at a wholesale price?

I regret that France was not represented at the last workshop and wish that the organizing committee consider inviting a French hornist next year.

Hoping to hear from you soon,

Yours sincerely,
Daniel Bourgoue
A. N. C. F.
12 rue Erik-Satie
94440 Santeny
France

Daniel Bourgoue is the Solo Horn with the Paris Opera. Translation was prepared by Prof. Claude Fouillade, SE Okla. State University.

Eight members of the Concordia College Horn Society traveled by van to the Hartford Workshop from Moorhead, Minnesota. The total membership of the local Society raised funds to defray costs of the eight hornists by holding a "Horn Marathon" on the weekend of April 22, 23, 24. The marathon involved a pledge from each Society member to continue (playing with appropriate rest periods) throughout the weekend so horn sounds would be constant night and day. Each society member then recruited pledges from students, faculty and the business community for a certain amount per hour of playing time which was collected at the close of the marathon. The marathon proved to be an enjoyable (and tiring!!!!) adventure. It certainly caused quite an exciting stir among all the students and faculty as the students performed in a glassed-in courtyard of the music building in full view of everyone.

Bruce Houghlum
Director
Concordia College Horn Society

After reading "A House with A Horn Is..." which appeared in the May, 1976 *Horn Call*, I decided to make a literary attempt at capturing some of the feelings and aspirations which seem to belong rather uniquely to horn aficionados. I appreciate the I.H.S. so much—this poem was motivated by a desire to contribute to and feel a part of such a wonderful organization. I would take tremendous satisfaction in having my poem even considered for publication and the chance to share this admittedly corny, though extremely sincere, piece with other hornists.

Ann Alexander
822 W. San Antonio St.
Lockhart, Texas 78644



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05 613 Vol. 2 in Prep.

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ANTON RICHTER

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The little pieces from 1832 are lovely examples of the romantic horn character familiar to us from Weber's "Freischütz".



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Vladimíra Klánská - Horn

She took her first musical steps with the piano. At the age of twelve, however, she came across the horn, which attracted her so much that she soon switched to it and began to devote herself entirely to play on this instrument. In only a year she appeared on the concert platform as laureate of the children's competition held by Prague Radio for young performers on wind instruments.

At the Prague Conservatory, which she entered in 1965, she studied in the class of Professor Vladimír Kubát. While still studying she also devoted herself to chamber and solo concert activity. With the chamber ensemble Collegium camerale Pragensis she appeared in the USSR, the Federal Republic of Germany and Finland.

While still at the Conservatory she became a member of the Prague Symphony Orchestra FOK, which she is still a member of today. After graduating successfully from the Conservatory she was admitted to the Academy of Arts and Music in Prague, where she continued her studies under Professor Kubát.

Vladimíra Klánská achieved great success as a soloist in 1973 in the international competition of Munich Radio. In the face of strong competition — over fifty horn-players from all over the world — she gained the title of laureate and the 3rd Prize, with no 1st Prize awarded.

Apart from playing in the Symphony Orchestra she continues to devote time to chamber playing. She also appears with pianist Ivan Klánský as a chamber duet, contributing with him in this way new elements of expression in chamber music, a marvellous and extensive repertory and especially, which is highly praised by the critics in Czechoslovakia, profoundly musical performances full of human and artistic understanding which is also transferred to the listener. Their performances always meet with an enthusiastic reception.

The concerts of this duet always mean a unique contribution to the concert season.

Vladimíra Klánská also works with Czechoslovak Radio, where she has already made a number of recordings. One of these, Mozart's 11rd Concerto, was highly praised at the international radio review organised within the framework of Interpodium and Interstudio in Bratislava. She has also recorded for the radio in the USSR, the FRG and Finland, where recordings were made during her concert tours.

Apart from the above-mentioned countries she has also given concerts, for instance, in Switzerland, Spain and Austria. She recorded her first LP record for the Supraphon company.

Critics:

The soloist V. Klánská reaped deserved ovations from the public for her performance of the 11nd Concerto in E flat for French horn by W. A. Mozart, for she presented it in a beautiful, tender and lyrical tone and in the technically very demanding passages she amazed everyone with her courageous certainty.

Lidová demokracie, Czechoslovakia, 1969

V. Klánská phrased the horn sonata by P. Hindemith softly and lightly and used a warm and expressive tone. The public was enchanted.

Münchener Merkur, FRG, 1973



A surprise was the cultivated playing of the Czech performer V. Klánská, who performed the Hindemith Sonata in E flat major with very pure art and admirable certainty.

Bayerische Staatszeitung, FRG, 1973

...the performance of Vladimíra Klánská: it is impossible to achieve better and more perfect quality from this difficult instrument. The sound of her instrument is beautiful, honeyed, delicate and perfectly tuned. She has a skilful and sure technique which shows at every moment profound and adaptable musicianship. Her performance of the Strauss Concerto has given her forever the qualities of a great interpreter. In this work, as in the difficult Villanelle by Dukas, her technique was outstanding. Neither in full nor muted play was there a single false note or hoarse tone. Her horn maintained constantly the resonance of a woodwind instrument.

Both instrumentally and musicologically it was a very interesting concert.

Julio Garcia Casas, Sevilla, 1975

In Mozart's 11rd Concerto in E flat major for French horn and piano the exceptional ability of Vladimíra Klánská was outstanding. Her performance was admirable, but one must stress in particular the second part (Romance), where there shone in particular the beautiful tone — sometimes almost like woodwind — the certain harmony and the perfect performance.

In the second part we heard the soloist accompanied by her husband on the piano — the Villanelle by Dukas. The old resonance of hunt music and folk elements cleverly used make this short composition a marvellous example of contemporary French music. V. Klánská also performed the 1st Concerto by R. Strauss, op. 11, which was very difficult and full of examples of virtuoso technique.

The public enthusiastically applauded each of the works performed and demanded an encore from the two artists in the shape of the Nocturne for French horn and piano by the Russo-Belgian composer Glier.

Enrique Sánchez Pedrote, Sevilla, 1975

Vážený pane Mansure!

Mnohokrát Vám děkuji za dopis, který mně velice potěšil. Mám-li říci pravdu, už nějaký čas jsem přemýšlela (po přečtení čísla "Horn Call", které mi věnoval Dr. Aebi), zda by byla nějaká možnost, odebrat Vás zajímavý časopis. Váš velkorysý návrh nemohla než s nadšením přijmout a mám z něho opravdu radost. A členství v International Horn Society by bylo pro mě velkou ctí!

Nevím sice, co vlastně stálo v onom článku v Music News from Prague. Snad tam napsali též, že ponejvíce koncertují teď v komorním duu se svým manželem Ivanem Klánským. Posílám Vám, když dovolíte, i naši společnou fotografii - pokud by Vás mohla náhodou zajímat.

Ještě jednou Vám opravdu srdečně děkuji a nesmírně se už těším, že budu moci už brzy pravidelně číst Váš "Horn Call".

S mnoha srdečnými pozdravy,



Chamber Music Duo composed of Czech solo artists Vladimíra Klánská and her husband, Ivan Klánský.

NOTE: The following letter was just received this week in response to a letter sent through the Prague Artist's Agency. I am delighted to have established the contact and to share Ms. Klanska's response with *Horn Call* Readers.

I wish to thank you many-fold for your kind letter which pleased me ever so much. To tell the truth, I've been thinking about the HORN CALL for some time now, (ever since I read copy number one which was given to me by Dr. Aebi). I was wondering if there was some way that I could keep on enjoying this interesting magazine. I accept with gratitude your gracious offer to receive this publication on a regular basis as well as the membership in the International Horn Society. It is, indeed, an honor.

I really don't know what was written about me in the article you mentioned in the MUSIC NEWS FROM PRAGUE. Perhaps they said something to the effect that I now perform mostly in the Chamber Music Duet with my husband, Ivan Klansky. I am sending you our photo, hoping you won't find it too bold on my part.

Once more, many most sincere thanks, looking forward with indescribable anticipation to the upcoming issue of your HORN CALL.

With many heartfelt regards,

Vladimíra Klánská
170 00 Prague 7
Strojnická 9
Czechoslovakia

The Czechoslovakian translation was prepared by Ms. Pat Baskin, Asst. Librarian, SE Okla. State Univ.



A MESSAGE FROM THE PRESIDENT

As was mentioned in the Newsletter No. 1 1977-78, we are now incorporated as a not-for-profit corporation. This is yet another step toward a new and stronger foundation from which we can all work. The directions toward which we can spend our energies are many, and I believe that our choices at this time are quite crucial. It seems that what we need most is a belief that we are, in fact, an "International" society, that we can and do communicate with and learn from each other (no matter what area of the world we are from), and that the inner morale of the Society is as strong as it can possibly be.

To truly have such a strong morale and to adequately build a sharing of international proportions will demand that we have *help* from members throughout the world. *Help* can come in the form of ideas and criticisms, but would carry a much greater effect if accompanied by active volunteering!

We realize that it is always easier to talk to your neighbor than to talk to someone on the other side of the world. So, I propose that we extend the "Regional Coordinator" concept into a complete network of communications.

The Secretary, representing the Advisory Council, would be the central hub and would supply and receive materials and communications to and from "Regional Coordinators," (i.e. one each from Eastern Europe, Western Europe, South America, Canada, etc.). The Coordinators would initially be invited by the officers of the Society. These Coordinators would then be responsible for the needs, inquiries, and activities of the "Area Representatives" who in turn will be in direct communications with the members in their country or area. The "Representatives" will take the responsibility for translating materials, as needed, stimulating interest in the Society, and perhaps even coordinating activities from within their own groups. They would also report back on all such activities of interest for the rest of the membership. The potentials are endless, yet the design is quite simple.

Anyone interested enough in the Society to volunteer as a "Regional Coordinator" should write to our Secretary. Include a brief statement about yourself and about your willingness to help. Also describe the actual geographic area which you wish to represent. Rebecca Root will then send you the information regarding more specific responsibilities and, later, an official assignment as decisions are made. Those of you who have already accepted the title of "Regional Coordinator" will receive, as this system develops, the information regarding your "Area Representatives," materials, and other specifics. It is requested that the present Representatives write a note to Secretary Root to re-affirm your conviction to serve in such a capacity, and to describe the complete geographic area which you now represent.

If there are enough active and interested members to open such lines of communication and exchange then everyone in the Society will benefit. Thank You !

Douglas Hill



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MANSUR'S ANSWERS

Notes from the Editor's desk

International Horn Workshop IX is now history. Morris Secon's slogan of "Hartford Heaven in '77" became a reality the week of June 13-17. The *Esprit de Cor*, (sorry about that, but the pun is intended), the exuberance and camaraderie are virtually indescribable. (Which is an editorial euphemism that freely translated means there will now follow a veritable volley of verbiage describing the indescribable.)

To begin, Hartford is beautiful in June. We were impressed with the lovely homes we saw, many flowers, ornamental trees and shrubs, and the lushly verdant hills and valleys of the Connecticut countryside. The campus of the University of Hartford appears to be quite new but spacious and well-planned. Hartt College of Music has superior facilities and proved to be an ideal Workshop location. Millard Auditorium is a fine recital hall with good sight-lines to the stage from any seat. The acoustics is adequate for concert and recital performance but amplification was usually essential for speech.

Each workshop is unique. We remember Claremont for the array of master classes with many graded choirs and ensembles. Ball State had an orchestra to accompany concertos, three large choirs and many quartets. Orford had a gem-like setting in a gorgeous provincial park, a most relaxed atmosphere, sparkling humor, a full recital by a single artist, (Frýdis Ree Wekre), a fantastic artist octet and no choirs at all.

Hartford was the performer and performance workshop. In all, there were eighteen solo horn artists heard in recitals. The week swept on as if it were a tidal wave of solo and ensemble horn sound to a near-orgiastic engulfment in larger ensembles and two large horn choirs. Perhaps the climax was the performance of Alan Civil's arrangement of "Egmont Overture" for horn choir. The stage was covered with wall-to-wall horns, a conglomerate admixture of Conns, Holtons, Alexanders, Geyers, Kings, Paxmans and more; singles, doubles, brass and silver; students, teachers, amateurs and professionals; all caught up in the hypnotic exuberance of the moment.



"Wall-to-wall Horns"

My most vivid memory of the "Egmont" is neither the sonority of a hundred horns nor the themes and chords of Beethoven's familiar overture. Rather, it is the *joie de vivre* shared by the participants. I shall never forget the roar of approval by the audience nor the wide open smiles, shouts and laughter. But especially I recall the sight of two solo artists who had performed with the choir, each the principal of a major orchestra, wearing impish grins, yelling, hollering, shaking hands and bubbling over as effusively as any sophomoric student. That kind of ebullience epitomizes, to me, the visceral vitality of the confraternal spirit pervading the International Horn Society.

Elsewhere in this issue is a fuller report on IHW IX from Suzanne Riggio in her usual scintillating style. However, I can't resist injecting a few comments and observations of my own. We were treated to some widely disparate, yet each one valid, concepts of tone quality. In a number of instances diverse sounds ranging from the very dark, warm, thick and rich to the clear, cold, hard and bright were illustrated on the same make of instrument. A better demonstration of the fact that tonal concepts are largely personal and are effected from the mind and technique of the player could not be devised. Often a performer would illustrate widely contrasting concepts of sound in a single composition.

Performances ranged from the free spontaneity of jazz in James Buffington's session to the structured sonority of excruciating dissonances in avant-garde works to the precocious lunacy of stage spotlights focussed on a dress form dummy, a spare tire from a Chevy pick up truck and an *oinochoe* during one of the multi-media presentations by Elliott Higgins. I never fail to be astounded by Elliott's brand of free-wheeling madness, creativity, nonsense and genius.

The genial giant, Morris Secon, dominated the lobby area where he collected membership dues, sold Alphorns, (with profits going to the IHS), and held some of the late-night rap sessions. The rap sessions culminated, this time, in a mock audition for mythical posts for a high and a low horn. The audition proved to be quite popular and may well be conducted again at future workshops. First and second cash prizes were awarded. The winners, Laura Klock, Dave Kriewall, Elizabeth Stump and Alan Peterson, promptly gave their winnings out to others as partial payments of IHS dues resulting in some ten or so new memberships in the International Horn Society.

Reflections upon this workshop include a kaleidoscopic array of memories: of Alan Civil's effervescent humor, wit and musical insight; the bonus appearance of Francis Orval from Luxembourg; the pointed relief of Ib Lansky-Otto's bold comedy; the sound of the BSO quartet; effective leadership from Vice President Aimé Lainesse; the phenomenal security in André van Driessche's performance; the captivating charm of Frøydis Wekre; the sincere warmth of Paul Ingraham; the intensity that Chris Leuba brings to everything; the urbane and analytical thoroughness of Charles Kavalovski; the congenial neighborliness of Edwin Thayer. The list could go on and on but it simply isn't possible to catalog a full summary of so many highlights. Suffice it to say that this week was a minifestation of those genuine qualities and experiences that express the humanity and warmth of a loving, caring and sharing segment of humankind at their best. In the popular vernacular: "It was a gas!"

For the first time in several years we now have available complete sets of the *The Horn Call*, Vol. I through Vol. VII. This should be of special interest to members and libraries who wish to maintain or obtain full sets for their historical and reference values. Both full sets and individual issues are being offered to members for a limited time at a discounted price. See the Classified Advertising section in this issue for complete details and ordering information.

A few words of gratitude and appreciation are most certainly in order to the immediate past members of the Advisory Council. Barry Tuckwell, prince of the first order and hornist *par excellence*, has provided direction, stability, and motivation for the Society during its formative years. The very association of his name with IHS gave credence and impact to the Society when most needed. His contribution to the IHS is measureless.

Alexander Grieve, because of distance and seasonal conflicts, has been able to attend only one workshop. He has been and is a strong supporter and contributor to the development of our Society. He is responsible in a large degree for the "down under" contingent and has greatly assisted the spirit and brotherhood of the Society.

Robert Marsh, in addition to hosting the VIth workshop, has been the prime force in establishing an Archives and Depository in perpetuity for IHS at the Ball State University Library. In addition to helping the Society develop into a viable professional organization, he has committed himself to a project that will be of assistance to all hornists for many generations.

Suzanne Riggio, besides providing intensive service on the Advisory Council since the inception of IHS, has also served as Advertising Agent for the *Horn Call*, sometime author and resident wit. Suzanne possesses a remarkable balance of keen intellect, business acumen, musical insight, charm and humor.

Lastly, Phil Farkas, gentleman, scholar, artist and teacher, has retired from the Advisory Council. If Phil's character and personality could be epitomized in a single word then that word would be: "Sharing." He has shared his gifts most generously in every capacity possible with sincerity and warmth; not only with the IHS but with mankind.

Dame Fortune has been kind to the International Horn Society in blessing us with the friendship, love and devoted service of these five persons. Thank you!

An item of some interest to *Horn Call* readers is the news that some of the Waldhorn Quintets described by Amy Larkey in "Gustav Heim and the Waldhorn Quintet," *Horn Call* VII, 1, pp. 34-41, are now available from the Robert King Music Co. Several of these works were played by Gerard Schwarz at the New York Brass Conference in January, 1977.

A news release was recently received announcing the Third Annual Heldenleben International Horn Competition. The competition has been scheduled for the Memorial weekend in May, 1978, in Cleveland, Ohio, USA. Cash prizes of \$500.00 for first place and \$300.00 for second place will be awarded as well as performance opportunities with the Opus I Chamber Orchestra.

A new feature this year will be a special competition for the tuneable natural 18th century type handhorn. The prize to the best performer in this section of the competition will be a new handhorn, a replica of a museum piece. The new instrument will be crafted by George McCracken, Director of the competition and chief designer for the King Musical Instrument Company. Contestants may enter both competitions.

Winner of the 1977 Heldenleben Contest is Lowell Greer of the Detroit Symphony Orchestra. Mr. Greer will perform a concerto with the Opus I Chamber Orchestra, Elliott Higgins conducting, on Jan. 15 and 17, 1978. For additional information concerning either the January concerts or the 1978 Heldenleben Competition, write to:

Elliott Higgins, Producer
Heldenleben International Horn Competition
12932 Clifton Blvd.
Lakewood, Ohio 44107 USA



Lowell Greer, left, winner of the 1977 Heldenleben Competition, receives congratulations from George McCracken, Director, and Aimé Lainesse, one of the contest judges.

Morris Secon is coordinating a new venture which he calls the "HORN EXCHANGE." He is conducting this as a service for members of IHS with all profits going into the coffers of the International Horn Society. He has some excellent professional quality instruments available at substantial reductions in price. These are all demonstrators or slightly used horns.

He has also arranged for a small line of merchandise, including some charming nail figures of hornists and other musicians, a set of humorous musical cartoons by Glen Morley originally prepared for the Rochester Philharmonic, and two reduced-price books: *Alec Wilder And His Friends* and *Letters I Wrote But Never Sent* by Alec Wilder. The John Barrows Memorial Fund will be the recipient of proceeds from the two Wilder books. Write to Morris for a full listing; address on page one of the *Horn Call*.

This issue of the *Horn Call* contains a reprint of an article concerning Vladimíra Klánská, an attractive young Czech hornist. Ms. Klánská has attained a fine history of accomplishments. She has been sponsored by a western hornist and will soon be a fellow member of the IHS through the WE (West-East) project administered by Vice-President Frýdis Wekre. The article first appeared in *Music News From Prague* 1 (77). This publication is free for the asking to all interested persons. Write to: The Editor, *Music News From Prague*, 118 00 Prague 1, Besedni 3, Czechoslovakia, in order to be placed on the mailing list.

There is, in the editor's opinion, an area of service in which the *Horn Call* has been less than successful. This is in the matter of inadequate communication to the international aspects of the Society. Most especially, we would like to publish more articles and reports in languages such as German, French, and Spanish as well as English. Effort is being expended in this direction presently, but we can not predict, at this writing, the degree of any success.

This is a need quite strongly felt and often expressed by the European members, especially. In the "Letters To The Editor" section will be found a sample from Daniel Bourgue, principal horn of the Paris Opera, sent to Aimé Lainesse. Concerned primarily with the workshops, this matter is of vital concern to us all. Communication among hornists of the world is, after all, our very first and most important objective.

This, then, is a call for help. The editor's need is for assistance by accomplished translators. If you would be willing to translate articles or reports for the *Horn Call* please contact the editor at the address shown on page 1 of this issue. Translations do require time and every effort will be made to provide sufficient time for the amount of work involved.

It is imperative that materials intended for multiple language publication be submitted to the editor by August 15 in order to be considered for inclusion in the Fall issue and by February 15 for the Spring issue. The deadlines for single language manuscripts will remain on September 15 and March 15. We believe this is essential to our development into an organization truly *international* in scope. We most earnestly solicit the support and cooperation of each of you to pursue this objective.

The International Trombone Association is sponsoring and administering a project known as the ITA Publication Series. Their purpose is to extend Trombone and Brass repertoire. They now list seven compositions which are available from The Brass Press, 148 8th Ave. No., Nashville, TN 37203 USA. It is expected that ensemble literature as well as Trombone works will continue to be added. Persons who are not members of ITA are also encouraged to submit works to be considered for publication. Scores, parts, and reel-to-reel tapes should be sent to Dr. Irvin Wagner, School of Music, University of Oklahoma, Norman, OK 73069 USA. Hornist composers: here is yet another opportunity to have your new brass ensembles published.

Any IHS member in good standing (dues paid or honorary member) may place one classified ad (small print, no artwork) per issue up to 30 words FREE. All over 30 words at 15¢ per word. Deadlines are October 1 for the fall issue and April 1 for the spring issue. Send text to: Carol Conti-Entin, Advertising Agent. (Address on p. 1 of *Horn Call*)

Larger display ads are available at rates of \$10.00 per column inch up to \$250.00 for a center spread. Write to the advertising agent for a rate sheet and order form.

'Two quick and easy ways in which you can help the advertising agent and help strengthen the IHS are:

1) Whenever you contact a *Horn Call* advertiser, mention that you saw the ad in the journal. The more effective s/he learns the ad has been the more likely the firm will become a regular advertiser.

2) Does a store near you carry several products or specialize in one of the products we advertise? Please send that information to the ad agent. Thank you.

The number of performances of the Schumann "Konzertstücke" would indicate that hornists are stronger and bolder than formerly. (See Newsletter No. 1, 1977-78.) Joe

Thayer of the Eastern Music Festival reported on their busy schedule and included a photo of the Schumann performance group with Alan Civil, Ralph Lockwood, Wayne Amick and Phil Tippens with the Eastern Philharmonia Orchestra.



Eastern Festival Orchestra with Schuman soloists, Tippens, Amick, Lockwood and Civil.

Eberhard Ramm reported a performance of the "Konzertstücke" at the Peninsula Music Festival of Wisconsin last August. Mr. Ramm arranged the parts so that the first part could be played on a single F descant horn; the second on Bb-F Alto horn (even though it wasn't used); and the two remaining parts on standard equipment. This evened out the distribution of parts (3rd and 4th horns play the bulk of the slow movement) and gives some relief to the first player. Anyone interested in these parts may contact Mr. Ramm at 2503 Belmont Blvd., Nashville, TN 37212.

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Peninsula Festival hornists, left to right: David Elliott, Melanie Kocher, Eberhard Ramm and William Bommelji immediately preceding the Schumann performance. Note the abject terror on the faces.

One of the more active local horn clubs is the Nagoya Horn Club of Japan. Besides regular meetings and concerts the club produces a quite impressive publication some 20 pages in length. It includes photographs, messages from their officers and advisors, and catalog listings and descriptions of many makes of horns. At the end is a listing of members with addresses and telephone numbers. They would like to exchange correspondence with IHS members in every country. Write to them in care of: Merle Kelly, 17 Chokyuji Cho, Higashi Ku, Nagoya, Japan 461.

The IHS Composition Project is actively pursuing at least two new commissions. As soon as final arrangements are made we will announce more specifics. We can announce that *Howard Hanson* (composer of the "Romantic Symphony", past President of Eastman School of Music, conductor, and man of many honors) has agreed to write a chamber piece featuring the horn. Those who have played Dr. Hanson's Symphonies know of his affinity for the horn. Due to recent illness, the date of completion for this work is subject to conditions of health. We all thank Dr. Hanson for his interest and we wish him a speedy recovery.

Anyone wishing to contribute to our composition project should send checks, made out to "IHS Composition Project" to:

Douglas Hill - Chairman
IHS Composition Project
School of Music
University of Wisconsin
Madison, WI 53706 U.S.A.

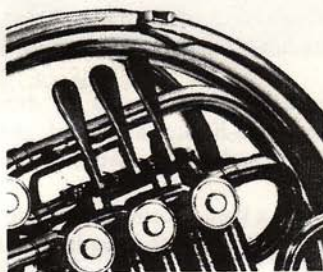
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I drove northeast from West Virginia to Kennedy International Airport in 1976 to catch the charter to Switzerland for the 8th Horn Workshop. As a result, in 1977, I flew to Hartford, Connecticut, for the 9th Workshop.

Before I launch into the glories of the 9th, it might be well to have an aside on "air travel with horn." For years I've heard (and often been a part of) the arguments and edicts concerning where the horn of the hornist was to travel on an airplane. The thing to do is to conceal the horn from the eyes of the baggage-checker-inner when you check your other luggage through and to consider your horn carry-on luggage. Once past the baggage counter, other officials will not stop you—or other passengers, who carry a truly remarkable assortment of gear even more oddly shaped than the horn. If your horn won't fit properly under the seat, or partially blocks an emergency exit, you can be sure the stewardess will store it for you in the closet. So there you have it: have Aunt Minnie hold your horn in a far-off corner of the terminal and pretend she doesn't know you while you check your baggage through.

I love workshops for the friendliness of horn players. Smiling Bill Nemeth, one of a small army of student assistants, met me at Bradley International with his green Volkswagen with 85,000 miles on it. By the time we reached my motel, I had a concise biography of this young hornist, including the fact that his feet hurt!

When I entered the lobby of Millard Auditorium later that afternoon, the fellows from Paxman were still chuckling over a hilarious incident at the Casino in Montreux in 1976. I met old friends, such as Paul Mansur, who, knowing I am writing a book, had some funny contributions about his student days at Eastman. I've been meaning to ask Paul how to spell the real name of "The General," his Russian-born teacher.

Legends in print and on recordings come to life at workshops. That tall, opinionated, and funny man is Christopher Leuba! That white-haired, chubby-cheeked hornist I heard practicing in the hall is Paul Ingraham! That very young, handsome fellow is Steve Lewis, horn maker!

My college roommate, Jeanne Paella, was there; Jeanne and I gracefully grow old together at horn workshops.

Although Bill Nemeth was my driver from the airport, I soon found that Rhoda Valentine, music librarian/hornist, was my regular driver. Friendly, punctual, and delightful, she and her almost clutchless Saab are among my favorite memories.

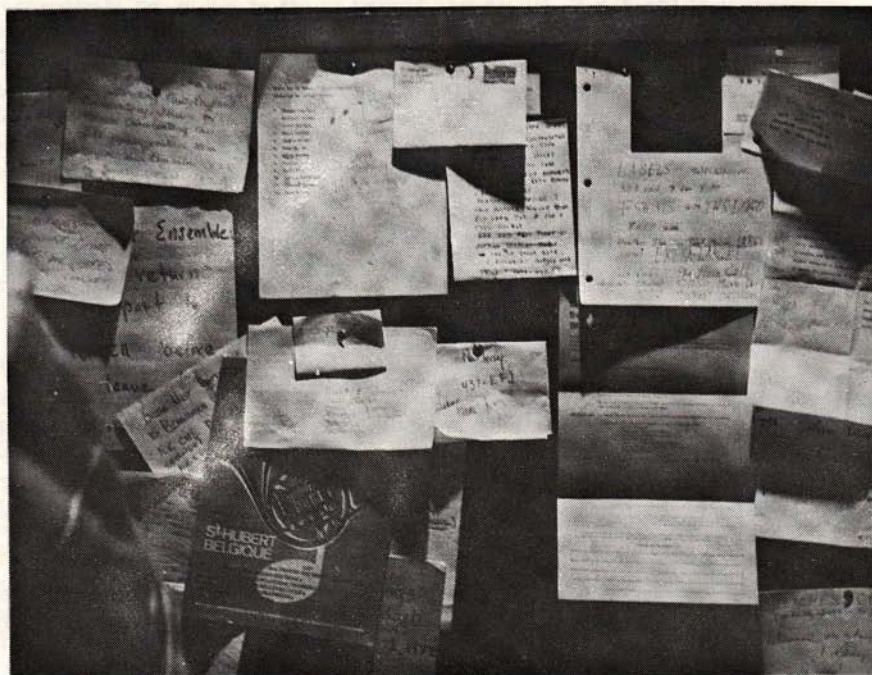
There was a kind of orientation meeting for artists and council members on Sunday night at the A.S.K. House. Rhoda took me there early, and I was alone for half an hour with Elegance. The house, owned by the college, is the epitome of gracious 19th century decor. I was most happy to be there, because, you see, the Riggios acquired an 1890 house three years ago; we are in the third year of a Five-Year Plan to restore it—while

¹I'm a hornist who has never learned to like transposition!

living in it. So it was with fascination that I took in the oak paneling, Oriental rugs, terraces, carved woodwork, massive brass chandeliers, ornate furniture covered in damask and silk, oil paintings, archways, dentil molding, stonearched fireplaces, "moulded" plaster ceilings, lace curtains, grand pianos, and cherub sculpture.

After all the biggies had arrived, I was struck by the absences of three who had been workshop fixtures since 1969—Philip Farkas, Barry Tuckwell, and William Robinson. Gentlemen, we missed you!

Jim Jacobs, host, about to begin one of the most traumatic weeks of his career, was hanging loose. He told me later he didn't get migraine or let-down headaches; in fact, he has a thing with his family—he pretends to fall asleep whenever everything is about to blow up!



"Collage of Randomly Selected Paper Rectangles"—the bulletin board in the lobby of Millard Auditorium during Workshop IX.

Jacobs held a brief meeting with the artists, emphasizing the need for them to mingle with young hornists, which, I am happy to report, was quite evident all week long. He pointed out that each artist's printed schedule had a number on it—the number of each's private practice room. Ever the jokester, Swede Ib Lansky-Otto asked, "You think we need such a thing?"

I met another legend that night: Willem Valkenier. He told me that he had been invited to the very first workshop in Florida nine years ago. He was to have shared the spotlight with horn heroes Anton Horner, Max Pottag, Carl Geyer, and Wendell Hoss. "I asked my doctor if I could go," said Valkenier, "and he said 'absolutely not.' So, this time when I was invited, I did not ask my doctor." It was my favorite story of the week, and I did my best to circulate it. On Friday, Aimé Lainesse, not knowing that I was Valkenier's impromptu press agent, told me the same story. Not a single word had changed! It had survived the telling and retelling among 394 people for a week!

An institution at workshops that has ended for me is the IHS Advisory Council Meeting. Because I have completed seven years on the Council, I shall no longer be a party to the meeting that strings along from midnight to midnight to midnight each June. Robert Marsh, another old Mohican who has left with me, offered a vote of thanks to the housekeeper at the A.S.K. House who turned us out at 2 a.m. on Wednesday. The meetings, fraught with the anxieties of running a big society, have their moments. Several times at Muncie and once at Hartford, the liquid refreshments almost liquidated the proceedings. Our European members usually spend the first night drowsing through the jet lag, but are quite articulate the second night. I'll never forget the feast that Alan Civil provided upon his induction into the Council. Or the hotel bartender's long face in Montreux, where, meeting in the room behind the bar, we kept asking for pitchers of water!

Before I leave the A.S.K. House in Hartford, I must give chef/hornist Sharon St. Onge a glorious fanfare for her beautiful and delicious buffet! "If you can't make it as a hornist, you can always..."

The nitty-gritty of the workshop began on Monday with Dr. Charles Stroebel, psychiatrist, sounding forth on stress. We found out that musicians, along with pilots, traffic controllers, and stewardesses, have more illnesses than other people, something we suspected all along. Among the many remedies he talked about, including the alpha state of biofeedback, were gentle deep breathing, letting the jaw go limp, tickling yourself on the chin, and rubbing the middle of your clavicle. Did we ever have fun with those all week!

Still on stress, we practiced self-hypnosis with Charles Kavalovski, hornist/physicist; I actually didn't hear the number 12 in the counting, so I guess I was really relaxed!

This workshop was the most *avant-garde* in music-listened-to of all the workshops. And it began on Monday when Martin Smith opened a recital with a strange arrangement of Siegfried's "Horn Call" accompanied by organ and man's groans. Robert Rouch, his co-recitalist, did Bach's "Cello Suite I" accompanied by the music projected on a screen. The rest of the excellent recital was more traditional. *al.*

Two special verbal corsages must go to Maggie Francis and Karen Hill, those super pianists who could follow anybody, play in any style, and not miss a single note. Brava! Brava!

Ib Lanzky-Otto got picky about the tome of the horn in his lecture: "It's the treatment of tone, not the tone itself, that is important."

Hornist Gayle Chesebro and her husband Bob presented a charming recital of literature for horn and one other non-keyboard instrument; in this case, the clarinet. At the same time, Douglas Hill, hornist/composer/new IHS president, discussed quarter tones and other facets of contemporary music, a subject on which he is quite expert. I must say that while we heard an inordinate amount of music for horn and electronic tape this past June, Doug Hill went even further—in his "Sketches for Seven Horns (1977)," he ingeniously arranged to have the horns sound like a big synthesizer. Amazing!

After a two-year furlough, the Big Horn Choirs were back. Difficult to administer, they are nonetheless the haven of all of us who are not biggies. There, in the super-decebeled horn choir, is real togetherness! In my choir, I met a hornist in a wheelchair: Garen Milton from Ohio. The victim of an auto accident, he had his wife along to help. I am always amused by the faces of people hearing the Big Horn Choir. There are two kinds: those who have heard the sound before and are delighted to be once again drenched in its aura, and those who, new to the vibrations, express wide-eyed wonder and disbelief. The highlight of Big Choir production at this particular workshop happened Friday night when the Civil/Hoss Choir did Beethoven's "Egmont Overture." I believe every artist joined in. The sound and range were indescribably beautiful. And such fun! Bravo to Alan Civil for his arrangement!

Monday night: a joint recital by Robert Pierce and Paul Ingraham was a study in tonal contrasts. Pierce had a bright open sound with an edge; Ingraham's sound was covered, with vibrato. Then they played together, each compromising a bit for the sake of blend.

Because I was in the motel, I missed out on all the impromptu horn quartets in dormitory rooms late at night. For participants, those are great fun—finding colleagues of approximately the same prowess and trying new music and old. As the week progressed, Jacobs was insisting on silence in the dorm at 1 a.m., then at midnight, then at 11.

Elliott Higgins was just the right medicine for Tuesday—the day when all the fatigue and excitement catch up with you. A quartet of three horns and tuba played "The Entertainer" while Higgins shuffled onstage like a zombie, dressed in overalls. At the end of each musical section, he released a pingpong ball from various places: an armpit, his crotch, his mouth, and finally, not a ball, but a raw egg, from his remaining armpit. He called that multi-media event "Easy Winner." I can see why! There was more—much more—all fascinating.

Christopher Leuba delved into the mysteries of the equal temperament, just tuning, and much of the strange phenomena of sound ("If you play loudly, you are heard flat.")

Alan Civil's talk later on the same day was a potpourri of sheer pleasure. Drawing on his years of orchestral and band experiences, he kept us in titters with his stories and parodies. He slipped in his philosophy as well: he fights stress by being blase, by smoking cigars, and by thinking about being in the Nag's Head Bar across the street just 23 seconds after he begins Siegfried's "Horn Call."

Other Tuesday Lectures were by Rebecca Root on the psychology of horn playing ("Mistakes are human") and by Gayle Chesebro on unaccompanied horn solos.

Tuesday's recitals. Rebecca Root, a careful player with superb technique, really touched the audience of hornists with a sheepish grin after a weak high note. Douglas Hill is a very tasty performer. His understanding and execution of modern music is uncanny—such accurate angularities and smooth glissandos. His pianissimos caused us to strain forward listening, and his stopped notes sounded like ball bearings dropped in a steel chamber. Charles Kavalovski's gorgeous horn tone led off the evening recital. His partner was Ib Lanzky-Otto. After both regaled our ears with lovely music, they collaborated on duets, the last of which was a humorous encore that sounded like a Detroit polka.



Rebecca Root, new IHS secretary, during her lecture at Workshop IX on the psychology of brass playing.

Wednesday's first lecturer, Edwin Thayer of the National Symphony, was my favorite of the week. He went through the major orchestral horn literature, telling us how this conductor or that one expected it to be played. Then he demonstrated the different styles and effects. Was he ever good! When Eric Leinsdorf wanted the Mozart "G Minor Symphony" with soft horns, Thayer used a tight abdomen and pushed on the floor with his left foot.

Gunther Schuller analyzed and conducted his "Lines and Contrasts." He attacked conductors, saying the score should be inviolate to conductors, and the word "interpretation" should be stricken from their vocabularies.

Louis Stout and his assistants displayed the horn throughout history with a magnificent collection of conch shells, post horns, hunting horns, hand horns with crooks, early valve horns, and even a Tibetan horn.

Paul Ingraham stressed musical expression and elucidated on the vibrato in his talk. ("Match the horn's vibrato to the soprano's in 'Auf dem Strom'.")

Creative programming marked the Wednesday night recital by Christopher Leuba and André Van Driessche: some Barber, Debussy, Poulenc, Read, Segers, Louel, Cherubini, Berkeley, Eeckhaute, and Rosetti. There were visual aspects, too—Leuba's bouncing knees, shuffling feet, and abrupt movements, and Van Driessche's itchy nose after low notes. Van Driessche even needed an "oil change" during the recital and was rescued by a hornist in the audience.

Unfortunately, because of a "leftover" IHS Council meeting, I missed Robert Pierce's lecture on Thursday morning. I did arrive back at the hall in time to catch two intermission activities: three hornists doing the "Eroica" horn calls on long, mellow alphorns and two hornists inventing a fancy hornists' handshake that began with the "right hand position."



Edwin Thayer, left, National Symphony, seems to be checking out the fancy embroidered shirt worn by IHS honorary member, Willem Valkenier, retired solo horn of the Boston Symphony. Thayer is wearing a *guayavera*, a favorite garb in tropical Latin America.