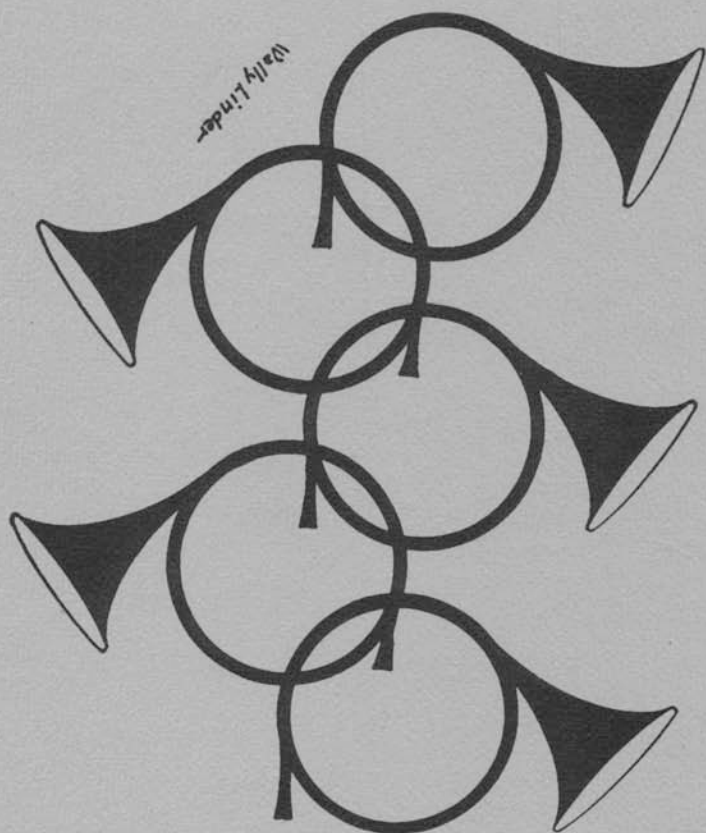


# The Horn Call



*Journal of the*

*International Horn Society*

*Internationale Horngesellschaft*

*La Société Internationale des Cornistes*

*Sociedad Internacional de Trompas*

October, 1982

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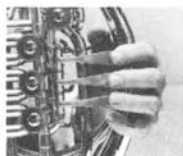


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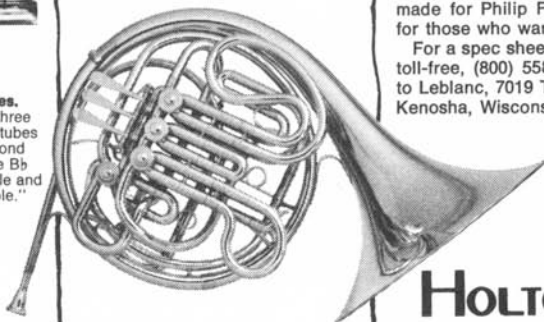
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# The Horn Call

October, 1982

Volume XIII, Number 1

Year beginning July 1, 1982 — Ending June 30, 1983

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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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**MOVING?** Send change of address 45 days in advance of move to the Executive-Secretary. (address below)

Annual membership in the International Horn Society is \$15.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is \$40.00; Lifetime membership may be secured by a single payment of \$200.00. Clubs of eight or more may be registered simultaneously at a rate of \$12.00 per year. Overseas Air Mail service is an additional \$5.00 per year. Payment must be by US check with magnetic encoding or by international money order in US funds. Forward with permanent address to:

Ruth Hokanson  
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# TABLE OF CONTENTS

5	Letters to the Editor
11	Mansur's Answers
16	Mozart's Unfinished Horn Concertos, Dunn
28	Gebr. Alexander, Mainz 1782-1982, Dutlenhoefer
38	The XIVth Annual Horn Workshop, Braun
44	The Horn In Ensemble — Some Alternatives, James
48	Horn Summer Course In Belgium, Worsan and Coole
52	How To Survive As An Amateur Horn Player In The Wilderness, Johnson
54	The British Horn Society Visits York, 27th June, 1982, Champion
58	Composition Contest Report, 1981, Chesebro
60	Entries For The Composition Contest 1981
62	A Colonial Slave Horn Player, Scharnberg
65	Review Of Winning Compositions In The 1981 Composition Contest,
66	Category II and III, Chesebro
67	Reviews, Faust
72	Music Reviews, Scharnberg
77	Recordings, Leuba
81	A Student's Despair, Chapin
82	Recordings - Guest Review, Winter
83	Jazz Discography By Player, Blake
89	Afterbeats
98	An Index of Reviews Of Music And Books Printed In The
99	Horn Call Volumes I-XI, Faust

## INDEX OF ADVERTISERS

27	Gebr. Alexander Mainz
48	American Horn Competition
42, 81	Atkinson Music Co.
50, 81	Audio Village
47	Jim Collorati
68	Crystal Records
63	Helmut Finke
88	GMS Graphics
75	Giardinelli Band Instrument Co.
59	Holton (LeBlanc Corporation)
98	Inside Front Cover,
99, 100	IHS Boutique
36	IHS Workshop
15	Instrumentalist Co.
4	King Musical Instrument, Inc.
71	S. W. Lewis Orchestral Horns
9	Margun Music, Inc.
56, 57	McCoy's Horn Library
97	Paxman of Covent Garden
76	Personal Ads
87	Hans Pizka
87	St. Louis Symphony Orchestra
64	Neill Sanders
10	Selmer Company
58, 82	Wichita Band Instrument Co., Inc.
73	Wind Music, Inc.



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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.

### LESERBRIEF

Anmerkung der Redaktion: wir sehen gerne Stellungnahmen und Beiträge unserer Leser zu Themen unseres Interessenkreises. Es wird

bleiben; wir behalten uns notwendigerweise das Recht vor, Leserbrief gekürzt zu veröffentlichen. Alle Briefe müssen Namen und Adresse des Absenders tragen.

Wir interessieren uns auch für unserer aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhält man eingesandte Fotos zurück.

### CARTAS AL EDITOR

Note de editor: La junta editorial de la Sociedad desea animar meimbro 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.

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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 a 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 reserve le droit d'y apporter des remaniements mineurs.

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usuel et adresse de l'auteur.

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### 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 i 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.

---

### LETTERS TO THE EDITOR

Both my husband and son are members of the Horn Society and I am a bassoonist. Even though I do not belong to the illustrious ranks of the Horn player, I want to tell you what pleasure I get from reading both your Newsletter and the HORN CALL. They are both informative and pleasant to read.

I especially want to thank you and your contributors for the listings of upcoming concerts and recitals. Through your Newsletter we were able to find out about and attend two outstanding performances: one by Hermann Baumann at the Library of Congress in Washington

and a concert in Harrisburg with Barry Tuckwell.

Thank you for the fine work you do.  
Keep up the good work.

Sincerely,  
Norma Hooks  
2423 Lawndale Road  
Finksburg, MD 21048 USA

\*\*\*\*\*

I'm frustrated. I need to buy a leather handguard, a mouthpiece case, and a horn case for an old Conn 8-D with an experimental oddly-bent leadpipe. Given the option to buy from one or two models in a store isn't good enough. Are there regional instruments shows where I can see and compare different products? If there aren't, The HORN CALL should try to coordinate such an accessory listing, complete with photographs. You could also encourage members of the International Horn Society to comment on their horn accessories and compile a product comparison listing similar to what CONSUMER REPORTS does with (general) consumer products.

This undertaking could lead to a new section in The HORN CALL. Each issue you could take several products such as mutes, mouthpieces and holders, oils and lubes, screw-on bells, etc, and discuss the models available and the advantage and disadvantage of each. I feel these articles could be a welcome addition to an otherwise outstanding publication.

Richard Polster  
2200 Campus Rd.  
Beachwood, OH 44122 USA

\*\*\*\*\*

*Mr. Polster has a point worth consideration; especially for the benefit of our*

*student members. Product evaluation is not, however, the purvey of the editor. I would, however, welcome such a survey from one of our experienced teachers or professional performers. It must be recognized, however, that these evaluations must necessarily be subjective judgments by individuals and could not constitute any sort of endorsement by the HORN CALL or The International Horn Society. Please write and advise if any of you should wish to undertake this sort of task.*

\*\*\*\*\*

I am so taken by the artistic and historical environment at the XIVth Annual Horn Workshop in Avignon, France, that I feel compelled to share my thoughts with you. Hearing the sound of the horn echoing off the walls and courtyard of the 14th century palace wherein the concerts and recitals were held, one's imagination participated in the 600 years of humanism: calls to arms, bells invoking prayers, and Popes and peasants pursuing their individual destinies. I was also privileged to participate in the lifestyle of the people of Provence; savoring crepes, melons, choice entrees, and incredible wines and cognacs as well; enjoying incomparable weather; feeling the historical ambience as mentioned above; and the exuberant, exciting beauty and love of the special people of Provence. I am now committed to return regularly for personal reasons and invite any reader to consider visiting this marvelous place.

Given my enthusiasm regarding Avignon, I would further like to convey my great pleasure at again seeing my friend Dick Merewether, who in my opinion, is the resident genius of horn design as well as being a grand person. Also, my sincere congratulations to

Anton Alexander upon the 200th anniversary of Gebr. Alexander Company.

Cordially,  
Steve Lewis  
Hornmaker  
Chicago, IL USA

\*\*\*\*\*

With reference to the article "Richard Strauss's Horn Concerti: Signposts of a Career," by Bruce Chr. Johnson, I daresay you will receive a number of letters with essentially this same information, but I may as well join the club: Concerning the dedication, the first copy I ever bought was printed with the following information on the title page:

Dem koenigl. saechs. Kammermusiker HERRN OSCAR FRANZ freundlichst gewidmet CONCERT Es dur fuer das WALDHORN componirt von RICHARD STRAUSS Op. 11.

The dedication to Oskar Franz is unmistakeable, and the appellation "Chamber Musician" is interesting. I suppose there are many "traditions" and items of folk-lore concerning this dedication to Oskar Franz, rather than to the other Franz, the composer's father. The one that came to me, via what I have always considered a thoroughly reliable source, is that Papa Strauss declined to play the concerto (Op. 11, of course) because of the numerous high E-flats; Richard then dedicated the work to Oskar Franz. As for the admittedly excessive breath-marks, I have always just figured they were the result of an overly enthusiastic and very young composer. They are also useful in planning one's articulations and general shaping of lines, whether one actually breathes at a given mark or not.

I am a little puzzled at the statement that the Op. 11 concerto uses the entire range of the Waldhorn in E-flat, C-c"; the lowest note in any edition I have ever seen is a concert G, written as d for the Horn in F or e for the Horn in E-flat.

The article is interesting, and so were Gary Greene's responses. Certainly none of us can ever dig too deeply into these standard works, with which and in which we can all too easily settle into a complacent familiarity, with predictably dull results.

Yours very truly,  
James H. Winter  
1886 E. Barstow  
Fresno, CA 98710 USA

\*\*\*\*\*

I think I was temporarily insane a few months ago when I decided not to renew my membership in the horn society. Money was tight, but BOY was *that* a mistake! ! Since then. . .

(1) I found in the April '82 issue of HORN CALL two especially enlightening articles which have helped my playing immensely: those by Antonio Iervolino and Kenneth E. Moulton on breathing. Many thanks to those men!

(2) I just won a HORN! ! ! My name was drawn in Avignon for the King horn -- OH BOY! ! ! I'm so happy! ! !

Now, please accept my heartfelt apologies for my insane moment, my late dues check and this small donation (to the IHS Scholarship fund). Thank you IHS! !

Gratefully,  
Susan Van Valzah  
1140 Hickory Trail  
Downers Grove, IL 60515 USA

I have been searching quite unsuccessfully for several days to locate in the "real" literature the excerpt, *Die Rosenfee* by R. Schumann as found in the Pottag excerpts, Vol. 2, p. 37. Does anyone have this work or know specifically what it is? Secondly, is there an orchestral version of the Dukas *Villanelle* available? And lastly: Does anyone know Kopprasch's first name? I can't find him in *Grove's* or any other source.

John Dressler  
Department of Music  
University of Georgia  
Athens, GA 30602 USA

\*\*\*\*\*

I have been meaning for some time to send this snapshot of the horn and Wagner tuba players in my orchestra, Scottish Sinfonia. It was taken during a break in rehearsals for an all Wagner programme. . .Perhaps I should explain that, in addition to my duties as a horn player, I also do a lot of conducting, and, of course, especially enjoy those works which give the horns plenty to do.

The horn quartet of the Scottish National Orchestra (Hugh Seenan, Joe Currie, Ian Smith and Charles Floyd) are appearing with us in November in that well-known epic by Schumann— an event eagerly anticipated by just about all the horn players in Scotland!



The players in the photograph are; l. to r. standing: David Pryce, Michael Sheehan, Calum Mackay, Shona McRae and l.to r. kneeling (in prayer?): Avril Fernie, Fiona Elliott, Dick Rimer, Louise Maclean and Douglas Wright. The tubas are by Alexander. The horns they use are (in the same order): Conn 8D, Selmer, Conn 28D, Holton, Hoyer, Alexander, Alexander, Paxman and Holton. The horn call in *Gotterdammerung* (1st act) was performed by Charles Floyd, not pictured.

With best wishes,  
Yours truly,  
Neil Mantle  
32 Morningside Road  
Edinburgh, EH10 4D4 Scotland

\*\*\*\*\*

I hope my feet grow adequately in the near future, for I will be attempting to fill James Winter's shoes during his sabbatical leave this fall; September through December.

I've been playing in the local (Traverse City) Northern Michigan Symphony since retirement, with a large respite from teaching. It has been a busy time, nevertheless, with carpentry, cabinet-making, gardening and snow storms keeping me going.

Marvin C. Howe  
5105 Bush Road  
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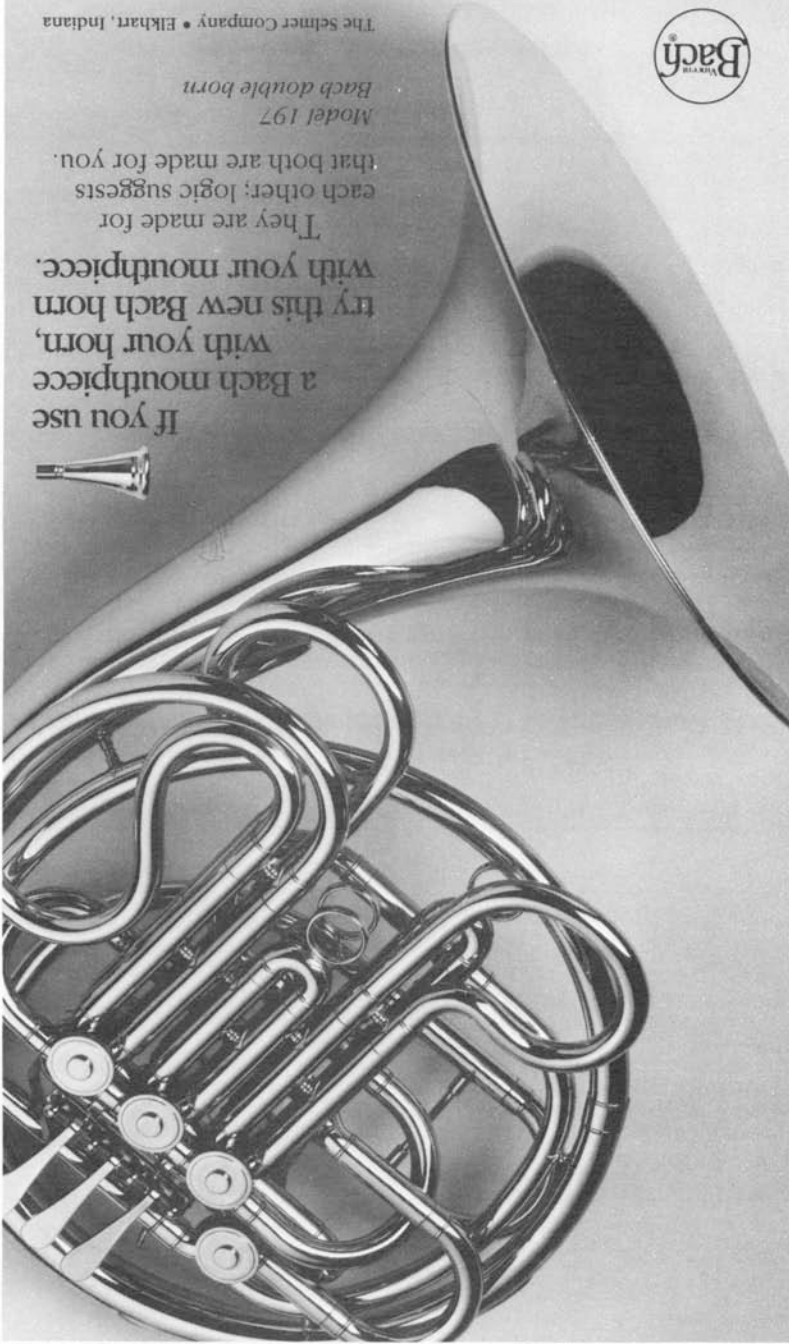




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This issue of the *Horn Call* is the first being prepared by the printer with a computer-controlled typesetting process. It appears that many hours will be cut from production procedures. A built-in dictionary questions all operator spelling that may differ from the computer's memory. Time savings, in the reduction of error-correction should be substantial. Layout, spacing, and other visual aspects can be checked on a TV screen and committed to memory long before photographic film is required. At this writing it is too early to tell, but our expectation is that you will receive a cleaner, neater, more accurate *Horn Call* — and receive it sooner than ever before as we continue our efforts to improve IHS services.

\*\*\*\*\*

Our newest Honorary Member of the International Horn Society is Domenico Ceccarossi of Italy. Recently retired, Signor Ceccarossi gained fame as Italy's outstanding hornist. Largely self-taught, he became a highly regarded soloist and noted orchestral player. He is quite well known as a recording artist and composer of special works for the Horn such as his *Dix Etudes per Corno*. (At least four recordings of his playing, including the Etudes, are available from the Musical Heritage Society.) Readers are also referred to his article on phrasing in Vol. VII, No. 1, P. 58 of the *Horn Call*. It is our pleasure to welcome Signor Ceccarossi to the esteemed ranks of our Honorary Members. Election to honorary status was made by the Advisory Council during their business meeting at the Avignon Workshop.

\*\*\*\*\*

It is a unique and pleasant privilege as the IHS Editor to extend our congratulations and sincere best wishes to Gebr. Alexander Co. Mainz upon the occasion of their 200th anniversary as an instrument maker. It is a notable achievement for a business enterprise to remain viable for 200 years. This accomplishment by seven generations of a single family is absolutely remarkable! We express, therefore, to the Alexander family and company our heartfelt thanks for your diligence and commitment to musical artisanship along with our earnest hope that you will enjoy another two hundred years of excellence and artistic integrity in instrument manufacture.

Readers, please note that a concise biography of the Alexander family and history of the company is to be found elsewhere in this issue. It was translated by John MacDonald from a German text published by Schott.

\*\*\*\*\*

Another excellent International Horn Workshop is now history. The XIVth Workshop, hosted by Daniel Bourgue at Avignon, was held in a magnificent setting, The Palace of the Popes. This gigantic limestone palace bears an air of magnificence, an ambience of grandeur, style and elegance that pervaded all our activities. As has been

noted in this column previously, every workshop seems to develop its own unique character making each one a unique, singular experience. So did this one. The editor extends his sympathy to all who were not there in person. But, perhaps, you can share in it vicariously as you read Elaine Braun's report as she experienced the workshop and as you read the Meddling Committee's selection of tongue-in-cheek awards for artists and participants during the week in "Afterbeats."

\*\*\*\*\*

The "Week That Will Be" in 1983 is the XVth annual Workshop to be held June 5 - 11, 1983, at Eastern Illinois University, Charleston, IL. Burton Hardin will serve as host. Announcements of plans and names of artists and clinicians will be forthcoming. (See the Advertisement in this issue.)

As Burton's first private horn teacher, I shall acknowledge that I have known him for many years and expect him to produce an outstanding workshop. (Perhaps I should also acknowledge that he was the first student I ever taught! )

\*\*\*\*\*

Another historic horn event will transpire in 1983, also. This will be known as the International Horn Symposium-Wien (Vienna) in commemoration of the 100th anniversary of the Wiener Waldhorn Verein. Dr. Siegfried Schwartzl, president of the WWV and newly-elected member of the IHS Advisory Council, has already completed most of the program planning. Emphasis will be upon ensemble performance rather than solo performance during IHSW.

Attendance and participation will require careful planning by many of us— the dates are set for September 18—24, 1983. A late vacation would be certainly worthwhile, if possible. Vienna is a fabulous city, a musical capitol of the world for more than 200 years. The spirits of Haydn, Mozart, Beethoven, Strauss and Mahler pervade the very air of this imperial city of wonder. IHSW is a MUST!

Preliminary planning includes the following highlights:

Sunday, 18 September 1983, Opening concert by the Vienna men's choral society, Hoegner Quartet (Vienna Philharmonic), Horn Ensemble of Radio Austria, the Wiener Hornquartett, and others.

Monday, 19 September, morning: "The Vienna School and Viennese Tone Style."

Afternoon: Workshop in the Viennese style

Evening: Concert by Austrian Hornists.

Tuesday, 20 September, morning: The French school, the Leningrad school, and the Wagner tuba and the Vienna Style.

Afternoon: Workshop as on Monday, continued.

Evening: Concert by guest players.

Wednesday, 21 September, morning: Horn style in neighboring countries and in the USA; Dresden horn music, Horn ensemble music in Prague, Brno, Budapest, USA and recent growth in the USA.

Afternoon: Workshop continued in Viennese style for participants

Evening: International soloists accompanied by the Orchestra of Radio Austria  
Thursday, 22 September: "Landscape and Music"— Boat trip on the Danube through the Wachau, visit monastery of Melk, Schallaburg, Reception by Hunter's Association of Lower Austria, Festive Concert.

Friday, 23 September, morning: Final rehearsals; visit opera rehearsal.

Afternoon: Final concert of participants

Evening: Formal reception at the Vienna City Hall

Saturday, 24 September, morning: Free time.

Afternoon: Tour of the city; Historical Hunting Fete in Zoological Garden in Lainz. (Laying out of game, St. Hubertus Mass, Hunt Concert together with Austrian Organization of Hunters.)

\*\*\*\*\*

The sketch below caught my eye as an attractive bit of art work. It is the back cover of a brochure advertising the Wiener Hornquartett. Members of the quartet are: Clemens Gottfried, Seighard Wilhelmer, Gerhard Greutter and Martin Reiter. Obviously, it must be titled: "Intermission."



The Wiener Hornquartett has issued a recording, LP No. 0120 382, containing works of F.D. Weber, A. Richter, N. Rimsky-Korsakov, L.E. Mechura, J. Schantl and A. Wunderer. For details of purchase, write to:

Prof. Mag. Clemens Gottfried

Nikolsdorfer Gasse 3-57

A-1050 Wien

Austria

\*\*\*\*\*

From July 24 - August 6, 1983, the first International Horn Society Horn Camp will be held at Shenandoah College and Conservatory of Music in Winchester, Virginia. This will be a career-education camp, designed to give the students a broad picture of career opportunities in horn playing and related fields. Enrollment will be limited to twenty-five high-school age students. A few scholarships will be available. (Both need and talent will be considerations for acceptance and scholarship.) Application forms may be obtained from Prof. David Cottrell, Director— IHS Horn Camp, Shenandoah College and Conservatory of Music, Winchester, Virginia 22601.

More information will be available in the near future!

\*\*\*\*\*

In May, 1982, I was privileged to have a nice visit with Meir Rimon, IHS Vice-President, upon the occasion of an appearance of the Israel Philharmonic in concert in Dallas, TX. The concert, under the baton of Leonard Bernstein, was superb. The program opened with the Stravinsky Symphony in C followed by the Prokofiev First Violin concerto played by the associate concertmaster and ended with The Rite of Spring. An ambitious, difficult program, to be sure, but quite well done. I was delighted to hear some delightful dovetailing of lines among the winds. Tone-matching was marvelous and often one could not tell when a line ended in one instrument and was continued in another. Such wind playing in a full texture of rich strings made for a marvelous evening presented by a world-class orchestra under a great conductor.

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There are, possibly, several errors in the listing of hornists in US and Canadian orchestras in the April, 1982 HORN CALL. We regret this misinformation and apologize for any inconvenience or problems to section members and our readers. The following is the correct listing for the Los Angeles Philharmonic as printed in their official programs:

#### HORNS

William Lane, Principal  
John Cereminaro, Principal  
Ralph Pyle  
George Price  
Brian Drake  
Robert Watt, Assistant Principal

\*\*\*\*\*

#### RESULTS OF THE SCHOLARSHIP FUND DRIVE AND RAFFLE

About \$1,500 was collected as a result of the 1981-82 Scholarship Fund Drive. The raffle for prizes was conducted during the annual Horn Workshop in Avignon, France. The natural horn donated by the Alexander Co. was won by Michael Hoeltzel of Detmold, West Germany. The double horn donated by the King Musical Instrument Co. was won by Susan Van Valzah of Downers Grove, Illinois, U.S.A. Susan is a junior music major at Indiana University. Consolation prizes were given to an additional ten individuals. We thank all those who contributed to this Scholarship Fund Drive.

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# MOZART'S UNFINISHED HORN CONCERTOS

## The "fifth" and "sixth" concertos

by Richard Dunn

The following is a translation of the article I wrote for the Mozart-Jahrbuch 1960-61, Salzburg, 1962. Though I have allowed myself some small freedom of style in the translation, I have resisted the temptation to up-date the article on the basis of subsequent information. The purpose here is simply to make the article more readily accessible. RD

The unfinished concertos are a matter of interest and curiosity as the contributions of Mozart belong, without doubt, to the first rank of horn literature. Above all it is Mozart who shows the delicate, lyric nature of the horn — as well as its playful character from the best side. In the solo hornist's repertoire the concertos of Mozart are not the most difficult but probably the most gratifying because they offer richness of melody and musical content more than dazzling virtuosity.

The Complete Works of Mozart include the four known concertos and the Rondo, KV 371(1), which is partly only sketched. Actually Mozart undertook six horn concertos, (2) though to the best of my knowledge no one has expressed this fact, notwithstanding that some musicologists (3) have surely recognized it. In addition, the available source material concerning the fragments is not very informative and is partly erroneous. As a result one feels drawn to publish the results of this study.

## The Six Horn Concertos

It seems appropriate to use the common numbering for these works:

No. 1, KV 386b (412), in D Major, 1782-87, 2 movements (Allegro-Allegro KV 514(4)). Autograph manuscript: disappeared from Berlin. (5)

No. 2, KV 417, in E♭ Major, 3 movements (Allegro-Andante-Rondo). Autograph manuscript: disappeared from Berlin. (6)

No. 3, KV 447, in E♭ Major, 178(?) 3 movements (Allegro-Andante-Allegro). Autograph manuscript: the heirs of Stefan Zweig in London (according to Blume, op. cit.)

No. 4, KV 495, in E♭ Major, 1786, 3 movements (Allegro moderato-Romanza-Rondo). Autograph manuscript: E. Zschinsky-Troxler, Wiesbaden. (6)

No. 5 in E♭ Major. (1781-82, (7) 2 movements. The unfinished first movement embraces Add. 97, 98 and 98b; the Rondo movement is KV 371. Autograph manuscripts: Add. 97, Salzburg, Mozarteum; Add. 98b, Berlin, Staatsbibliothek; Add. 98-(1), Salzburg, Museum Carolino Augusteum; Add. 98-(II), Paris, Bibliothèque du Conservatoire; KV 371, Walter Hinrichsen, C. F. Peters Publications, NYC.

No. 6, KV Add. 98a, in E Major. Fragment of the first movement. 91 bars. (1787-897.) Autograph manuscript: Berlin, Staatsbibliothek. The date of origin of the Third and Sixth concertos is disputed or unknown.

## The Fifth Concerto

The connection of the Rondo KV 371 in Eb Major with the first movement described below is beyond doubt(8), but the correlation of the widely dispersed fragments of the first movement is quite different, in my opinion, than that which the Koechel-Einstein catalog suggests. For Einstein Add. 98 was "the continuation of this Concerto with pages three and four." He does not note, however, that Add. 97 (a sheet of two pages or four sides) belongs *inside* Add. 98b (a similar sheet), and that the music runs uninterruptedly from one to the other through the end of 98b. Add. 98 on that account cannot be pages three and four; the more proper place for it is in the recapitulation. I am convinced that Mozart wrote much more of this movement, and I am inclined to the view that it was completely sketched.(9)

According to my conception of the work I organize the fragments as follows:

**98b:** Pages number one to two and seven to eight (bars 1-17 and 51-69). This fragment is a sheet with four written sides.

**97:** Pages three to four and five to six (bars 18-50). This is also a sheet with four written sides.

**98:** This fragment belongs, in my opinion, not to the exposition but to the recapitulation. The half-sheet ("Bogenhaelfte") is cut into two pieces which I identify as "98-i" and "98-ii".

On 98b and 97 there are no page numbers. At the upper right on 98-ii stands "pag. 3" and on the obverse (at the upper left) stands *in mirror reverse* "pg. 7." The latter can only be an offprint from some other page, which may be from this concerto— although the pagination "3" and "7" is incorrect for this music. The numbers may have been marked by Nissen or Aloys Fuchs. Apparently Einstein took the "3" as the actual page number; as stated, however, Add. 98 cannot belong here for musical reasons.

To compare the first 71 bars of the movement with the form of the first movements of the other horn concertos of Mozart the reader is referred to the "Formtabelle" in this article, which shows various corresponding features. The concerto begins with the rather march-like main theme; after eight bars the forte passage begins, and this extends to the actual page three, which is Add. 97. The half-cadence at the end of the forte is characteristic, particularly for the horn concertos, and one cannot fail to recognize that Add. 97 must belong here. The voice-leading of the violin and bass parts as well as the regular periodicity give us evidence of this.

The expected second theme appears next, and the first tutti is brought to a conclusion with a second forte passage. As at the end of the first forte, a quarter rest follows the cadence and precedes the entry of the theme— which corresponds this time to the beginning of the solo exposition. The 8-bar presentation of the main theme is repeated with an alteration of the second half. At this point we encounter a characteristic formal feature of many of the Mozart concertos: the elongation of the secondary

dominant (supertonic) on the way to the dominant, the next formal section. The feature is observable in all the horn concertos, as a glance at the form-table will show.

The sequence of bars 51-57 extends from Add. 97 to 98b; this, of course, speaks strongly for placing 97 inside (the folded) Add. 98b. With the cadential trill leading to the dominant the solo exposition ends. In all of these fragments we have neither a concluding section for the exposition nor a development. The movement is similar to the first movement of the "First" Concerto in D in that the second theme is replaced in the solo exposition; in the Concerto No. 1 the second theme appears again in the recapitulation.

Add. 98 begins with the second theme in the *tonic*, with the solo horn taking part. This must belong to the recapitulation, just where we expect it (especially because it was replaced in the solo exposition). Here a new horn figure extends over eight bars; the last bar presumably presents the beginning of an imitation in the first violins, and here the fragment ends. Mozart accordingly was so near to the end of the movement that we have little difficulty in believing that he completed the sketch. Out of interest I have completed this movement according to my understanding of the fragments and in order that I might more fully come to grips with the music; although the product scarcely can be labelled as authentic, it was necessary essentially only to compose the development.

The combination of 98-i and 98-ii forms a half sheet which was apparently cut off from another half, as the inner edge is sharply and irregularly cut. Add. 98-i has the notation:

*W. A. Mozart's Handschrift von dessen Sohne Carl Mozart gewidmet seinem hochgeschätzten Freunde Herrn Alexander Wagner in Salzburg Mailand 29 Sept. 1856.*

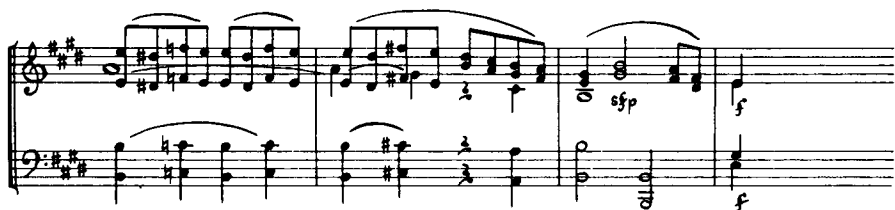
Through the cutting apart and dedication of small parts arises again the presumption that other pages existed.

### **The Sixth Concerto**

Einstein once regarded the E major fragment as the middle movement of the First Concerto: "It is difficult to believe that Mozart should have composed no middle movement to this concerto. I am convinced, that Add. 98a is the beginning of this missing middle movement, and for that reason I place the fragment in this place, even though it could not have been written before April 1787, like the finished Rondo (KV 514)."(10) Here he gives the first eight bars of the fragment with the notation "andante."

In his first revision, however, Einstein explains: "I will not suppress here my further reflection on whether the fragment is really an Andante movement and not a first Allegro movement, and particularly whether it really could belong to 386b (412). In no other case does Mozart write a movement in the key of the supertonic. It would have been better not to connect the fragment with 396b (412)."(11)





The first tutti ends with a seven-bar continuation of the forte and a new closing theme. Now the soloist plays the main theme, followed by a repeat (on each repeat of the theme the first part remains unchanged; not, however, the second part) in which the original accompanying E Major chord is adroitly and expressively replaced with a C sharp major seventh chord (V of II), requiring in the melody only the alteration of an eighth-note E to E sharp. The character or shape of the theme is retained, but it is now colored in a new way:



Shortly afterward the accompaniment falls away; the fragment ends just as the supertonic is reached.

One comes unavoidably to the recognition that the E Major Concerto was conceived as much longer than the other horn concertos of Mozart. The first tutti alone is longer than the entire exposition of the First Concerto in D. As one sees, the expositions of the concertos 1-5 consist of 60, 89, 81, 93 and (about) 78 bars. By contrast the exposition of the Sixth Concerto, I would estimate, would be more than 130 bars. The "supertonic place" (approach to the dominant section) is here in bar 91, and the long orchestral tutti would require a similar expansiveness in the solo exposition in order to achieve a formal balance.

### The Key of E Major

With the exception of the Trio KV 542 our concerto presents the only case in which Mozart wrote a main movement in the key of E Major. The rare cases in which he used this key at all are:(12)

KV 38 Apollo und Hyacinthus, No. 3 "Jam pastor Apollo"

KV 46a La finta Semplice, No. 15 "Amoretti che ascosi"

KV 74b Aria, "Non curo l'affetto"

KV 111 Ascanio in Alba, No. 22 "Al mio ben me veggio" (compare the theme of the Third Horn Concerto)

KV 261 Adagio for violin

KV 336b Zaide, No. 8 "O selige Wonne"  
 KV 366 Idomeneo, No. 15 "Plácido e el mar," and No. 19 "Zeffiretti lusinghiere"  
 KV 527 Don Juan, No. 24 "O statua gentilissima"  
 KV 588 Così fan tutte, No. 2 "E la fede delle femine," No. 10 "Soave sia il vento,"  
 and No. 25 "Per pietà, ben mio," and  
 KV 620 Die Zauberflöte, No. 15 "In diesen hell'gen Hallen."

In the choice of keys Mozart was conservative as the keys D, Eb, C, Bb and G allowed him greater harmonic freedom; the use of further keys was mostly for the purpose of a particular impression, especially in theatrical works. (13) Our concerto is an outstanding exception to his practice.

Is there a connection between the key, the length and evident importance of this concerto? I think probably so. In the time of Mozart, and even today, the customary keys for the horn are D, Eb, E and F; D and Eb were the most popular in the Early Classic to Classic, at least in connection with concerti for one or more horns. (14) By Mozart there is one horn concerto in D, four in Eb and one in E. Haydn wrote three concertos in D and a concerto for two horns in Eb. Rosetti wrote many concerti between 1779 and 1787 in Eb, E and F. The famous virtuoso Johann Wenzel Stieh (Giovanni Punto) (1747-1803) wrote 14 concerti: one in D, two in Eb, four in E, five in F and one in G (for second horn). (15) The higher the key, the more difficult are the high written notes, and the composer therefore faces greater melodic limitations with the higher keys. Clearly the keys E and F were preferable to Giovanni Punto, despite these difficulties, no doubt because of the increased virtuosity.

I would further pose the question of whether the E Major concerto was not written for a greater artist than Mozart's friend Ignaz Leutgeb. Most of Mozart's horn music was written for Leutgeb, and he was surely a capable player. Yet the most famous soloist of the time was Punto. In 1778 Mozart wrote a Sinfonia Concertante for Punto (KV Add. 9?) and said about him: "He blows magnificently." (16) In 1801 Beethoven wrote his Sonata, op. 17 in F for Punto, and he also played the first performance with him. A grand concerto for Punto would also explain for me the participation of the soloist at the very beginning and also the unaccompanied beginning of the solo exposition. These are details which have nothing to do with technical difficulties, yet they suggest the assuredness of a virtuoso. It is possible that Punto might have met Mozart during the former's journeys to Germany in the years 1787-89 (17), and it's only logical to assume that such a virtuoso would have requested a concerto of Mozart.

Georges de St.-Foiix thinks of a dedication of the Third Concerto to Punto, apparently because of its high musical quality. This is also possible, but probably not for that reason; the Quintet KV 407 is also an insurpassable work for horn, and it was written for Leutgeb. But in the style and especially in the harmony I see similarities between the Third and Sixth concerti, and I am inclined also to the view that the former was written after 1783.

## FOOTNOTES

(1) Completed and published by B. Paumgartner, Universal Edition, Vienna

(2) KV 33H may have been a further concerto or concerto movement.

(3) Among others Robert Haas, Georges de Saint-Foix, Karl Franz Mueller and Friedrich Blume.

(4) The Rondo, KV 514, was finished in 1787 but already sketched in 1782. Saint-Foix treated the two movements separately since the first movement uses oboes and bassoons, the second, however, only oboes. Friedrich Blume ("The Concertos" in *The Mozart Companion*, Oxford Univ. Press, N.Y. 1956, page 206) says, "It is certain that these two movements did not originally belong together..."

(5) For this information I thank Dr. Karl-Heinz Koehler, Director of the Music Section of the Deutsche Staatsbibliothek.

(6) See Remo Giazotto, *Annale Mozartinani*, Suvini Zerboni, Milano, 1956.

(7) The Rondo is dated March 21, 1781. Mena Blaschitz places Add. 97 (Mozarteum No. 59) in 1782 (see her Bonn dissertation "Die Salzburger Mozartfragmente" of July 10, 1926; it is unpublished but the Mozarteum has a typescript.)

(8) Koechel-Einstein Catalog, 3rd ed., p. 454.

(9) On this subject Blume (*Mozart Companion*, p. 205) says, "The horn Rondo, KV 371, is certainly only a fragment of a completely planned (or executed) concerto."

(10) Koechel-Einstein, P. 502

(11) *Music Review*, I (1940), No. 4 pg. 335. Also in Koechel-Einstein, 3rd ed. with the supplement "Berichtigungen und Zusaetze" by Alfred Einstein, J. W. Edwards, Ann Arbor, Michigan 1947, P. 1008.

(12) The stage works were mentioned by Werner Luthy in his book *Mozart und die Tonartencharakteristik*, Strassburg, Heitz u. Cie., 1931, page 43.

(13) Einstein, A. "Mozart's Choice of Keys" in *Musical Quarterly*, 27 (1941), p. 415-421.

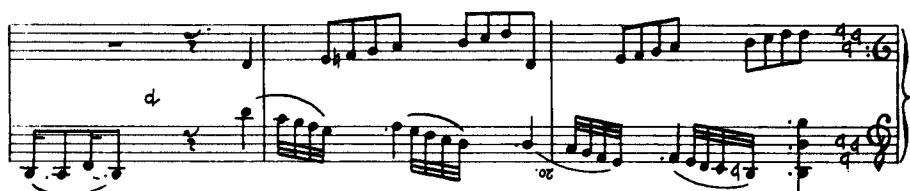
(14) The author recently recorded two records of early horn concerti, including a concerto for three horns in D by Telemann.

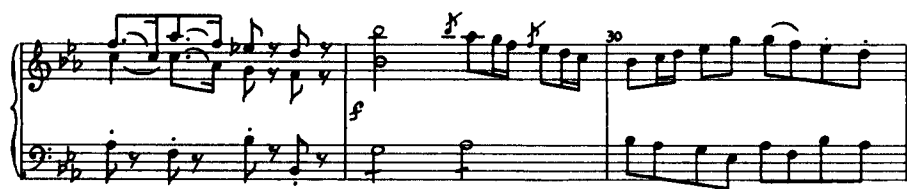
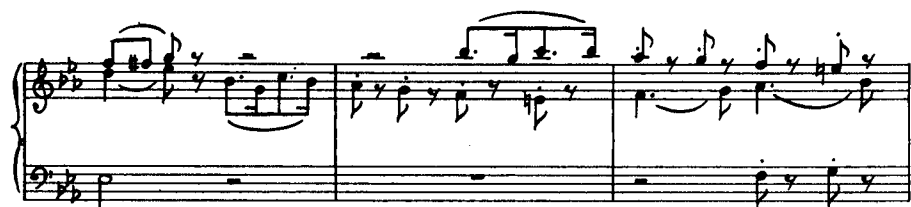
(15) Fetis *Biographie universelle des musiciens...* Paris 1866/67 (2nd. ed.); see "Stich." The key of the 14th concerto is not given.

(16) Mozart, letter to his father, April 5, 1778.

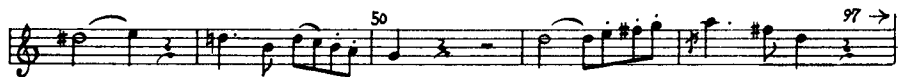
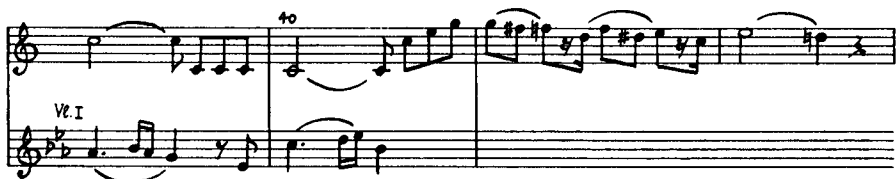
(17) Fetis, op. cit.

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Hn solo (in Es)





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K 386b  
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A

f

B

A

frei

C

al

Tutti

Solo

II

K 417  
in Es

A

f

B

A

frei

B

frei

C

al

Tutti

Solo

III

K 447  
in Es

A

f

B

S

A

frei

B

al

Tutti

Solo

IV

K 495  
in Es

A

f

B

S

A

frei

C

frei

B

al

Tutti

Solo

V

K 497, 98, 98b  
in Es

A

f

B

A

frei

C

frei

al

Tutti

Solo

VI

K Anh. 984  
in E

A

f

B

S

A

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*In Honor of the 200th Anniversary of The Alexander Company in Mainz*



*Franz Ambros Alexander, 1753-1802, the founder of Gebr. Alexander.*

The American War of Independence was just coming to its successful end and the French Revolution was seven years away as Franz Ambros Alexander left his home in Miltenberg in 1782 to become an independent instrument maker in the city of Mainz. At that time, there were no wind instrument factories in that city, although there were a few violin and piano makers.

The founding of his own business also gave the 29-year-old the much desired official permission to marry his Miltenberg fiancée, Katharina Muessig, with whom he then rented a small apartment and workshop. Later the family of eight moved into their own house and expanded the workshop so that Franz Ambros' sons could learn their father's trade.

When Franz Ambros died in 1802, the business was continued by his widow and his sons, Claudius, Martin, Philipp and later Kaspar Anton. After Claudius's death in 1816 the youngest brother, Kaspar Anton, travelled to Landshut and Munich to extend his knowledge of wind instrument making.

All information concerning this early production of musical instruments points to the

fact that mainly woodwind instruments, especially clarinets, were constructed at this time and through the first half of the 19th century.

The production of woodwind instruments expanded rapidly and was due largely to the presence of the Prussian regiment stationed in Mainz at that time. This also expanded the business of the firm.

In 1826, the year of Martin Alexander's death, the first date of the construction of bassett-horns by the Alexander company is recorded. These were purchased (owned) by the Royal Prussian Musical Ensemble. The construction of bassett-horns is most likely due to the influence and knowledge of the young Kaspar Anton, learned in Vienna.

In 1861 the Alexander company received the official Prize-Medallion of the Duke of Hessen-Land for its production of fine musical instruments.

As Philipp Alexander died in 1864, the firm's management was taken over by Franz Anton at the side of his father, Kaspar Anton. Franz Anton, recognizing how times were changing, sent his five year younger brother George Philipp, to Saxony, Vienna and Prague to learn how to build brass instruments. This new direction was soon to become the mainstream of production in this rapidly growing business.

The influence on instrument construction by the demands of musical composition was first made apparent to the Alexander company in 1862 when Richard Wagner visited the firm in Mainz. Richard Wagner was searching for the realization of his sound concept concerning the tuba parts in "Das Rheingold." It is recorded in many sources that the then small workshop made numerous attempts to find the medium to express this new sound "colour." Wagner's ideas, however, did not evolve beyond the experimental stage at the Alexander Firm since his concept of a totally new instrument proved too expensive to develop for the small company. In the end, the "Wagner Tuba" was developed from a combination of a tenor-horn and a normal horn. In 1890 the first set of "Wagner Tubas" was delivered by the Alexander company to the Bayreuth Festival.

After the death of Kaspar Anton in 1872, his younger son, Georg Philipp, and his brother Franz Anton took over the firm. Through Franz Anton and Georg Phillip the company became involved with the rapidly expanding industrial revolution. The following decade, up to the one hundred year anniversary, became the first boom years for the family enterprise. The growing renown of their products and their distribution to countries near and far beyond the German border was directly connected to the victories of the German armies and the immense expansion of military music which the firm served. The one hundred year anniversary was celebrated by a middle-sized company whose world-wide influence was recognized by congratulations from as far away as Bombay and Ahmedabad.

In 1894 the factory was relocated and expanded, and in 1897 the Grand Duke of Hessen named the Alexander Bros. Company "Hofinstrumentenmacher" whereby they could use the official coat-of-arms of his court.

In a military music magazine from that time there is an article which portrays the conditions under which business was done. A German bandmaster leading a military band in the Honduras wrote of his difficulties with the native musicians and especially with the instruments that were available to achieve any acceptable accomplishments. Finally he managed to convince the government of the necessity to supply his military band with new German instruments. The contract was given to the Alexander factory and entailed the manufacture of 74 new instruments including 8 tubas and 3 timpani, as well as other large instruments, all of which posed a transportation problem due to the mule-trains used at that time! Justifiably enough this article ends with a statement wishing this tough and enterprising man much luck for his honouring of German music deep in Central America.

Eight days after this article, on December 9th 1897, Georg Philipp died leaving his son Friedrich Sebastian Anton in his place at the side of his uncle Franz Anton. Friedrich Sebastian Anton worked for three years with his father as an apprentice in woodwind instrument construction before he extended his knowledge over a longer period with the French firm Couesnon. The young brother of Friedrich Sebastian Anton, Georg Philipp Junior, finished his apprenticeship from 1892-1895 and then also furthered his experience for two more years in France. These two highly qualified brothers directed the firm with their uncle Franz Anton from 1898 and brought it into its most important period, the first decade of the twentieth century.

It was during this stage that the firm unveiled a special development in 1906; namely, the introduction of seamless conical tubing. In comparison to soldered tubes, the response improved as the inner wall became smoother allowing the airstream to pass unhindered. The enhanced durability and flexibility caused quite a reaction among the other factories still producing seamed tubing. The seamless construction however, became wide-spread; finally adopted by all the other brass instrument manufacturers.

Further distinctions from many German courts accompanied the progress of the firm through its 125th anniversary in 1907. As Franz Anton Alexander, at the age of seventy, after more than fifty years leading the firm, went into a well deserved retirement, the aspiring company, because of the necessity for more room, moved to its present address, Bahnhofstrasse 9 in Mainz.

With this move the Alexander Brothers soon became world famous makers of horns. By the turn of the century the early attempts to improve the intonation, response, security and facility of these instruments were finally accomplished. At this time many instrument makers were trying to solve the problem of constructing a double horn in Bb and F. The biggest problem was the switching over from one pitch to the other, usually achieved by the inefficient changing of crooks. The invention of a compensating double horn by Eduard Kruspe in Erfurt, 1899, and the similarly developed instruments from Alexander in 1906 and 1907, provided the ground work for the first full double horn with independent valve slides, a main tuning slide, separate tuning slides for the Bb and F sides, and the world famous six-port thumb valve. A further new development was the possibility to replace the Bb slide with A, Ab, G and Gb slides. By 1920 "Alexander" was receiving a flood of compliments from all over the world for this horn. The double horns of 1982 are still based on the same basic principle of com-

struction of 1909, especially the model 103, with the six-port valve. Of course a myriad of improvements have been made on the basic construction itself since that time.

In 1910 the production was, of course, not restricted to horns. The brass instrument construction program which began in 1870 had been expanded to the point where all brass instruments available at that time, from cornets to various types of tubas, were being produced. The firm was developing more and more into a world famous enterprise.

In 1913, the 40 year old Friedrich Sebastian Anton died. His two children were nine and four years old, and so Georg Philipp took over the company with his brothers widow, Anna Maria Alexander. In 1916 Georg Philipp was killed in the fighting at Verdun. The management was then turned over to the two widows, Anna Maria Alexander (born Falk), and Helene Alexander (born Hock), with the elderly 78 year old Franz Anton, who served the company for another ten years through the First World War and the difficult postwar years until his death in 1926. When Anna Maria died in 1925, her son Philipp Johann Christoph discontinued his studies at the age of 21 to take over the management.

The whole world was suffering from the postwar years, and Germany had its share of economic and political problems after the Treaty of Versailles. For the Alexander company this meant the disappearance of its largest customer, the military music bands from local bands and orchestras or other customers could not fulfill the production capabilities at that time. By 1929 the economic catastrophe had reduced the firm's sales to one-fifth of the previous year. This situation led Philipp Alexander, a trained banker, to look for other ways to ensure the company's existence. For this reason he expanded the business to include retail sales of early records and gramophone players. Through clever management he was able to keep the firm alive and the retail business remains today an integrated part of the Alexander company.

Helene Alexander, the widow of the late Georg Philipp, stood hard by the firm and Philipp Alexander during these hard times until 1939. She was responsible for "turning the store" when Philipp Alexander was off on his many tours travelling to all the newly formed military bands as well as to hundreds of village bands. Through this personal contact there grew a reliable source of regular buyers of Alexander instruments which exists up to the present.

The one hundred and fiftieth anniversary of 1932 was restricted, due to the economic situation at that time, to a small notice in the local newspaper to avoid any extravagant celebrations and, apart from its own small circle, was hardly acknowledged in the rest of the world.

After 1933 orders for instruments from the military bands increased rapidly. A threatened boycott by the government, due to Philipp Alexander's persistent refusal to join the National Socialist Party, did not come into effect. It was the good personal relation of the firm's manager to the many band masters which prevented this.

In 1937 the Alexander firm took part in the international exhibition in Paris, displaying a Bb Tuba and a double Horn, and received the top award of "Grand Prix",

At the beginning of the war in 1939 many of the factory's young workers were conscripted into the army. In 1943 the company was named a factory "of greatest importance in the production of materials of war." The remaining workers were producing mainly military instruments such as iron bugles with a military grey coating! Metal and tubing for this "factory of greatest importance" was always plentiful; however, a small problem did arise from the boxes of instruments sent from the front for repair. The wood shavings in the boxes were infested with fleas which for a long time could not be exterminated from the factory. After many unsuccessful attempts, used motor oil was finally poured into the cracks of the wooden floorboards. After this the flea problem was solved.

In 1944 the house and factory were seriously damaged in a bombing attack and shortly afterwards burned to the ground after another attack. The glowing remains was warm enough to heat the vaulted cellar underneath, in which the family of Philipp Alexander had taken refuge, a whole winter long. By the time the Americans marched into Mainz, the factory consisted of nothing but a pile of rubble under which the Alexander family was living with the aid of hand-made kerosene lamps. With clever forethought, however, all the important tools and forms were saved in the cellar with them.

After the rubble was cleared away, the workers that were left made a living by repairing instruments and radios in the cellar. One by one the workers who had survived the war, also came back to work again in "their" firm. With their own hands and the most primitive means, they partially rebuilt the factory from its own remains. Their only payment was food and cigarettes, mainly procured from the Americans in exchange for the little work they could do at the time.

In 1951 and 1952 the rest of the building was rebuilt and the way was open for the firm's director Philipp Alexander to set an example in the reorganization of the company. His son, Anton Alexander, discovered his talents early, and after graduating from high school in 1954, entered directly into the company as an apprentice in "hand-made metal instrument construction." In this way he learned from his older colleagues all of the various aspects and secrets the long history of experience in instrument making the firm could offer. In 1962, Anton Alexander finished his apprenticeship to receive his "Master of Metal Instrument Construction." His "Masterwork" was a single F Horn, judged by the commission as "very good."

On the 11th of May, 1971, the senior director Philipp Johann Christoph died, leaving behind him the decades of struggle to rebuild the reputation and acknowledgement of a firm of international renown. The well established company was now taken over by his son, Anton Alexander. Soon the housing of the business became too small for its production capabilities and in 1977 was expanded into a neighbouring building to adapt to its ever widening demands.

Anton Alexander's initiative provides constant incentive for the ever increasing technical developments and inventions in the construction of metal wind instruments. In 1981, for example, the Alexander firm patented a totally new kind of valve especially adaptable to triple horns, already uniquely developed by the firm.

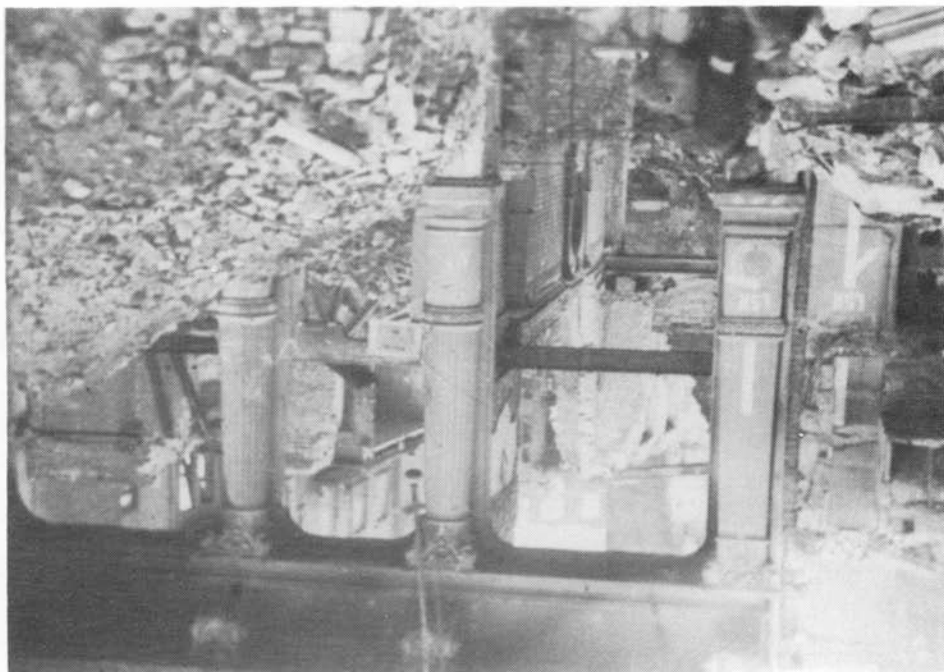
Today the company is directed by Anton Alexander. His brother, Hans Peter, is the executive manager. This 200 year anniversary, a rarity in itself, further enhances the reputation of the firm in regard to its long tradition of a company devoted to quality hand-work and co-operative management through the devotion of generations who, their whole lives long, without fail, served their enterprise with unyielding sacrifice, not in anticipation of any tremendous personal gain, but with the trust that the integrity of the firm would lead it to its high standards of production that are evident today.

We are grateful for the generations which made the Alexander company what it is and are hopeful and optimistic that the firm, through affluent or troubled times, will continue to uphold its world-wide reputation of excellence.

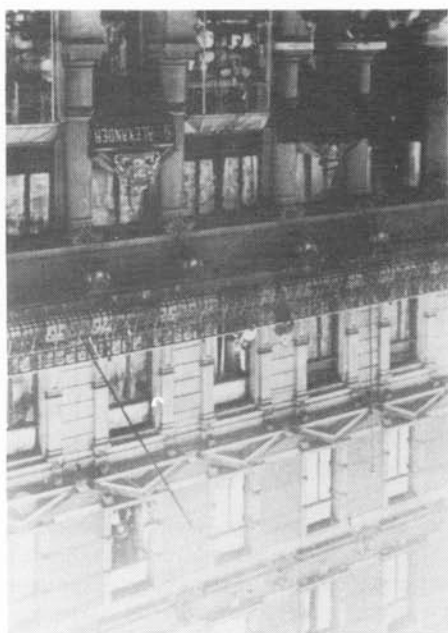
Translated by John MacDonald from a Schott publication by  
Eva-Maria Duttonhoefer  
entitled:  
*Gebrueder Alexander*  
200 Jahre Musikinstrumentenbau in Mainz



*The Horn Workshop. [Not to be confused with an IHS Workshop!]*



*Before and After. Views of the Alexander building in about 1910 and after the bombardment of 1945.*



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## THE XIVTH ANNUAL HORN WORKSHOP

by Elaine Braun

Pas Sur Le Pont D'Avignon mais Dans Un Palais!

Where does one begin to recount the myriad of sights, sounds, smells, and tastes from a special week such as was the 14th Horn Workshop? As usual there was an all-star line-up of artists, some veterans of past workshops, and some 'rookies.' There were lectures, recitals, meetings, rehearsals, and the gala concert on Friday evening. The *Forum Pédagogique* moderated by Aimé Lainesse somehow resembled the less formal, but nonetheless informative rap sessions formerly held by Morrie Secon.

There was so much to hear that space and time will not permit all to be recounted in this article; however, mention must be made of those newcomers who braved the tide of hornplaying audiences. These include the students of Daniel Bourgue who performed capably on Sunday evening, Professeur Josef Hirsovitx and the Bordeaux Horn Ensemble, Michel Cantin who played a piece by Georges Barboteu (I wish we could have heard the piano strings more clearly), Albert Linder (whose lecture about Scandinavian music and composers was most enlightening— and who rose to the occasion playing a jazz version for 6 of *Till Eulenspiegel*), Kevin Cleary (who played during a heavy onslaught of tourists — one actually walked across the stage while he was playing!), André Cazalet, the Quatour Tetracors, and those wonderful gentlemen of the Leipzig Quartet.

The unique experience that was Avignon was the placement of all of the above activities in a very special setting. I hope you will pardon a little narrative: It was



*Hans Pizka's Horn Choir performing on the Place d'Horloge with John Wates, Alphorn soloist.*

On entering *Le Congrès*, where workshop activities were held, one came eventually into a large, comfortable reception hall. This was the rendez-vous point for our week.

Two small roads led from *La Place de l'Horloge* to *La Place du Palais*. This square was even larger than the former, and had several levels. Adjacent to *La Place de Palais* was the complex which contained *La Palais des Papes*, *La Congrès*, *La Cathédrale Notre-Dame des Doms* and *Le Rocher des Doms*, a lovely garden overlooking the Rhone. Farther off to one side was the famous *Pont St. Bénézet - Le Pont d'Avignon*. The bridge does not extend all the way across the river, and was not open to public traffic at the time of our visit.

Friday the 13th, hot and sticky as the bus pulled into the station at Avignon. How to find the hotel — a map of the city! — no hotel listed. Well, it must be somewhere near *Le Palais des Papes* so juggling my suitcase and horn I turned toward an opening in the wall which surrounds the old city. A long street lay before me with beautiful tall trees lining the narrow cobblestone path. A picturesque collection of stone-faced, red-tile-roofed shops and hotels continued along the *Rue de la République*, ending eventually at the *Place de l'Horloge*. *La Place de l'Horloge* was a wonderful large square with sidewalk cafes along two sides. The stately trees seemed like a canopy which protected the diners, and after the heat of the day had abated, sitting under those trees watching the life in the square was a great joy. The City Hall and the Festival Theatre both opened onto the square and many forms of entertainment were held in front of these beautiful buildings. There was a very fine jazz trio, two acrobats, a cello-guitar duo, a great South American rhythm and dancing group, and horn duets! A special event in the square one night was the appearance of an extraordinary quartet of Scandinavians led by the costumed Norwegian Petter Valbor. His accomplices in performances of Stanhope's Cortes, plus antics, were Anhi Nisula, Raimo Palmu, and Hannu Kilpi; all of Finland.

Workshop Banquet: "The boar's head, I understand, is the finest dish in all the land."



*The Pied Piper of Provence, his sister, and trusty transportation.*



—“The ‘Horloge’ in *La Place de l’Horloge* had a snooze alarm: the bells rang the hour at approximately five minutes to, and then again on the hour!

—Robert Paxman: “It is interesting that the mosquitos also chose Avignon for their annual get together this week!” “They had an International Banquet, people from at least ten different countries.”

A week such as this never escapes from some neatly turned phrases, and the following are but a sample of some:

For those who wanted to try Horns and see music, the next level up from the courtyard contained a large, airy, carpeted room with couches and liquid refreshment. This room served for all the exhibits.

A set of wooden doors and more stairs at the side of the recital hall led up to the outdoor courtyard where evening concerts were given. Seating in this courtyard (there was another bigger one too!) was of the bleacher variety, and seemed to date back to the original days of the *Palais*! The acoustics was wonderful, and the setting sun gave a beautiful color study to the various towers and walls of the *Palais*. Because of being outdoors, concerts were subject to the whims of the hour. These proved to be alternately disturbing and complementary to the given performances. What a treat it was to listen to a fine recital in these surroundings and then to wander back to the cafe on the *Place de l’Horloge* for refreshment and pleasant conversation. One cafe served a litre of beer in the biggest mug I’ve ever seen!

Up a hallway and stairs (always stairs!) one came to a modern recital hall with comfortable seats and an informal stage and atmosphere.

What more can be said? Lots. One more distinguishing feature of this workshop was the concert, reception and banquet on Thursday evening. Horn ensembles under the direction of the guest artists performed from two handstands in *La Place de l'Horloge*. After these performances, we were all invited into the Hotel de Ville (City Hall) for a glass of wine and snacks. A young boy in local costume, playing an ancient pipe, led us up the grand staircase to the reception room. Speeches of welcome were given and wine was served by the boy, a young girl and a woman also wearing local native dress of Provence. After some conversation, we were led to a back entrance to the *Palais* where, in a small garden, tables were arranged for the banquet. This was truly a unique experience, as it seemed that we were lifted out of our present day existence and taken back to the time when the *Palais* flourished with its original character. After wine and a selection of meat appetizers, the lights were put out, and the torch bearers accompanied a troupe carrying a plank bearing a dressed roasted pig. After winding its way through the tables, the plank was put down and the meat transferred to platters which were offered at each table. Later, in the same manner, a small horse appeared carrying large baskets of freshly picked grapes. Still later the torches accompanied a confectioner's creation which was a model of *Le Palais* containing hundreds of little balls of candy. With much ceremony, pieces of this *Palais* were broken off and given to each of the guest artists. As President of the Horn



—Froydis Wekre: "In conclusion, I must say that the lips are necessary."

—More Jeurissen fragments? When is this man going to get himself together?

—Ifor James: "Sheet music in France is like cars in America, they both have built in obsolescence."

*Dessert! Torchlight procession with confectioner's rendition of the Palais.*



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There was more, of course, but it's never possible to recapture all of the moments verbally — at least not after a 22 hour trip home! All in all, this was a week to be remembered — a European experience to be treasured.

Some special thanks must go to Mr. and Mrs. Kevin Cleary for their translations and also beaucoup de thanks to John Wates for his narrative translations. Thanks also to Robin MacMillan (who learned the whole Hindemith F Sonata and then didn't get to play it), and to M. DuPont for their fine accompaniments.

The final gala concert was to have been held in the large courtyard, but the wind (*le Mistral*) threatened to blow everyone away — it actually took Hor James several meters across the big stage! So the concert was held in the smaller courtyard. Even so, the wind played havoc with the music. The concert contained all that you could imagine from M. Barboten whistling to Elliot Higgins' ping-pong ball routine; to the premiere of a commissioned work for four horns by Bernhard Heiden (who was in attendance). Mr. Heiden was heard to remark that this was the first time he had ever followed a raw egg! Progression from one event to the next was, at times, quite slow. This prompted Albert Linder to return to his room for a sweater, and of course things seemed to pick up while he was gone, and they reached his turn before he got back. He made it then, but with the wrong music at first. When he reached the stage, there was a fine performance of Till with bass and drums played by Doug Hill (El) and Meir Rimmon respectively.

Entertainment was offered by a troubadour and those crazy guys from Scandinavia. The presentation also included a sequence of light and smoke at the *Palais* walls depicting the burning of the *Palais*.

Society and the coat-of-arms of the city of Avignon.

Society, Paul Anderson was given the broad plaque which had on it the logo of the

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The brass quintet (horn, two trumpets, trombone and tuba) is much better off than the wind quintet in its tonal blend. Here the instruments are all of one family, with two trumpets in the soprano register to balance the middle and low ranges of the horn, trombone and tuba. The latter two instruments, with their cup mouthpieces and cylindrical bores, are similar in tone-production to the trumpets and thus provide a better balance to them in the bass clef. *[Editor's note: Although the Tuba usually has a*

The wind quintet undoubtedly started out as a viable innovation in scoring. The first quintets seem to have been written in Paris around 1802 by Giovanni Giuseppe Cambini (1746-1825) and Anton Reicha (1770-1836). At that time the wind instruments were much richer in mitigating overtones than the instruments of today. I have heard performances of quintets played both on instruments of the early nineteenth century and on modern instruments and have noted in the former a far greater ability to blend. It should be pointed out in all fairness, though, that the wind quintet seems ideally suited to the dodecaphonic music of Schoenberg and his many followers. Here the distinctive tonal colour of each instrument is a virtue, for thematic lines are more easily delineated. Still, however, one could really choose any five contrasting instruments to achieve a similar effect. We have in the wind quintet, then, a further problem of repertoire; in other words, to play music that is suited to modern instruments in this grouping would almost demand a steady diet of serialist compositions.

It seems odd that there have been hundreds of works written for the wind quintet (flute, oboe, clarinet, bassoon and horn), a group up which, in my opinion, has serious shortcomings. I contend that for any particular instrumental ensemble to be successful, it must have an inherently satisfying tonal blend. The string quartet has this blend. String players can alter their sound in many ways but the basic blend is never far off. To my mind, this blend is lacking in the wind quintet. This combination of five wind instruments, so different in tone-quality, cannot hope to achieve an homogeneous sound. The modern flute, with its comparative lack of overtones in the upper register, can be ludicrously prominent. The bassoon is not always strong enough to provide a solid foundation to the group, and even the horn, which is often described as a blending instrument and one which rounds off the tonal edges, so to speak, cannot help much. If anything, it tends to overwhelm the other instruments if it is not played with the utmost restraint, thereby greatly limiting its tonal potential. Now all of this is not to say that tonal colour is undesirable. It is just that unbelievable colour, like a room painted bright orange, can soon become tiresome and a strain on the nerves.

As a youthful horn player I felt that the repertoire of music for horn with other instruments seemed narrow and almost restricted to one or two groupings. After transferring my interest from playing to examining the horn's literature, however, I came to the happy conclusion that there are acceptable alternatives to the short-comings of two of the most popular ensembles—the wind quintet and the brass quintet.

## THE HORN IN ENSEMBLE — SOME ALTERNATIVES

by Eric D. James

cup mouthpiece, it is more properly classified as a conical bore instrument as it is smaller brother, the euphonium. A number of tubists do use a conical mouthpiece.] Still, the horn is the odd-man-out. Its tone-quality is too large and complex to be subjugated to the alto/tenor line of conventional homophonic harmony with the other brasses. This is why it forms a unique choir of its own in the symphony orchestra, joining now with the woodwinds, now with the brass, as the case may be. Some European quintets have even substituted a bass trumpet for the horn, giving a more homogeneous tone to the ensemble.

There is a serious repertoire problem for the brass quintet. A pseudo-tradition has evolved of brass music based on the polyphonic works of renaissance composers, such as Giovanni Gabrieli, Samuel Scheidt and others. It is almost as if this music were meant to be a legacy to brass players to be performed just as soon as they could design instruments to play it. This, of course, is absurd, for the only direct descendant of the brass instruments in use in the 16th century is the trombone. The trumpet was little more than a martial instrument. Its counterpart was the Italian *cornetto* or German *Zinke*, a wooden instrument with finger holes and cup mouthpiece and a sound quite different from that of the trumpet. The horns of that time had not yet been allowed out of the forest and the tuba was not invented until the early nineteenth century. The canzonas of Scheidt, Gabrieli, et al were actually played on a variety of instruments, strung as well as wind. Just the same, we see countless arrangements and transcriptions of this music for modern brass, as well as for works of the Baroque and Classical periods. But the brass quintet is really a twentieth century phenomenon. Thus its true repertoire is restricted to music of this century.

In both these ensembles there seems an insistence that each family of instruments, stringed, woodwind or brass, must have its own little performing group. There must be a wind quintet and a brass quintet because there is a string quartet, whether or not they are musically valid in their own right.

The foregoing is an attempt, not to discredit totally the importance of these two ensembles, but to point out that perhaps their popularity and ubiquitousness may be a little unjustified in light of other works and ensembles that include the horn and which seem to be every bit as valid. One of these groupings is the combination of eight winds known originally in German as *Harmonie* or *Harmoniemusik*. Here we have an elegant solution to the tonal balance problems inherent in the wind quintet. Simply by combining each instrument in pairs, two oboes, two clarinets, two bassoons and two horns, the group achieves an easy blend while also being able to subdivide into many different tone colours.

The *Harmonie* began as a smaller group consisting of pairs of oboes or clarinets and the usual two horns and bassoons. Later, when the clarinet was more firmly established as a musical instrument, it was common to see the full complement of eight winds or even nine, with the addition of a sixteen-foot bass instrument, contrabassoon or string bass. Sometimes too, the clarinets were replaced by cors anglais; or basset horns would be added to the whole. There is a wealth of music written for this ensemble, mostly from the late eighteenth/early nineteenth centuries. Much of it is of

There exist many works for rare and intriguing combinations of instruments: three flutes and horn; flauto d'amore and three horns; horn and three cellos; three flutes, horn, violin, guitar and piano, to list a few. One work that should not be too difficult to locate is *L'Oiseau des Bois*, op. 21 by Albert Franz Doppler (1821-1883). This is scored for solo flute and four horns. While perhaps not the most profound music, it makes a lovely sound, the four horns providing an excellent tonal backdrop for displaying the virtuosity of the flute. Another better-known example is Beethoven's *Quintet in E♭* for oboe, three horns and bassoon. This seems to be an acceptable grouping for, as in the Doppler piece, the horns add a fullness to the thinner sound of the oboe and bassoon.

Another grouping of interest to hornists is probably better known than most. This is the multiple horn ensemble which can vary in size from two to two hundred instruments. The horn, because of its wide range of tone and pitch, is one of the few wind instruments that can stand alone in an ensemble of its own kind. The efforts of the Los Angeles Horn Club have done much to promote multiple horn ensembles in the nineteenth century but there are two interesting examples of the genre from the nineteenth century. One is by the Danish Composer, Johannes Frederik Fyhlisch (1806-1860). It is a *Marsch & Jagtmusik*, op. 40, written in 1832 for nine horns. The other is an *Andante*, *Allegretto et Finale*, composed in 1885 by the Belgian, Leon Dubois (1859-1935). I have a copy of the latter manuscript and can recommend it as a diverting early addition to the growing number of pieces for eight horns. It is found in the Conservatoire Royal De Musique in Brussels under the call number 6517.

As well as original compositions for wind *Harmonies*, one will discover here a multitude of transcriptions of whole operas, ballets, oratorios, piano works and chamber music. Unlike the present-day brass transcriptions of early music, the wind arrangements were contemporaneous with their original models. Often one could attend a performance of a popular opera and, upon leaving the theater, hear a wind band rendering the same music on the street. Too, it was rare but not unheard of for a composer to reset his own music for winds. These are nearly always deft and challenging reworkings, providing a delightful addition to the repertoire.

Much of the music in this genre rests in libraries throughout Europe; yet a lot of it is not hard to find difficult and absorbing passages for all instruments involved. A good indication of what is still to be rediscovered can be found in David Whitwell's series of articles published in the *Instrumentalist* magazine from 1970 to 1976. Each article lists the holdings in various libraries of wind pieces with their call numbers and includes addresses so that one can request copies of the manuscripts.

high quality. Haydn, Mozart and Beethoven all wrote *Harmonien* and the three Serenades, KV 361, 375 and 388 of Mozart are works of the highest order. There is nothing in the wind quintet literature that can touch them; Schoenberg, Hindemith and Nielsen notwithstanding.

Carl Reinecke (1824-1910) wrote a *Sextett in Bb, op.271* for flute, oboe, clarinet, bassoon and two horns. This is very close to the wind quintet grouping but the addition of an extra horn does much to help blend the other instruments. It can also occasionally free the bassoon of its duties as a bass instrument, allowing it more opportunity to take the melodic line. This is not great music, but it is not bad, either. It points out the fact that the wind quintet scoring is not sacrosanct and that what may seem to be a minor alteration can afford a great improvement in acoustical makeup.

All the aforementioned works may perhaps seem insignificant in themselves, but I have tried to show that the idea that the horn's repertoire is limited is a myth. On the contrary, it is rich and fascinating. I have always felt that it is up to all of us as musicians to explore for ourselves the music written for this most complex of instruments. It is not enough just to peruse publishers' lists of what is currently in print. Delve into libraries, read, talk to composers. You may discover many works that would be better left lying in obscurity. But at least you can use your own musicality to decide for yourself. The more we know of what has been written, the better feel we will have for the instrument, its history and its capabilities. Composers should be encouraged to explore fully the tonal possibilities of the horn in ensemble instead of merely adding to the surfeit of one or two established groups. I hope that some of you will take up the challenge of performing, publishing and promoting more of the neglected yet worthy music from the repertoire of horn with other instruments.

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## HORN SUMMER COURSE IN BELGIUM

*by Patrick Worsan and Koen Cools*

This year the annual summer course was held in Brussels. Previous courses were in Antwerp conducted by such noted hornists as D. Clevenger, C. Leuba, Froydis Wekre and H. Spencer. The courses were initiated by Andre Van Driessche, principal horn of the B.R.T. orchestra. He is now professor at the conservatory in Brussels; thus, the move to Brussels.

The 1982 course maintained the tradition of excellence with Arthur (David) Krehbiel, principal horn of the San Francisco Symphony, as guest artist and clinician. His excellence as a horn player and teacher coupled with his warm sympathetic personality made the course very exciting and instructive. Fourteen hornists had two wonderful horn weeks.

The daily schedule included: Breakfast; Warm up and Orchestra excerpts; Lecture; a break with coffee (beer); Masterclass; Dinner; Masterclass, Private lessons on small ensembles; a break with beer (Coffee); Large ensembles; Supper; Practicing; and finally, Relaxation/free time with beer (beer).

It was quite interesting to hear another point of view about hornplaying. Mr. Krehbiel did not talk very much about traditional subjects: Technique, placing the mouthpiece, etc., but dealt more with psychological aspects:

- how to not miss notes
- how to react when you do miss a note
- how to prepare recitals, concerts, auditions, etc.
- playing correct intonation by thinking in the key the piece is written in (plus, think of the low third)
- playing the natural horn (everyone had to prepare the Mozart First on D horn)

We were all impressed, also, with Mr. Krehbiel's very musical conducting of small and large ensembles.

Besides the hornplaying, we all had a great time together because most of us were in the same lodgings. We had two beer parties and made some tours to Bruges and Antwerp to show our country to the foreign guests. Each evening there were daily "afterbeats" on our roofgarden or in a Brussels pub. We also attended a performance of Mozart's *La Clemenza de Tito* in the national opera and an outdoor concert of the army band, "The Guides," on the Grand Market of Brussels.

The final high point was our concert. There was not a large audience but the listeners enjoyed a varied program. The organization forgot to secure a pianist until very late; but fortunately Mr. Duijck provided excellent performances with Mr. Krehbiel and the other soloists.

We certainly hope to see the tradition of this horncourse continue. We thank Mr. Krehbiel and the other professors and hope to see them again in Belgium.

# SLOTCONCERT 16 July 1982

Es Danken Dir, Gott		J. S. Bach
	Octet	
Festive and Memorial Music - op. 109		J. Brahms
	Octet	
La Chasse		N. Tscherepnine
	Quartet	
Nocturne		R. Gliere
	Solo	
Andante		G. P. Telemann
	Solo	
Hoorconcerto nr. 2 in Es (1 beweging)		W. A. Mozart
	Solo	
Duo's voor hoorn (Menuet, Andante, Allegro)		W. A. Mozart
	Duo	
Horn-Call		S. Berge
	Solo	
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	Trio	
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Repurt to Vonnegut (Sic)		Coghill
	Arthur D. Krehbiel, Solo	
Agnus Dei		A. Bruckner
	Nonet	
For unto us a child is born		G.F. Handel
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Topanga Variations ..... Stan Friedman  
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Caprice ..... Robert Planel  
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Karen Zaczek Hill, piano  
Sonata, op. 7 ..... Jane Vignery  
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Andante, op. posth. ..... Richard Strauss  
Meir Rimmon, horn  
Robin MacMillan, piano  
Blues variations "In Memory of  
Thelonius Monk" ..... David Amram  
Douglas Hill, horn  
Nigunim, Happy ..... Lev Kogan  
Meir Rimmon, horn  
Robin MacMillan, piano  
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transcription, Douglas Hill  
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Hans Pizka, horn  
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Sonata, Op. 7 ..... Sixten Sylvan

Albert Linder, horn  
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Cl. Ph. Durand, piano

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Robin MacMillan, piano

Sonata for Horn ..... Roger Steptoe

Ifor James, horn  
Joseph Hersovitz, horn  
Robin MacMillan, piano

2nd Horn Concerto ..... Wolfgang A. Mozart

Pierre Delvescove, horn  
Cl. Ph. Durand, piano

Sonata ..... Peter Racine Fricker

Ifor James, horn  
Robin MacMillan, piano

Hymn ..... Ifor James

Ifor James, horn  
Robin MacMillan, piano

Appel Interstellaire ..... O. Messiaen

Andre Cazalet, horn

Sonata for Horn and Piano ..... O. Moravetz

Kevin Cleary, horn  
Cl. Ph. Durand, piano

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## HOW TO SURVIVE AS AN AMATEUR HORN PLAYER IN THE WILDERNESS

by Eric A. Johnson

For myself, playing the Horn comes second to my job of teaching others to play. As a high school music teacher, the time I can devote to my own performance is rather limited. After many years of working with this situation I have developed several things I do in order to keep up my skills as a Horn player.

Many times keeping up one's interest is as great a problem as finding time for practice. I have found that solos and some ensemble materials are helpful. Most concertos and sonatas have a fair amount of "melody" which one can relate to and enjoy. These works also have the possibility of performance in a local recital situation, church, service club and so on. Some of the orchestra studies work but seem rather pale without the rest of the ensemble. Modern works offer the chance to learn new techniques which are both fun and can keep one busy over long periods of time. Works for "Solo Horn" are great because they are musically complete when performed alone, much in the same manner a piano student works on a Sonata. For this reason works such as the *Gallay Preludes* and *Caprices* are most useful. More and more of the solo literature is being recorded and this is a great help as I get the urge to learn to play something that I have heard. This not only keeps me practicing but also helps me grow musically.

Because practice time is limited I often find it helpful to leave the Horn out during the day, playing it whenever I have a break in lessons. Even one minute, several times during the day, can add up to 15-30 minutes total at the end of the day. Including a technical problem as part of my warm-up also creates more practice time. I have a group of etudes that I use to stay in shape when time is really tight. These exercises do not build anything in my playing. Rather they provide a way of keeping my performance level up so that when time is available I do not have to spend it getting back into shape before I can progress.

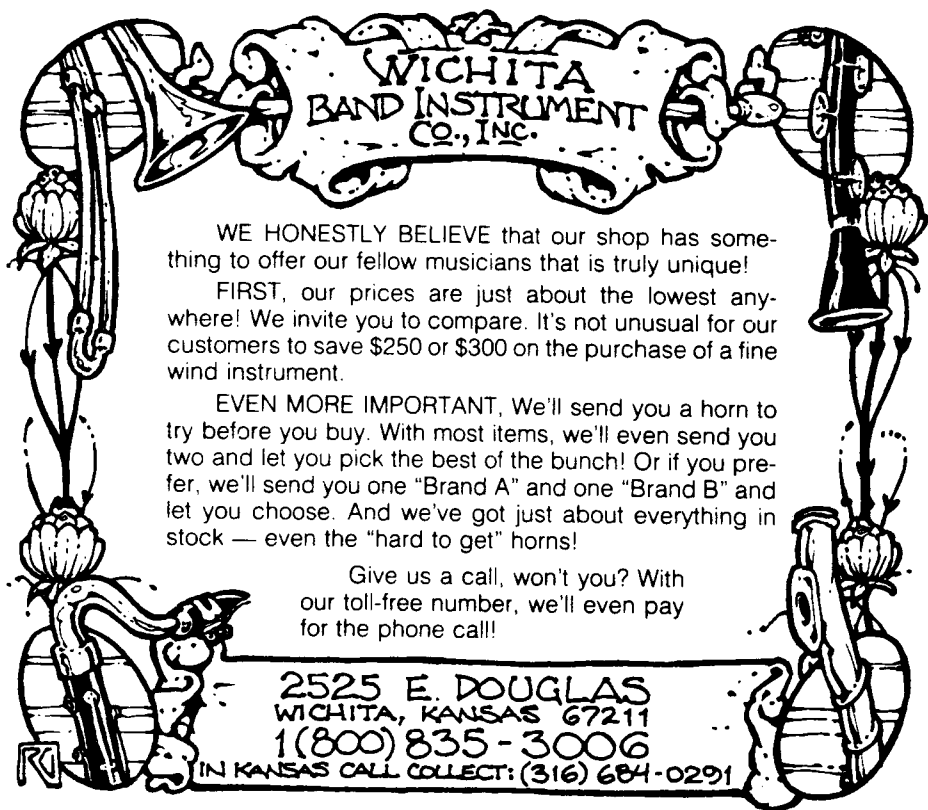
Keeping one's intonation accurate when playing alone all of the time does present a problem. I find that a well-tuned piano or electric tuner is most helpful in keeping my ear honest. I have tried recorded accompaniments, both of my own making and the commercial type, but I really do not like them all this much for several reasons; lack of freedom being the biggest.

There are a number of positive things that have resulted from keeping up my playing while busy teaching. This past year I played a full recital for the local arts council. Many mornings as I walked to school, long before classes started in order to practice, I really wondered if it was all worth it. As time went on, however, I did find a number of my students interested in what I was doing and how I was preparing for the recital. In fact, some of the questions were very specific: "What are you playing?" "How much do you practice?" "How do you work toward endurance?" and so on. I can not but feel that these questions did help improve my students' playing as well as making me feel very good about the whole recital. I have found that many of my

students, more than I thought, do realize that I practice and feel that because I ask them to practice their instruments, I do "practice what I preach." This seems to be rather unusual, because many of my colleagues in public school music no longer play the instrument they majored on in college. I am sure that lack of time has a great deal to do with this situation.

The Horn Society is a great way to gain information and make contacts. I have gained a great deal from being a member. I think I may even have the very first issue of the *Horn Call* in my library. After 16 years in the public schools I find myself still playing well enough to play in reading groups, present clinics, etc. I truly feel that my playing has made my teaching better with each passing year. I hope this article will serve to encourage someone else to continue as an "amateur Horn player."

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## THE BRITISH HORN SOCIETY VISITS YORK, 27th JUNE, 1982

*by Anthony Champion*

Readers of the Horn Call, October 1981, will have read of the successful first Northern Seminar of the British Horn Society, held in Leeds. Present at that event was York hornplayer and brass teacher John Cundall, who conceived the idea of a similar event in his home city. York is one of Britain's most beautiful and historic cities and is a major tourist area. Mr. Cundall arranged for the spacious and attractive campus of the College of Ripon and York St. John to be made available to the British Horn Society on June 27th, 1982. The artists featured were Hugh Potts (Principal Horn of the Northern Sinfonia of England), Michael Purton (Principal Horn of the Halle Orchestra) and the Horn section of the English Northern Philharmonia (Robert Ashworth, Alison Jenkins, Stuart Bower and Paul Kampen) who had just completed a series of opera performances at the York Theatre Royal. John Cundall's idea of York as an attractive seminar base was borne out by the fact that participants came from as far afield as Par in Cornwall, Redditch (Worcestershire), Carlisle, Ely (near Cambridge) and Londonderry (Northern Ireland). John Cundall was able to provide stewards (Flora Jones, Adrian Hill and Katherine Healy) to show participants around the campus.

The day began with an ensemble recital by the six artists which featured the Cinq Nouvelles of Jan Koetsier and some of the Dauprat Sextets with other shorter pieces for five and six horns. Then the participants divided into five groups—four horn ensembles and, a new departure at a B.H.S. Seminar, a "Non-player's Forum" where brass teachers not themselves horn players, plus a few parents, discussed horn topics with Alison Jenkins and Stuart Bower.

Following an excellent lunch, Robert Ashworth and Paul Kampen coached a sextet of York Musicians (Ian Kewley, Ian Smith (horns), Nicholas York, Jonathan Champion (violins), Claire Ellis (viola) and Carol Grey (cello)) in the 2nd and 3rd movements of the Beethoven Sextet Op.81B. The coaching session was followed by a performance of the work by Michael Purton and Alison Jenkins with a quartet of string players from the English Northern Philharmonia.

Guest speaker at the event was Geoffrey Thomason, librarian at the Royal Northern College of Music, Manchester, who talked about various reconstructions of Mozart's Horn Concerto K.370.A. Mr. Thomason's own reconstruction was played by Michael Purton together with an extended version of the Rondo of the familiar Concerto No. 1 in D.

After a "Brains Trust" which included much useful discussion between artists and participants, the afternoon was rounded off with performances by each of the four horn ensembles which had rehearsed in the morning.

Tea was followed by a public recital in the College Chapel. Hugh Potts began by playing on a hand horn the Sonata in F (1st movement) by Beethoven. He then changed to a piston-valved narrow bore instrument for movements from a Bach 'Cello Suite

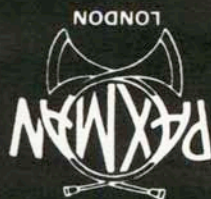
arranged for horn and finished his first group of solos with the Glazunov Reverie and the Schumann Adagio and Allegro. To round off the first half of the recital, Michael Purton and Allison Jenkins, together with the E.N.P. string players, performed the Mozart Musical Joke. For the second half of the recital, the E.N.P. horns performed the Tippett Sonata for four horns and Hugh Potts played the Alla Caccia by Alan Abbott, the Nielsen Canto Serioso and the Dukas Villanelle.

Several memories remained of the recital—Hugh Potts' masterly solo playing spiced with several anecdotes of his time spent in the Orchestra of the Royal Opera, Covent Garden; Michael Purton and Allison Jenkins playing the 'wrong' notes in the minuet of the Musical Joke—handstopped as Mozart would have expected; Allison Jenkins' 'trill' from G to C in the last movement of the same piece; Robert Ashworth's calm and assured technique and section leading in the Tippett and Stuart Bower's uncanmy ability to move from Piano keyboard to the horn and back—apparently having few problems playing either instrument.

Finally, the day was brought to a rousing conclusion by Alan Civil's arrangement of the Egmont Overture for 8 horns.

Participants on the Seminar spoke particularly of its relaxed atmosphere, artists and participants mixing easily together and having an enjoyable time in each other's company. To come is the Northern Horn Festival in Manchester, which is eagerly awaited by the B.H.S.





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For my first regular Symphony-appointment at 18 (4th Horn, then 2nd, with a series under Eugene Ormandy) I had bought for twenty pounds an old double-horn by Schmidt, of Berlin and Weimar. One regrets to recall that it was quite awful: it was a relief soon to buy a newer, similar model by King, and a younger boy we knew wanted the old one for his first double-horn. The new owner (below) dented it a lot and liked to put the slides in wrong at the back; he used it for an even shorter time, after which I lost track of the old Schmidt, though he too continued with other horns, and did quite well really...

Although that was nearly 40 years ago, the Schmidt stuck in my memory as having something of what a double-horn could be perhaps, in ideal circumstances. Even then, with no helpful horn-makers for thousands of miles, I was scheming over possibilities for these tangles of pipework we clutch and puff into for dear life for so many hours daily. The King was succeeded by three more double-horns of varying origin before (by then in Europe) I managed to have any designs made-up for me, and very soon for others too. We at PAXMAN were soon developing a range of quite revolutionary double and triple descant-horns, as well as different bell-tapers (with leaderpipes to suit) for all models, to meet a wide demand.

But my heart remained (as it still does, with no real playing now for over ten years) with the narrower, European F/Bb Double-horns of earlier in the century. Though modern reproductions of them are now being made, these at the very best only perpetuate the faults of their original patterns, no matter how fine in engineering and neat assembly; there is still the trouble around high (written) Bb, the unevenness of response between F and Bb horns, the 3rd-space C# to which you cannot move without a 'kick'. Only PAXMAN have diagnosed and eliminated these failings.



PAXMAN's 'new medium' (so called to distinguish this bore from our very small French-type hand horns) is narrower in leader and bell-taper than any we have yet made; in our regular double-horn it represents the very peak of achievement for this genre of classic European instruments since their introduction. All notes speak clearly (and many can attain them!) right up to the 24th note of the F-horn, the 19th of the Bb-Horn — i.e. a high written G — and for this very reason, the lowest octaves also respond with great clarity, down to the 'fundamental' notes.

Although we can build all horns in the three accepted alloys, I am convinced that yellow-brass is best for the 'new medium', but some users also like the more veiled sound and 'feel' of gold-brass; in smaller bores nickel is very shrill and 'tight' to blow, and should only be sought by players really wanting this feature. (Conversely, with wider tapers, nickel is of advantage; yellow-brass may lack slightly in projection and character, and gold-brass is altogether too dull and stodgy in sound.) A detachable flare seems only to affect the weight, and the lacquer-question is really of most concern to those who hate to see it coming off.

Look at the picture (On page 56) of the PAXMAN Model 20 F/Bb Double-Horn in New Medium Bore — and just try, somehow, to get to play one. You will surely agree with the growing numbers of players worldwide who hail it as the best double-horn yet. For Roy Schaberg's 1981 (Potsdam) Workshop both Frank Lloyd and I for James had changed to this bore, and in the recent Avignon Workshop the splendid young Bordeaux ensemble under Joseph Hirsovitc were nearly all similarly equipped. Leading schools of playing everywhere are achieving wonders with this bore, with surely few to equal the superb Chicago players.

## COMPOSITION CONTEST REPORT, 1981

by Gayle Chesebro

For the third consecutive year, the IHS has sponsored a composition contest for the purpose of encouraging composers to write for the Horn. The categories for the 1981 contest were (1) works for Horn and Tape, (2) works for Horn and Wind ensemble, and

category 3, and (3) for the third category. One of the most positive aspects of this year's competition is the fact that entries came from composers of many countries. There were 20 entries from the United States, 3 from Canada, and each of the following countries: Australia, Austria, Bulgaria, Holland, New Zealand, and West Germany. The IHS can be proud of such an international list of entrants.

with Horn  
chaired by  
Winchester,  
, Alabama,  
of Middle  
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ork of our

Fortunately, we were able to obtain a panel of judges who are conversant with literature as well as the prepared tape medium. The Judge's Committee was Dr. Randall Faust, who was on the faculty of Shenandoah Conservatory in Winchester, Virginia, and who will be joining the faculty of Auburn University in Auburn this fall. The other members of the Committee were Dr. Thom Hutcheson, Tennessee State University in Murfreesboro, Tennessee, and Dr. Gilbert, who is the Dean of the Creative Arts Center at West Virginia University in Morgantown, West Virginia. The Horn Society is very appreciative of the work of our distinguished adjudicators.

The winners chosen for the 1981 Composition Contest are as follows:

### Category I: Horn and Tape

Winner: Francis Chan, Toronto, Ontario, Canada *The Everlasting Voices*

Honorable Mention: Wladimir Dshambasov, Zap Park, Suhodolska, Bulgaria  
*Dialog for Horn and Tape*

David Snow, Silver Spring, Maryland, USA  
*Parody for Horn and Tape*

### Category II: Horn and Wind Ensemble

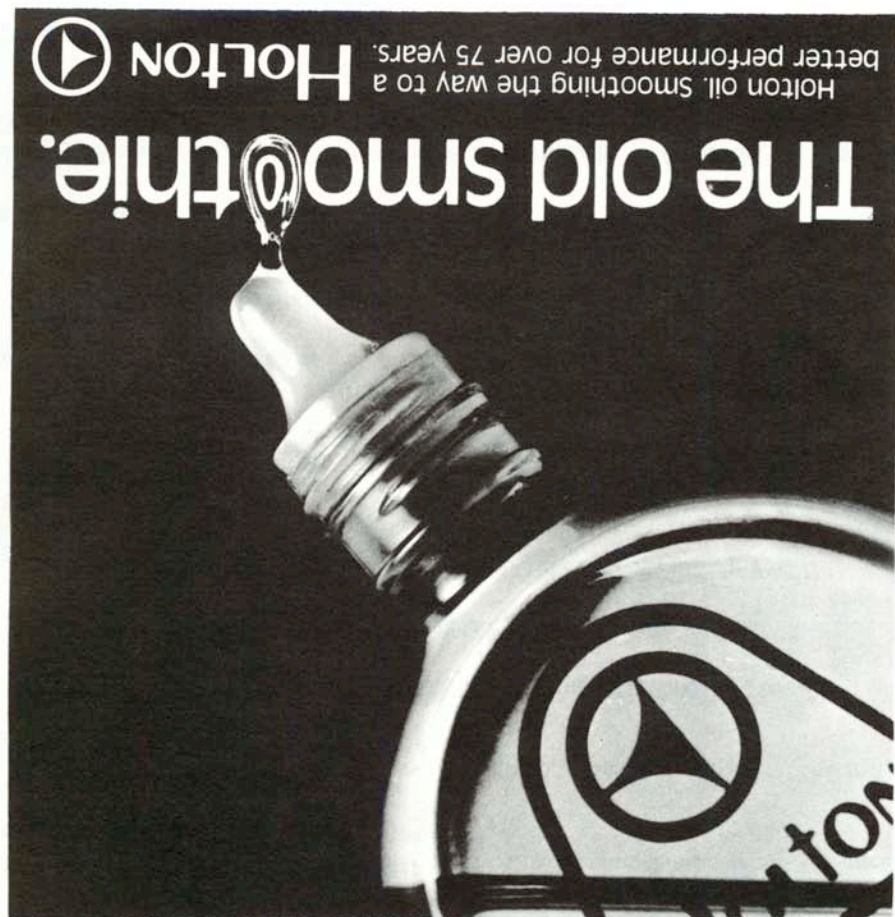
Winner: Robert Lichtenberger, Ellicott City, Maryland, USA *Caprice*

### Category III: Multiple Horns

Winner: Charles Deschamps, Outrement, Province Quebec, Canada *Sextuor*

and all horn  
composers in  
es and the  
iversity in

Congratulations to all of these winners. On behalf of the Horn Society and its players, I would like to acknowledge our respect and appreciation to the composers who participated in our competition. Many excellent works were submitted. The list of entries and scores to the pieces will be available in the IHS Archives at Ball State University, Muncie, Indiana, 47306, USA.



The 1982 Composition Contest will have three categories, namely: (1) works for horn and organ, (2) works for horn in chamber ensemble of 3 to 7 parts including any combination of instruments, and (3) works for multiple horns, 5-16 parts. For more information, please contact Gayle Chesebro, Music Dept., Furman University, Greenville, South Carolina 29613 USA. Members of the IHS are encouraged to express their ideas regarding competition procedures, judges, categories, and any other aspect that is appropriate and important to the project. Input from the members is vital to the success of the Composition Contest.



# ENTRIES FOR THE COMPOSITION CONTEST 1981

## Category I

- David Berlin, 4809 Baptist Rd./Pittsburgh, PA 15227 — *Intermix*
- Jonathon Bruce Brown, 1005 Monterey/Denton, TX 76201 — *There is a Time*
- Francis Chan, 95 Baldwin/Toronto, Ontario, Canada M5T 1L5 — *The Everlasting*
- Voices*

- Wladimir Dshambasov, 1373 Sofia, Zap Park, Suhodolska 2/Bulgaria — *Dialog*
- Robert Ehle, Univ. of Northern Colorado/School of Music/Greeley, Colorado 80631 — *Spiral of Archimedes*
- Clive Muncaster, 4810 McGee, Apt. 302/Kansas City, MO. 64112 — *Action*

- Tera de Marez Oyens, Clebeslaan 13/1217 St. Hilversum/Netherlands — *Concerto for Horn and Tape*
- John Rimmer, 67 Marlborough Ave./Glenfield, Auckland 10, New Zealand — *Tides I*

- David Snow, 11534 Lockwood Dr., B2/Silver Spring, MD 20904 — *Parody*
- Jeff Stodelmann, 1325 Randal Ct./Madison, WI 53715 — *Jig*

- Richard Toensing, 5100 E. Euclid/Boulder, CO 80303 — *Rhapsody Var. II*

## Category II

- David Clark, 127 Center ST./Fredonia, NY 14063 — *Suite for Horn and Wind Ens.*
- Robert Lichtenberger, 3910 Spring Meadow Dr./Ellicott City, MD 21043 — *Caprice for Horn and Wind Ens.*

- Gregory Pascuzzi, 15 Holmehurst Ave./Baltimore, MD 21228 — *Concertino*

- R. Barry Ulrich, 3009 Allenton Ave./Hacienda Heights, CA 91745 — *Dialog for Horn and Band*

- Jay Wadenpohl, 246 Commercial St./Weymouth, MA 02188 — *Concerto, Knoxville Skyline for Horn and Wind Ens.*

### *Category III*

Dieter Angerer, Radetzkystr. 25/7/4/1090 Vienna, Austria — *Sphinx for Horns*

F.R.C. Clark/Dept of Music/Queens Univ./Kingston, Canada K7L 3N6 — *Two Antiphonal Pieces for Six Horns*

Charles Deschamps, 1205 W. St. Viateur/Outrement, Prov. Quebec, Canada H2V 1Z1 — *Sextuor*

James Greeson, Music Dept., Univ. of Arkansas, Fayetteville, AR 72701 — *Transformations on a Pavane*

Burton Hardin, Eastern Illinois Univ., Charleston, IL 61920 — *Hornissimo for 8 Horns*

Ingolf Henning, Redekerstr. 28/4500 Osnabruck/W. Germany — *Suite for 12 Horns*

Rick Leinecker, 106 Spreading Oaks/Athens, Ohio 45701 — *The Gate to All Mystery for 6 Horns*

Malcolm Lewis, 630 W. Dryden Rd/Freeville, NY 13068 — *The Hunt for 8 horns*

John MacLean, School of Music/Converse College/Spartanburg SC 29801 — *Evolution and Contrasts for 8 horns*

Marshall Onofrio, 220 W. 14th St/Fremont, NE 68025 — *Nonet: Fanfare and Marche*

Graham Powing, 20 Reserve St. Denistone/NSW Australia 2114 — *Quincor*

Robert Rollin, Dana School of Music/Youngstown State Univ./Youngstown, OH 44555 — *Eight Miniatures on Paintings of Chagall*

Hildegard Westerkamp, 685 W. 19th Ave./Vancouver, British Columbia V5Z 1W9 Canada — *Fantasia for Horns*



## A COLONIAL SLAVE HORN PLAYER

Adapted by Wm. Scharnberg

*As I was looking for Negro spirituals to be performed on solo horn for a Palm Sunday gathering, I stumbled onto the following passages from Sinful Tunes and Spirituals by Dena J. Epstein [University of Illinois Press, 1977, pp. 116-117.] The source that was used in this selection was John Marratt's A Narrative of the Lord's Wonderful Dealings with John Marratt, a Black (Now Going to Preach the Gospel in Nova Scotia) Born in New York, in North America. Taken down from His Own Relation, Arranged, Corrected, and Published by the Rev. Mr. Aldridge. London: Printed and sold by Gilbert and Plummer, 1785.*

*I thought that this passage might have some interest to Horn Call readers.*

A unique document describes, in his own words, the training of a black musician of the eighteenth century. John Marratt was born in New York on June 15, 1755, and at the age of five was taken by his mother to St. Augustine, where he learned to read and spell. After some time spent in Georgia, he went to Charles Town to learn a trade. Such mobility indicates that he must have been free.

In Charles-Town, as I was walking one day, I passed a school, and heard music and dancing, which took my fancy very much, and I felt a strong inclination to learn the music. I went home, and informed my sister, that I had rather learn to play upon music than go to a trade.... Finding I was set upon it, and resolved to learn nothing else, she agreed to it, and went with me to speak to the man, and to settle upon the best terms with him she could. He insisted upon twenty pounds down, which was paid, and I was engaged to stay with him eighteen months.... The first day I went to him he put the violin into my hand, which pleased me very much, and, applying close, I learned very fast, not only to play, but to dance also; so that in six months I was able to play for the whole school. In the evenings.... I used to resort to the bottom of our garden, where it was customary for some musicians to assemble to blow the French horn. Here my improvement was so rapid, that in a twelve-month's time I became master of both the violin and the French horn, and was much respected by the Gentlemen and Ladies whose children attended the school, as also by my master. This opened to me a large door of vanity and vice, for I was invited to all the balls and assemblies that were held in the town, and met with the general applause of the inhabitants.... I was now in my thirteenth year....

Marratt tried to change his ways by learning a trade, but "every evening I was sent for to play on music." On one such occasion, he passed a meeting where George Whitefield was preaching. His friends persuaded him to "Blow the French horn among them," but just as Marratt was lifting his horn to his shoulder, Whitefield announced his text, looking directly at him: "Prepare to meet thy God, O Israel." Like Clarinda

before him, and many sinful fiddlers to come after, Marrant was struck to the ground both speechless and senseless, thus ending his musical career.(1) His conversion adheres to the traditional pattern for such a religious experience, but the description of his musical apprenticeship has no counterpart among black autobiographies of his time.

Marrant's choice of the French horn may seem surprising to twentieth-century readers, but that instrument was not unknown to slave musicians. An advertisement for a slave to be sold testified: "plays extremely well on the French horn." (2) Another was even more informative: "To be sold, A valuable young handsome Negro fellow, about 18 or 20 years of age, has every qualification of a genteel and sensible servant, and has been in many different parts of the world. He shaves, dresses hair, and plays on the French horn. He lately comes from London, and has with him two suits of new clothes and his French horn, which the purchaser may have with him."(3) Hardly the traditional picture of a slave. Another advertisement, this time for a runaway, said in part: "He is a Native of Africa, speaks English tolerably . . . and plays on the French horn."(4)

1. Marrant, *Narrative*, pp. (7)-11.
2. *Virginia Gazette*, Mar. 28, 1766, p. 4, Col. 1
3. *Ibid.*, July 23, 1767, p. 3, col. 1.
4. *Ibid.*, April 1, 1773, p. 3, col. 3.



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**REVIEW OF WINNING  
COMPOSITIONS IN THE  
1981 COMPOSITION CONTEST  
[Category II and III]**

*by Gayle Chesebro*

**CAPRICE for Horn  
and Wind Ensemble  
Robert Lichtenberger**

Robert Lichtenberger wrote *Caprice* for Horn and wind ensemble in 1979 for the United States Army Field Band and presented the work during the course of their 1980 United States Tour. The Premiere of *Caprice* was given by the Peabody Wind Ensemble. Peabody Conservatory of Music, in Baltimore, Maryland. Mr. Lichtenberger was born in 1946 in San Antonio, Texas, and received his education in the Pennsylvania Public Schools. His Bachelor's degrees in Music are from the Peabody Conservatory. Since 1970, he has been a member of the U.S. Army Field Band and has been active as a freelance composer and arranger. A recently done series of Gershwin arrangements were performed by Paul Hill's Chorale and Orchestra in the Kennedy Center, Washington, DC.

Regarding the winning composition in the 1981 Composition Contest in Category II, the composer writes the following synopsis:

"*Caprice* is a one-movement work for solo horn set against a backdrop of other wind instruments. Although the ensemble is frequently not mere accompaniment but an equal partner in the musical proceedings as the title suggests, the overall mood is essentially good-natured, high-spirited and perhaps a little whimsical at times. My intent was to

create first a valid and convincing piece of music, and second a vehicle to exhibit some (but by no means all) aspects of modern horn technique without attempting to cram in every last device. Therefore, while the solo part is challenging enough, its demands are not unreasonable or so difficult as to be approachable only by a virtuoso performer.

"Much of the musical argument (both thematically and harmonically) is based on the augmented triad containing simultaneous natural and flattened thirds, as heard in the very opening measure. While the structure of *Caprice* is rather loose, it does take the shape of an A1 - A2 - B - A3 form, with all of the themes stated in the A1 section save for the brief chorale-like conclusion of A2. This latter motif is the only one that does not undergo any development or variation during the course of the work. A brief Cadenza ties B to A3 in this final section: some of the material is further developed, and though the soloist tries hard to permanently establish his augmented superiority in the penultimate bar, the ensemble has the last word with a clear F Major triad."

**SEXTUOR**

*by Charles Deschamps*

Charles Deschamps is a student at the Conservatoire de musique in Montreal where he studies horn with Aimé Lainesse. He was born in 1959 and began his musical studies on the piano; later, he took up the horn. He has composed incidental music for plays and other occasions. *Sextour* received first place in the 1981 Composition Contest in Category III. Written for an ensemble of six horns, *Sextour* is a two-movement work with a

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**MEIR RIMON, HORN: S507.** Co-principal horn, Israel Philharmonic, with members Israel Philharmonic. *Saint-Saens Romance, Hovhanness Concerto, Glazunov Serenade, Rooth, Zorman.*

**DOUGLAS HILL, HORN: S373.** Ries & Rheinberger Sonatas, R. Strauss Andante. "A feast of repertory. Hill plays with the finesse of a fine Lieder singer." -- San Francisco Chronicle

**CHRISTOPHER LEUBA, HORN: S372.** former 1st horn Chicago & Minneapolis Symphonies. Sonatas by Paul Tufts, Halsey Stevens, & John Verrall.

**CALVIN SMITH, HORN: S371.** Auf dem Strom by Schubert, works by Wilder, Schuller, Heiden, Nelhybel, Levy, Hartley. "extraordinary horn playing" -- The New Records

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**MEIR RIMON, HORN: S506.** Israeli music for horn & orchestra, members Israel Philharmonic, David Amos, cond.

**NEW YORK BRASS QUINTET: S210.** (Paul Ingraham, horn) Persichetti Parable, Jan Bach Laudes, Leclerc.

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duration of eight minutes. High tessitura is not typical of any of the parts, but all of the parts other than the first Horn use bass clef at some time during the work. Stopped horn is used quite frequently and dynamic contrasts are an integral part of the programmatic work. Dissonance is used sparingly.

The first movement represents life and begins quietly; then the music becomes more animated. Gradually, the rhythmic activity increases, depicting the fullness and richness of life. The musical picture of death occurs in the final measure, suddenly and surprisingly.

"The second movement creates an atmosphere," states the composer. "It represents the tranquility of death that follows naturally, keeping one's will and determination alive. It is written in G major, always modulating, and with modal seasoning." This movement begins with a muted ostinato effect (never brassy) that shifts from one part to another. Simultaneously, a slow-moving chord progression with a series of suspensions occurs in the other voices. An ascending figure dovetails through the parts in this movement: this time with G major in contrast to the A minor scale that is used in the first movement. Following the Andante introduction, the Allegro is marked "happy" by the composer. Finally, the tranquility that began this movement is returned in a restatement of peacefulness.



## REVIEWS

Reviews of Winning Compositions  
in Category I of the IHS Composition  
Contest 1981

*by Randall E. Faust*

Because the quality of the works submitted in Category I was so outstanding, the judges' panel voted to name two works with Honorable Mention status along with the winning composition. The winning composition was **THE EVERLASTING VOICES** by Francis Ka Nin Chan. The compositions receiving honorable mention were Wladimir Dshambasov's **DIALOG** and David Snow's **PARODY**.

### **WINNER OF THE 1981 COMPOSITION CONTEST, CATEGORY I**

#### **THE EVERLASTING VOICES for horn and tape**

By Francis Ka Nin Chan

Francis Chan teaches theory and composition at the University of Toronto. Born in Hong Kong in 1949, he received Bachelor's degrees in Electrical Engineering and Composition from the University of British Columbia, where his musical teachers included Jean Coulthard and Elliott Weisgarber. He obtained his Master's degree in Composition from Indiana University, studying with Bernhard Heiden and collaborating with John Eaton on the electronic tape for Eaton's opera **THE CRY OF CLYAEMNESTRA**.

**THE EVERLASTING VOICES** is a superlative addition to the horn repertoire. Inspired by the W.B. Yeats poem of

the same title, it is engaging in its sonic imagery and attractive in its calligraphic design. Performers who take the time to work out the synchronization with the tapes will delight their listeners with a dazzling display of tangential timbres.

The score is a compendium of horn effects and techniques among which are pitch bends, fluttertonguing, key clicks, tongue clicks, subtle changes from open to stopped horn, singing into the mouthpiece and blowing air through the instrument. However, one should not be deceived; **THE EVERLASTING VOICES** might have the content of a catalog, but it reads with the drama and clarity of a poem. This intensity is achieved by the integration of the horn and tape parts where they symbiotically animate and sustain each other.

**THE EVERLASTING VOICES**, (composed in 1981), is notated chronometrically. It is eight minutes and fifty seconds in duration and employs a range of c to c''.

### **HONORABLE MENTION — 1981 COMPOSITION CONTEST, CATEGORY I**

#### *Dialog for Horn and Tape*

by Wladimir Dshambasov

Wladimir Dshambasov was born in 1954 in Sevlievo, Bulgaria. His education includes studies at Music Schools in Plovdiv and Sofia, Bulgaria. From 1978-1981 he studied horn with Hermann Baumann and Electronic composition with Dirk Reith in Essen, West Germany. Since 1981, he has been the first horn in the Sofia Philharmonic and has presented lectures on electronic music in Bulgaria.

**DIALOG** is a dialogue between the horn and the tape. However, it is more—it is a study in sonic transformation. In the course of the piece, the horn sound is modulated by the use of special instrumental techniques (e.g. half-valve harmonics, fingering the horn as the mouthpiece is rapped with the hand, and playing on a first-valve slide which is removed from the horn), and by juxtaposition with sounds on tape—including both electronic sounds and tape-manipulated horn sounds. The dialogue between the dissonant horn chords, (singing while playing), and the electronic sounds is eerie; the spatial modulation of taped-horn sounds evokes a fantasy-world. As a result, the horn takes the percussive role of the electronic tape and the electronic tape extends the spatial dimensions of the horn sound.

**DIALOG** is in seven sections, employs a range of more than four octaves (c to c<sup>'''</sup>), and has a performance time of 13:16. The score is notated chronometrically with graphic depictions of the electronic sounds. The original tape is available from Dirk Reith, Kunsterischer Leiter des Elektronischen Studio, Folkwang Hochschule fuer Musik, Theater and Tranz, Abtei 4300 ESSEN-WERDEN, BRD.

#### *Parody for horn and tape*

by David Snow

David Snow was born in 1954. He studied composition at the Eastman School of Music, the Yale School of Music and Brandeis University with Joseph Schwantner, Warren Benson, Samuel Adler, Alan Pollack, Jacob Druckman, Martin Boykan, and Arthur Berger. Furthermore, he has received composition awards from Eastman, Yale, BMI, ASCAP, National Federation of

Music Clubs, National Association of ComposersUSA, the Los Angeles Tuba Quartet, and the Annapolis Fine Arts Commission.

**PARODY** was completed by David Snow in 1978. Throughout its twelve minute duration, the piece requires the hornist to cover a range from e—bb". Juxtaposed against elegant sonorities of electronic "church bells," "gongs," and "marimbas," the hornist performs a dramatic soliloquy including dynamic fanfare glissandi and expressive changes from open to stopped horn. Reverberant bursts of sonic energy animate the hornist's journey along this timeless soundscape.

The following description of the work has been provided by the composer:

**PARODY** derives its title from the imitative timbral exchanges between horn and electronic sound that characterize the work. The prerecorded tape acts alternately as a distinct "instrument" in duet with the horn, and as an ambient background subordinate to the soloist. The score combines conventional and graphic notation, and includes accurate timings to aid in rehearsal. The tape was realized at the Yale Electronic Music Studio in New Haven, Connecticut using the Arp 2500 modular synthesizer, and mixed onto a four-channel (quadraphonic) 12 inch, 15-ips master tape. A conventional two-channel (stereo) 14 inch, 7 12-ips version was also prepared."

#### **NEW PUBLICATIONS**

Karl Biehlig  
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19.50 V.E.B. DEUTSCHER VERLAG  
fuer MUSIK — LEIPZIG  
Sole selling agent in USA — Alexander

Broude Inc., 225 W. 57th St., New York,  
New York 10019  
Grade II-III. 192 pp.

In spite of the title, this is an excellent method for the intermediate student of the standard double as well as the b-flat horn. Although it could be used with beginners who are transfers from other instruments, its rapid progression of material would make it more suitable for intermediate students.

It includes thirty-five pages of text in both German and English— including information on "History, Usage, Construction of the Instrument, Care and Treatment, Aptitude, Breathing, Posture, Initiation and Shaping of Tone and Articulation." Fingering and Transposition Charts are also given.

For the intermediate level, the material covered is comprehensive. 2/2, 6/4, 3/2, 7/8, 3/8, 4/4, and 3/4 are among the meters included. Bass clef is included although it is not really introduced. The range of the volume is from e— f". Major and minor scales using up to four flats and four sharps appear with refreshing rhythmic variations. Other important contents are a plethora of lip slurs, original and folk melodies from a variety of sources, duets and trios, pitching exercises, crescendo—decrescendo studies and intonation exercises.

Many teachers and students will enjoy this volume— not only because of its comprehensive balance, but because of its musicality.

Frigyés Hidas  
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Grade V+

This is a major new horn quartet in five movements. The first movement, which establishes a tonal dialogue between perfect-interval sonorities and whole-tone clusters, includes some well crafted antiphonies and rhythmic interactions. A hunting tune in a whole-tone harmony is the second movement. Secundal, tertian, and quartal sonorities are contrasted and eventually resolved on an a-flat major triad in the third movement. The spiritual quality of a scherzo pervades the fourth movement: a rhythmic study through a variety of meters including 7/8 and 11/8. A theme and variations summarizes the tonal, timbral and rhythmic contents of the work and includes some very challenging stopped low horn parts. The composite range is from F to b." Although great agility is required in all parts (particularly fourth horn), the craftsmanship of the composition will make it rewarding to all who study and perform it.

**New Edition — NIGUNIM (HASSIDIC TUNES) for Horn and Piano**

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Grade V-VI

This new edition includes the following  
selections:

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Traditional— arr. Lev Kogan

II. YAH, RIBON (God, Master) —  
Traditional— arr. Lev Kogan

III. HAVOU EZ LATAISH (Bring a  
She-Goat for the Goat) — Traditional —  
arr. Lev. Kogan

VI. FREILACH (Merry Dance)— Lev  
Kogan

V. WALTZ IN NIGUN STYLE —  
Lev Kogan

VI. RABBI MEIR'S DANCE — Lev  
Kogan

VII. SHABBAT PRAYER — Lev  
Kogan

VIII. FREILACH (Merry Dance) —  
Lev Kogan

In addition to better notation and printing with an improved quality of clarity, this edition includes subtitles and program notes by Dr. E. Sheffi. Selections five through eight above are new. However, selections three and five from the old edition are missing. Many will enjoy this collection of Jewish soul music: it is quite accessible for the listener. On the other hand, the high tessitura and stylistic subtleties make it challenging for the performer.

G.F. HAENDEL — SONATA IN C  
MAJOR for Horn and Piano  
edited and arranged by ZE'EV W.  
STEINBERG from the original for Viola  
da Gamba and harpsichord.  
Israel Brass Woodwind Publications—  
available in the USA from  
McCoy's Horn Library, 3204 West 44th  
St., Minneapolis, MN 55410

This attractive arrangement in four movements was performed on a recent North American recital tour by Meir Rimon. It is less demanding in terms of range and technique than many baroque works transcribed for horn; it also seems to work better than many. One should keep in mind, however, that this *is* an arrangement and an edition. When compared to the Urtext, one finds that the following changes have been made: changes in octaves, exchanges of notes between horn and keyboard parts, and simplification of rhythms. In addition to dynamics, articulations and breath marks, the editor has written or-

namentation into the solo part (e.g. the third movement). In general however, he has been fairly faithful to the original score. The range is from g—g". Grade IV-V.

Yaacov Mishori  
PROLONGED SHOFAR VARIATIONS  
for Horn Solo

Israel Brass Woodwind Publications—  
available in the USA from  
McCoy's Horn Library, 3204 West 44th  
St. Minneapolis, MN. 55410

Yaacov Mishori plays first horn in the Israel Philharmonic Orchestra and teaches at the Music Academy of Tel-Aviv University. His father was a famous Cantor. As a result, this work, which is dedicated to him, uses quotations from Jewish prayers and melodies. \*

The range of this piece is from Bb—b". Stopped horn is frequently used to echo louder passages. Although simple in construction, this is a very dramatic work, whose high degree of internal reference is aided by the composer's marking "with free delivery."

\*from the program notes, Yaacov Mishori, PROLONGED SHOFAR VARIATIONS for Horn Solo, I.B.W.P., Holon, Israel.

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## MUSIC REVIEWS

*By William Scharnberg*

*The solos and ensemble works reviewed below have been graded using a 1-6 system, with grade 1 as the beginning level and grade 6 as difficult or virtuosic.*

Verne Reynolds

*Partita for Horn and Piano* (1964)

Southern Music Co. (\$6.00)

Duration: ca. 16 minutes; Grade: 6

*Sonata for Horn and Piano* (1971)

Southern Music Co. (\$9.00)

Duration: ca. 15 minutes; Grade: 6

Although these two works have been around a few years, they certainly deserve extra attention as idiomatic, well-crafted, powerful works; fortunately neither work demands the technique of many of Mr. Reynolds' 48 *Etudes*.

Written in a relatively dissonant style, the four-movement *Partita* (Malinconia, Caccia, Aria, Alla Marcia) is the more conservative of the two works. Special compliments for the scampering Caccia!

The three-movement Sonata is perhaps less melodically approachable in its twelve-tone idiom, yet it too is a very powerful and rewarding composition on both an intellectual and emotional level. If you like the Hindemith Horn Sonata for its bravura and intensity, these are works for you!

Karl Gottlieb Reissiger (1798-1859)

*Solo per il Corno in F* (\$6.00)

C.F. Peters/Henry Litoff's Verlag  
(1980)

Duration: ca. 8.5 minutes; Grade: 5

According to the preface of this first edition by Kurt Janetzky, Karl Reissiger, a well-known Dresden court conductor, composed this *Solo* for Joseph Rudolph Lewy, the famous horn virtuoso for whom so many important nineteenth-century works were written. Originally for horn and string quartet or string orchestra (2 flutes, 2 bassoons, 2 horns ad lib.), Hans Feldigl has realized the accompaniment for piano, although organ would seem a very fine alternative.

This solid mid-century work is in one lyrical movement with two distinct sections: the first in F minor; the second in F major with a brief cadenza. The three-octave range of the horn part is well-exploited although there are a few technical demands outside the requisite arpeggios and scales of the period.

If for James

*Windmills*

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Duration: ca. 2.5 minutes; Grade: 4

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U.S.A. agent: Theodore Presser Co.

F.A. Boeidlieu

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Duration: ca. 3.75 minutes; grade 4

G. Donizetti

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Paolo Longinotti  
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Jules Massenet  
*Andante pour cor et piano* (\$3.85)  
Duration: ca. 5 minutes; Grade 4

M. J. Mengal  
*Solo pour cor* (ed. by E. Leloir) (\$4.25)  
Duration: ca. 9.5 minutes; Grade: 5

These new editions from Billaudot are listed and considered together for their similar nineteenth-century Mediterranean style, although each certainly has a charm and character of its own. The Donizetti and Mengal works are more extended compositions from the earlier and later part of the century respectively. The Boeildieu, D'Indy and Massenet pieces are all simple and effective; Boeildieu's *Solo* would be enhanced with harp accompaniment, and D'Indy's *Andante* seems to require dynamic modification at the very end to retain stylistic continuity. Finally, Longinotti's *Melodie* appears to be a subtle twentieth-century parody of the type of work represented by the other publications. Taken separately each of the cited works is a delightful Mediterranean morsel; performed back-to-back they would cure insomnia.

Alexander Borodin  
*Five Pieces from Little Suite* (\$6.00)  
Israel BrassWoodwind Publications  
(Marvin McCoy U.S.A. agent)  
Duration: ca. 2-3 minutes each; Grade:  
4-5

An unknown arranger has done a superb job of choosing five beautiful and sensitive movements representing nineteenth-century Russian melancholy modalism. Try to just perform one!

Yitzhak Graziani  
*Variations on Haydn's Theme* (Horn and Piano or Band) (\$5.00; \$20.00)  
Israel BrassWoodwind Publications  
(P.O.B. 2811, Holon, Israel)  
Marvin McCoy U.S.A. agent  
Duration: ca. 5 minutes; Grade: 6

If you are looking for a crowd-pleasing piece for horn and wind ensemble, or a clever work to liven a horn and piano recital, this could be it. Mr. Graziani treats Haydn's Surprise theme to cornographic gymnastics alla Kopprasch degenerating to "Tempo de Boogie-Woogie." Fortunately for the advanced hornist this is one of those grateful creations that is easier to perform than it sounds!

New Horn Quartets from Queen City Brass Publications, Box 75054 Cincinnati, Ohio, 45275:

Robert Dickow  
*Entrance Fanfare* (1981) (\$6.50)  
Duration: ca. 1 minute; Grade 5

D.E. Kemp (arranger)  
*French Horn Finesse* 1-3 (4 to be released) (\$4, \$5, \$5)  
Duration: ca. 2-4 minutes each; Grade  
4-5

John Van Wye (arranger)  
*Horns A' Caroling* (Medley 1 and 2) (\$3.95 each)  
Duration: ca. 1-2 minutes each; Grade 4

Queen City Brass Publications has recently descended upon us with a batch of quartets that deserve our attention.

Dickow's *Entrance Fanfare* is a flashy little piece of clever inspiration. The *French Horn Finesse* series features, for the most part, truly enjoyable garbage for supermarket openings and children's concerts. John Van Wye's Christmas collections are very functional and complete with transitions between tunes; with a little doctoring they could be used separately and/or with voices (let them sing in *our* range! )

Unless you are a bionic-lipped hornist, swapping parts between each of the above collections is appropriate.

Here is a list of tunes from the cited collections: *Finesse 1*: The Toreador Song; Come Bach to Sorrento; Intermezzo Sinfonia; Foster Medley; *Finesse 2*: Siciliano; Aye, Aye, Aye! ; Cielito Lindo; Funiculi, Funicula! ; La Classe Chasse (Kemp); *Finesse 3*: Songs My Mother Taught Me; Gypsy Love Song; John Peel; Go Down Moses; Modern Velvet (Kemp); *Caroling 1*: Adeste Fidelis; Angels We Have Heard; Break Forth; We Three Kings; God Rest Ye; *Caroling 2*: Deck the Halls; The First Noel; O Come, O Come Emmanuel; Joy to the World; Jingle Bells.

Ernst von Dohnanyi

*Sextet in C Major*, Op. 37 (Piano, Violin, Viola, 'Cello, Clarinet, Horn)

Alfred Lengnick & Co. Ltd. (\$20.00)

Duration: ca. 30 minutes; Grade 6

If one is looking for a chamber music alternative to the Brahms Trio, this Sextet should be highly considered; it is a wonderful work that should be performed regularly. Although the Sextet was composed in the 1940's, it is an extended four-movement chamber Sonata in grand late nineteenth-century fashion complete with a cyclical theme.

While the first three movements exude a Brahmsian romanticism and ingenuity, the finale (attacca) is a real gem, full of Hungarian mixed-meter dance with occasional snatches of a waltz (all notated in duple meter), a return of the cyclical horn theme from the first movement, and a Coda which leads deceptively to the Neapolitan level, all in truly-etched nineteenth-century grandeur— a real "hoot" and wonderful horn writing (the other parts aren't bad either)!



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## EDITION

Hans Pizka in München

## RECORDINGS

*Christopher Leuba*  
Contributing Editor

My thanks for assistance in preparing this issue are given to William Capps of Florida State University and Curtiss Blake of Anchorage, Alaska. Manfred Fensterer points out that I am in error, in my review of his recording, in stating that the Bach and Homilius works are transcriptions: he assures me that both are composed originally for our instrument.

A new recording by Peter Damm, Music for Horn and Organ from the Cathedral of Dresden (ETERNA 8 27 572) is of great interest for several reasons. First, it provides a realistic sound reproduction of the new "Bach Horn" described in THC (October, 1981). As I personally had a similar instrument on loan from Friedbert Syhre for two months, and had the opportunity to hear it played by most of the Hornists of the Vancouver, Victoria, Seattle and Oregon Symphonies, I can attest to the realistic reproduction of its tonal quality by Eterna. By comparison, Damm performs half of the recording on his usual instrument. Especially noteworthy is a deeply felt performance of the Elegy by Poulenc, with Organ replacing the piano as the accompanying instrument, giving great emotional impact.

Orchestral performances are rarely mentioned in this column; nevertheless, a few will be considered briefly. Dale Clevenger is heard on a recently released

Deutsche Grammophon recording of Mahler's Symphony 5, with the Chicago Symphony under Claudio Abbado: a glistening performance well recorded to display Chicago's outstanding brass. A digital recording of the Tchaikowsky 5th, with the Philadelphia Orchestra under Eugene Ormandy (DELOS DMS 3015) was submitted for review. Previously, I have been most favorably impressed with the superior recording results achieved by Delos, and their digital techniques. Digital wizardry does not guarantee artistic triumph, however. From the Hornist's standpoint, this recording is disappointing, as the soloist in the Andante cantabile (unidentified on the record jacket) is placed much more distantly in our perspective than is, for instance, the clarinet which answers some of the horn phrases. And, I find Ormandy's concept of the work to be pedestrian. Another digital Tchaikowsky 5th (VOX CUM LAUDE D-VCL 9014) with the Xalapa Symphony Orchestra (Mexico) directed by Lius Herrera de la Fuente and Hornist, *George Housenga*, gives us a better balanced recording, a velvety horn solo with good presence, and the sound of a brilliant and well balanced wind section, which for my taste could be recorded with slightly more presence.

Two outstanding recital records by performers with widely differing styles are superbly presented, and both include the Elegy of Poulenc.

Lowell Greer, in an all French program (CRYSTAL S 374) plays with great finesse and virtousity, and is recorded with a most realistic and satisfying sound.

John Cerminaro, in "Evening Voluntaries" (CRYSTAL S 375) plays a

new composition which he commissioned from William Kraft, and is joined by Froydis Ree Wekre, Carol Bacon and Brian Drake in Franz Doppler's *L'Oiseau des Bois* for Flute and Horn Quartet. This recital brings forth the lyric beauty of Cerminaro's playing, and is recorded with great care.

A new disc (VARESE VS81016) by the Norwegian Hornist, Froydis Ree Wekre, presents works by Norwegian and Belgian composers in vital and dynamic performances, which seek the energetic core of the composer's work: the recording conveys this energy to the listener with considerable realism. This is, indeed, a valuable album, introducing the listener to new material, not previously committed to disc.

Three new Brass Quartet recordings have been submitted; two of these (that of the CHESTNUT BRASS COMPANY, and of the Chicago Brass Quintet, CRYSTAL S 211) contain much new material appropriate to the repertoires of advanced brass players; both recordings display happy marriages of performance virtuosity with advanced recording techniques: in both instances, the Horn is well integrated into the total sonic texture. Both albums document thoroughly the program materials which are played; publisher, etc. The Cleveland Composer's Guild recording (CRYSTAL S 533) include *Five Pieces for Brass Quintet and Percussion* by Rudolph Bualo, well performed by the players of the Cleveland Orchestra, and equally well recorded. The advanced idiom of the music, however, will limit its ready acceptance.

And finally, two Woodwind Quintet recordings of considerable interest: the Westwood Quintet (CRYSTAL S 250) plays an amusing work which should be known to all quintettists, Luciano Berio's "Opus Number Zoo". The Israel Woodwind Quintet (Meir Rimón, Horn) plays a remarkable collection of Organ works of J.S. Bach transcribed by Mordechai Rechtman for Wind Quintet (RCA ISRAEL Y JRL 1003). This is one of the best balanced recordings of wind quintet I have yet heard, and the care devoted to consistency of articulation and nuance is noteworthy.

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Laszlo Rooth, Quiet Monday

Saint-Saens, Romance opus 36

Moshe Zorman, Moods

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Manuel de Falla/Mattern, Suite from  
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Edmund Haines, Toccata

James Hopkins, Brass Quintet No. 1

Mussorgsky/Mattern, Hopak

James Mattern, Sonata Breve

### CRYSTAL S 250

*Calvin Smith*  
(with Westwood Wind Quintet)

Luciano Berio, Opus Number Zoo  
August Klughardt, Quintet, opus 79  
William Mathias, Quintet, opus 22

#### CRYSTAL S 374

*Lowell Greer*

Bozza, En Foret  
Charpentier, Pour Diane  
Busser, Cantecor  
Dukas, Villanelle  
Gagnebin, Aubade  
Poulenc, Elegie  
Saint Saens, Romance, opus 36

#### CRYSTAL S 375

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("Evening Voluntaries")

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Froydis Ree Wekre  
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Leonard Bernstein, Elegy for Mippy I  
Bozza, En Foret  
Franz Doppler, L'Oiseau des Bois (for  
Flute and Horn Quartet) \*  
Gliere, Intermezzo opus 35/11  
William Kraft, Evening Voluntaries  
Saint Saens, Romance opus 36  
Scriabin, Romance

#### ETERNA 8 27 572

*Peter Damm* with Hansjuergen  
Scholze, Organ

Johann Ludwig Krebs, Wachet auf,  
ruft uns die Stimme

Gottfried Finger, Sonata in G  
Gottfried Homilius, Komm, heiliger  
Geist, Herre Gott: O heil'ger Geist, kehre  
bei uns ein

Giovanni Viviani, Sonata prima  
Johann Krebs, Was mein Gott will,  
das gescheh allzeit

Francis Poulenc, Elegie (Horn and  
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Bernhard Krol, Missa Muta

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539

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zehn Gebot" BWV 679, and eight Choral  
Preludes

#### VARESE VS 81016

*Froydis Ree Wekre*

Johan Kvandahl, Introduction and  
Allegro, opus 30

Trygve Madsen, Sonata, opus 20  
"Hommage à Franz Schubert"

Marcel Poot, Legende

Jane Vignery, Sonata, opus 7



## A STUDENT'S DESPAIR

P. Chapin

*[Submitted by Marvin McCoy]*

I've practiced for my lesson  
which happens later today,  
But I find my fingers still guessin'  
at Kopprasch and Gallay.

The intervals are nearer  
to the notes that are written there,  
The slurs are getting clearer,  
I've studied them with care.

But oh, the hours I'm lacking  
to make it sound so well,  
My habits are not slacking  
it's just, they're hard as hell!



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## RECORDINGS — Guest Review

by James Winter

J. Christopher Leuba has very kindly agreed to my doing these two recordings; it is fitting that I begin by saluting him for the excellent and thorough job he has done for all of us over so many years. How Mr. Leuba ferrets out all of the foreign-label discs and keeps track of where things are is beyond me; many thanks from all of the readers of this journal!

Caswell B. Neal has prepared two single-disc albums of music for horn and piano under the Desto label (distributing company CMS Records, Inc.) The two albums are *Virtuoso Romantic Horn Pieces* (Desto DC 7199) and *Paul Hindemith Two Sonatas for Horn and Piano and Bernhard Heiden Sonata for Horn and Piano* (Desto DC 7206). The earlier album contains Gliere *Intermezzo*; Mendelssohn *On Wings of Song*; Schumann *Fantasiestücke*; Schmid *Im Tiefsten Walde*; Corelli *Sonata in F*; Saint-Saëns *Romance*; Massenet *Elegie*; and Rossini *Prelude, Theme and Variations*. Dr. Neal's pianist is Armen Guzelimian, who provides excellent support in every way. Recorded balance between horn and piano is excellent, timbre of both instruments admirable captured, and the surface and general sound reproduction are high calibre. Dr. Neal indicated to me in a letter that one of his reasons for wanting to produce this disc was to present a good, modern recording of the Anton Horner legacy; the works chosen are most appropriate to his purpose, and certainly Dr. Neal achieves his goal. His very clean and seemingly effortless legato will be the envy of most of us, as will his solid, clear tone in all registers. (In a later note, Dr. Neal reports unexpected brisk sales to youngsters, who use the record for background music.)


The second disc provides Dr. Neal much broader and substantial material, and he responds admirably. His pianist in the sonatas is Zita Carno, a formidable pianist indeed. As in the earlier disc, recording technique and reproduction is very satisfactory; the fact that the recording was done in "Little Bridges" Hall at Claremont College undoubtedly contributes to the excellence, as does the fact that no gain adjustments were made during recording. Dr. Neal's playing is again seemingly effortless, very clean, and very musical; the high *tessitura* of the 1943 "Alhorn" Hindemith Sonata seems to present no problems. Finally, the translation of the somewhat turgid poetry in this work is the most coherent and intelligible I have seen; congratulations to somebody!



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# JAZZ DISCOGRAPHY By PLAYER

*compiled by Curtiss Blake*

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Brass Ensemble of the Jazz and Classical Music Soc.  
'Music for Brass'

Brown, R. 'Ray Brown/Milt Jackson'  
Crawford, D. 'Roots and Branches'  
Evans, B. 'Symbiosis'  
Farrell, J. 'La Catedral y el Toro'  
Ferguson, M. 'Screamin' Blues'  
Fraises, R. 'Finalmente'  
Getz, S. 'Big Band Bossa Nova'  
Gilberto, A. 'Beach Samba'  
Hammond, J. 'Higher Ground'  
Holmes, R.G. 'Star Wars/Close Encounters'  
Hubbard, F. 'First Light'  
Jones, Q. 'Hip Hits'  
Jones, Q. 'Mode'  
Jones, Q. 'Music of Henry Mancini'  
Jones, Q. 'Quintessence'  
Light, E. 'The Brass Menagerie (1973)'  
McFarland, G. 'Butterscotch Rum' (with A. Smith)  
McRae, C. 'Second to None'  
Ownes, J. 'The Quartet Plus - No Escaping It'  
Schiffrin, L. 'New Fantasy'  
Schiffrin, L. 'Once a Thief'  
Smith, J. 'The Cat'

AMRAM, David  
Amram, D. 'At Home Around the World'  
Amram, D. 'Jazz Studio #6'  
Amram, D. 'Subway Night'  
Amram, D. 'No More Walls'  
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Mathews, M. '4 French Horns Plus Rhythm'  
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Lawrence, E. 'Col. 37084'

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Turrentine, S. 'Nightwings'

BARROWS, John  
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Stein, L. 'Three, Four and Five'

BEERS, Ian  
Augers, B. 'Definitely What!...'

BERG, Richard  
Crawford, D. 'Roots and Branches'  
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Schiffrin, L. 'New Fantasy'  
Shad, B. 'The Bad Men'

Turrentine, S. 'Always Something There'  
Turrentine, S. 'Stanley Turrentine'

BOUCK, Aubrey  
Jones, Q. 'Sounds'  
Sturgess, J. 'Universe'

BROWN, B.  
Meco 'The Wizard of Oz'

BROWN, James  
Pigneguy, J. 'Dreamsville'

BUCK, James  
Augers, B. 'Definitely What!...'

BUFFINGTON, James  
Albam, M. 'Brass on Fire'  
Arthur, B. 'Sole Forms'  
Barbieri, G. 'Chapter Three'  
Brass Ensemble of the Jazz and Classical Music Soc.  
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Burland, S. 'Swingin' the Jingles'  
Clarke, S. 'Stanley Clarke'  
Crawford, D. 'Roots and Branches'  
Deodato 'First Cuckoo'  
Deodato 'Knights of Fantasy'  
Deodato 'Love Island'  
Deodato 'Prelude'  
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Evans, B. 'Symbiosis'  
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Farrell, J. 'La Catedral y el Toro'  
Ferguson, M. 'New Vintage'  
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Jones, Q. 'Quintessence'  
Jones, T. 'Consummation'  
Kirk, R. 'Boogie-Woogie String Along for Real'  
Lateef, Y. 'The Doctor is in...and out'  
Light, E. 'The Brass Menagerie'  
Light, E. 'Free Design'  
Longmire, W. 'With All My Love'  
Mangione, G. 'Diana in the Autumn Wind'  
McRae, C. 'Second to None'  
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Szabo, G. 'Mizrab'  
Taylor, B. 'My Fair Lady Loves Jazz'  
Turrentine, S. 'Always Something There'

Turrentine, S. 'Inflation'  
 Turrentine, S. 'The Look of Love'  
 Turrentine, S. 'The Man with the Sad Face'  
 Turrentine, S. 'Nightwings'  
 Turrentine, S. 'Stanley Turrentine'  
 VanLeer, T. 'Nice to Have Met You'  
 Washington, G. 'Soul Box Vol. II'  
 Weston, R. 'Blue Moses'  
 Youngblood, L. 'Lonnie Youngblood'

CARLISLE, Robert  
 Turrentine, S. 'The Man with the Sad Face'

CARR, Gordon  
 Pigneguy, J. 'Dreamsville'

CASSANO, Sam  
 Fuller, G. 'The Monterey Jazz Festival Orch.'

CAVE, Jack  
 Beau, H. 'Moviesville Jazz'  
 Fielding, J. 'We Like Brass'  
 Mancini, H. 'Mancini '87'  
 Mancini, H. 'More Music from Peter Gunn'  
 Mancini, H. 'Uniquely Mancini'  
 Mandel, J. 'I Want to Live'  
 May, B. 'Big Fat Brass'  
 Rugolo, P. 'Music for Hi-Fi Bugs'  
 Rugolo, P. 'Out on a Limb'  
 Sagie, C. 'Splendor in the Brass'  
 Weston, P. 'Carefree'

CHAMBERS, James  
 World's Greatest Brass!

CHANCEY, Vincent  
 Sun Ra 'Live at Montreux'

CHAPIN, Earl  
 Clarke, S. 'Journey of Love'  
 Evans, B. 'Symbiosis'  
 Ferguson, M. 'New Vintage'  
 Ferguson, M. 'Primal Scream'  
 Jones, Q. 'Hip Hits'  
 Jones, Q. 'Mode'  
 Jones, Q. 'Quintessence'  
 Jones, T. 'Consummation'  
 Mangione, G. 'Diana in the Autumn Wind'  
 Schiffrin, L. 'New Fantasy'  
 Smith, J. 'The Cat'

CLARK, John  
 Barbieri, G. 'Euphoria'  
 Bley, C. 'European Tour'  
 Bley, C. 'Musique Mecanique'  
 Clark, J. 'Song of Light'  
 Clark, J. 'Faces'  
 Clarke, S. 'Journey to Love'  
 Evans, B. 'Livingtime'  
 Evans, G. 'There Comes a Time'  
 Gale, E. 'Part of You'  
 Meco 'The Wizard of Oz'  
 Sanborn, D. 'Heart to Heart'  
 Turrentine, S. 'Nightwings'  
 Turrentine, S. 'Use the Stairs'  
 VanLeer, T. 'Nice to Have Met You'

CORRANDO, Donald  
 Barbieri, G. 'Euphoria'  
 Christopher, D. 'Images'  
 Ferguson, M. 'Conquistador'  
 Ferguson, M. 'New Vintage'  
 Frangipane, R. 'Rates 'X' for Excitement'  
 Gillespie, D. 'Afro-Cuban Jazz Moods'

Gillespie, D. 'It's My Way'  
 Scott, T. 'The Now Generation-Motion Pictures'  
 Shad, B. 'The Bad Men'  
 Stewart, A. 'Museum of Modern Brass. Vol II'

Turrentine, S. 'Nightwings'  
 VanLeer, T. 'Nice to Have Met You'  
 Webb, A. 'Mr. Flute'  
 World's Greatest Brass 'Gershwin in Brass'

CORREA  
 Smith, J. 'The Cat'

DeANGELIS, Joe  
 Gillespie, D. 'It's My Way'  
 Heath Bros. 'Passing Thru'  
 Shad, B. 'The Bad Men'  
 Turrentine, S. 'Nightwings'  
 Williams, P. 'Heavy Vibrations'

DeANGELIS, Pete  
 Jackson, W. 'The Way We Were'

DECKER, James  
 Fielding, J. 'We Like Brass'  
 Jones, Q. 'Roots'  
 May, B. 'Big Fat Brass'  
 Sagie, C. 'Splendor in the Brass'  
 Weston, P. 'Carefree'  
 Williams, P. 'Threshold'

DeROSA, Vince  
 Blackbirds'  
 Collender, R. 'Speaks Low'  
 Coltrane, A. 'Eternity'  
 Criss, S. 'Warm & Sunny'  
 Fielding, J. 'Near East Brass'  
 Fielding, J. 'We Like Brass'  
 Mancini, H. 'The Blues and the Beat'  
 Mancini, H. 'The Concert Sound'  
 Mancini, H. 'Gunn...Number One'  
 Mancini, H. 'Mancini '87'  
 Mancini, H. 'The Mancini Touch'  
 Mancini, H. 'A Merry Mancini Christmas'  
 Mancini, H. 'Mister Lucky Goes Latin'  
 Mancini, H. 'More Music from Peter Gunn'  
 Mancini, H. 'Our Man in Hollywood'  
 Mancini, H. 'Uniquely Mancini'  
 Mandel, J. 'I Want to Live'  
 Mangione, C. 'Chase the Clouds Away'  
 Manne, S. 'Manne-That's Gershwin'  
 May, B. 'Big Fat Brass'  
 May, B. 'Sorta-Dixie'  
 McCann, L. 'McCann the Man'  
 Pontv, J.L. 'Canteloupe Island'  
 Rugolo, P. 'Music for Hi-Fi Bugs'  
 Rugolo, P. 'Out on a Limb'  
 Sagie, C. 'Splendor in the Brass'  
 Weisberg, T. 'Hurtwood Edge'  
 Weston, P. 'Carefree'

DUKE, David  
 Bryant, B. 'Swahili Strut'  
 Higgins, M. 'Extra Soul Perception'  
 Jones, Q. 'Roots'  
 Jones, Q. 'Sounds'  
 McCann, L. 'McCann the Man'  
 Fuller, G. 'The Monterey Jazz Festival Orchestra'  
 Schiffrin, L. 'Rock Requiem'  
 Jones, Q. 'And Stuff Like That'

DUNBAR, Richard  
 Rivers, S. 'Crystals'

ELLIOT, Don  
Double Trumpet Doings'  
Elliot, D. 'Doubles in Jazz'  
Ellen, N. 'Hi-Fi Antics'  
Elliot, D. 'Mellophone'  
Elliot, D. 'Mello Sound'  
Elliot, D. 'Musical Offering'  
Elliot, D. 'Music for the Sensational Sixties'  
Elliot, D. 'Jamaica Jazz'  
Elliot, D. 'Rejuvenation'  
Taylor, B. 'My Fair Lady Loves Jazz'  
Tjader, C. 'Vibrations'

FERGUSON, Maynard  
New Sounds of Maynard Ferguson

FOX, Fred  
Kenton, S. 'City of Glass'

FRANZ, Arthur  
May, B. 'Big Fat Brass'

FREEMAN, Sharon  
Composers Workshop Ensemble 'We've Been Around'  
Evans, G. 'Svengali'  
Thornton, C. 'JCOA 1008'

GALE, John  
Barbieri, G. 'Ruby, Ruby'

GORDON, Peter  
Barbieri, G. 'Euphoria'  
Barbieri, G. 'Ruby, Ruby'  
Clarke, S. 'Journey to Love'  
Clarke, S. 'Stanley Clarke'  
Deodato 'Knights of Fantasy'  
Deodato 'Prelude'  
Evans, B. 'Symbiosis'  
Gale, E. 'Part of You'  
James, B. 'Heads'  
James, B. 'Lucky Seven'  
Longmire, W. 'With All My Love'  
Pastorius, J. 'Jaco Pastorius'  
Washington, G. 'Soul Box. Vol. II'

GRAAS, John  
Beau, H. 'Moviesville Jazz'  
Bellson, L. 'Just Jazz All Stars'  
Bernhart, M. 'Modern Brass Ens.'  
Fascinato, J. 'Palm Springs Suite'  
Feather, L. 'Best from the West'  
Gilbert & Sullivan Jazz Workshop 'The Coolest Mikado'  
Grass, J. 'Coup de Graas'  
Graas, J. 'Jazz Lab #1'  
Graas, J. 'Jazz Lab #2'  
Graas, J. 'Jazzmantics'  
Graas, J. 'Jazz Studio #2'  
Graas, J. 'Jazz Studio #3'  
Graas, J. 'He Really Digs Jazz'  
Graas, J. 'John Graas'  
Graas, J. 'Premier in Jazz'  
Graas, J. 'WestLake College Goes to Jazz'  
Kenton, S. 'City of Glass'  
Kenton, S. 'Innovations in Modern Music'  
Mancini, H. 'More Music from Peter Gunn'  
Mancini, H. 'The Blues and the Beat'  
Mulligan, G. 'Gerry Mulligan and his Tentette'  
Mulligan, G. 'Walkin' Shoes'  
Rogers, S. 'Cool and Crazy'  
Rogers, S. 'Martians Come Back'  
Rogers, S. 'Modern Sounds'  
Rogers, S. 'Shorty Rogers and His Giants'

Rogers, S. 'Way up There'  
Rugolo, P. 'Adventures in Sound-Brass'  
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Rugolo, P. 'New Sounds of Pete Rugolo'  
Rugolo, P. 'Percussion at Work'  
Rugolo, P. 'Rugolomania'  
Thornhill, C. 'Dancin' After Dark'  
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Thornhill, C. 'Columbia 36527'  
Thornhill, C. 'Columbia 36535'  
Thornhill, C. 'Columbia 36560'  
Thornhill, C. 'Columbia 36578'  
Thornhill, C. 'Columbia 36616'  
Thornhill, C. 'Columbia 36658'  
Thornhill, C. 'Columbia 36725'  
Thornhill, C. 'Columbia 36858'  
Thornhill, C. 'Columbia 37055'  
Thornhill, C. 'Columbia 37498'  
Thornhill, C. 'Columbia 38219'  
Thornhill, C. 'Columbia BZ 056'  
Thornhill, C. 'Columbia vdis 12'  
Thornhill, C. 'Harmony 1038'

GRAHAM, Susan  
New England Conservatory Ragtime Ensemble 'From  
Rags to Jazz'

GRIFFIN, Fred  
Deodato 'Knights of Fantasy'  
Farmer, A. 'Something You Got'  
Green, U. 'Senor Blues'  
Matthews, D. 'Live at the Five Spot'  
Meco 'The Wizard of Oz'  
Smith, L. 'Keep on Lovin'  
Turrentine, S. 'Nightwings'  
VanLeer, T. 'Nice to Have Met You'

GRONNINGEN, Stuart  
Laws, H. 'San Francisco Concert'

HAMILTON, William  
Turrentine, S. 'Use the Stairs'

HENDERSON, Robert  
Scott, T. 'Tom Scott in L.A.'  
Weisberg, T. 'Hurtwood Edge'

HILL, Douglas  
Schory, D. 'Carnegie Hall'

HINSHAW, William  
McRae, C. 'Carmen'  
Schiffrin, L. 'Rock Requiem'

HYDE, George  
Sagle, C. 'Spleendor in the Brass'

INGRAHAM, Paul  
Adderley, N. 'Calling Out Loud'  
Gillespie, D. 'It's My Way'  
Jones, Q. 'Hip Hits'  
Modern Jazz Quartet 'Third Stream Music'  
Newman, D. 'Many Facets of David Newman'  
Newman, D. 'The Weapons'  
Turrentine, S. 'Inflation'  
Turrentine, S. 'Use the Stairs'

JONES, Calberg  
Muhammad, I. 'Make it Count'

KANT, Luis  
Gillespie, D. 'Composers Concepts'

KLEIN, Fred  
Jones, Q. 'Hip Hits'  
Mathews, M. '(4) French Horns Plus Rhythm'

KLEIN, Gus  
Williams, P. 'Threshold'

KORELL, Lou  
Fraiese, R. 'Finalmente'

KRUGER, Joe  
Fraises, R. 'Finalmente'

LEBOW, Herman  
Fielding, J. 'We Like Brass'  
Fuller, G. 'The Monterey Jazz Festival Orchestra'  
Mancini, H. 'The Blues and the Beat'

LEUBA, Christopher  
Russo, B. 'A Recital in New American Music'  
Vaughn, Sarah (Quincy Jones) 'You're mine, You'

LeEVIN, Peter  
Sanborn, D. 'Heart to Heart'

LINDSAY, Franklyn  
Kalyan 'Trini-vibes'

LOTT, Sinclair  
Mancini, H. 'The Blues and the Beat'  
Mandel, J. 'I Want to Love'  
Sagle, C. 'Spleandor in the Brass'

LUJEI  
Meco 'The Wizard of Oz'

MACCIOCCHI, Rudolph  
Russo, B. 'A Recital in New American Music'

MAEBE, Arthur  
Bellson, L. 'Big Band Jazz from the Summit'  
Coltrane, A. 'Eternity'  
Jones, Q. 'And Stuff Like That'  
Jones, Q. 'Sounds'  
Mancini, H. 'Mancini '87'  
Mancini, H. 'Uniquely Mancini'  
McCann, L. 'McCann the Man'  
Ponty, J.L. 'Canteloupe Island'  
Sturgess, J. 'Universe'  
Wilson, G. 'Eternal Equinox'

MALONE, Tom  
Barbieri, G. 'Ruby, Ruby'  
Clarke, S. 'Journey to Love'

MARTIN, Dick  
New York Jazz Orchestra '11 Plus-Live'

MATT, Peter  
Hampton, L. 'Music of Charles Mingus'

McCoy, Marvin  
Schory, D. 'RCA LPM 1199'

McGavin, Andrew  
Augers, B. 'Definitely What!...'

McMANUS, Cindy  
Seigel, D. 'The Hot Shot'

McMANUS, Edward  
Seigel, D. 'The Hot Shot'

MELTZER, Ralph  
Russo, B. 'A Recital in New American Music'

MENDELSON, Leon  
Russo, B. 'A Recital in New American Music'

MERKER, Ethel  
Schory, D. 'Movin On'

MERRILL, Jeremy  
Laws, H. 'San Francisco Concert'

MIRANDA, Tony  
Farrell, J. 'La Catedral y el Toro'  
Gilberto, A. 'Beach Samba'  
Jones, Q. 'Music of Henry Mancini'  
Lawrence, E. 'King 15137'  
Manhattan Brass Choir 'Praise to the Living God'  
Mathews, M. (4) French Horns Plus Rhythm'  
Wilber, B. 'New Clarinet in Town'  
Williams, P. 'Heavy Vibrations'

MOE, Sharon  
Manhattan Brass Choir 'Praise to the Living God'  
Turrentine, S. 'Use the Stairs'

MULDROW, Sidney  
Conners, N. 'Romantic Journey'  
Ellis, D. 'Connection'  
Ellis, D. 'Live at Montreux'  
Ellis, D. 'Star Wars'  
Harris, G. 'Astral Signal'  
Harris, G. 'In a Special Way'  
Jones, Q. 'Sounds'

NELSON, Kenneth  
Ellis, D. 'Tears of Joy'

NORTHERN, Robert  
Hubbard, F. 'Reevaluation'  
Hubbard, F. 'Skylark'  
Jones, Q. 'Hip Hits'  
Jones, Q. 'Music of Henry Mancini'  
Lewis, J. 'Essence'  
Schiffrin, L. 'Once a Thief'  
Schiffrin, L. 'New Fantasy'  
McFarland, G. 'Profiles'  
Szabo, G. 'His Great Hits'

NYL  
Meco 'The Wizard of Oz'

NYQUIST, Hakan  
Aberg, L. 'Partial Eclipse'

OTTO, Lloyd  
Kenton, S. 'City of Glass'  
Kenton, S. 'Innovations in Modern Music'

PERISSI, Richard  
Fielding, J. 'We Like Brass'  
Houston, T. 'Pressure Cooker'  
Mancini, H. 'Big Screen Little Screen'  
Mancini, H. 'The Blues and the Beat'  
Mancini, H. 'Mancini '87'  
Mancini, H. 'More Music from Peter Gunn'  
Mancini, H. 'Uniquely Mancini'  
Mandel, J. 'I Want to Live'  
Manne, S. 'Manne-That's Gershwin!'  
May, B. 'Big Fat Brass'  
Sturges, J. 'Universe'  
Weston, P. 'Carefree'

PIGNEGUY, John  
Pigneguy, J. 'Dreamsville'

POLLACK, Ralph  
Sturges, J. 'Universe'

PRICE, George  
Kenton, S. 'City of Glass'

Mancini, H. 'The Blues and the Beat'  
Schiffrin, L. 'Rock Requiem'

RAGENT, Lawrence  
New England Conservatory Ragtime Ens. 'The Road from  
Rags to Jazz'

RANDALL, Anthony  
Augers, B. 'Definitely What!...'

REILL, Margaret  
Turrentine, S. 'Nightwings'

RENSEY, Stuart  
Gillespie, D. 'Composers Concepts'

RICHMOND, Albert  
Evans, B. 'Symbiosis'  
Shad, B. 'The Bad Men'  
Williams, P. 'Heavy Vibrations'  
Youngblood, L. 'Lonnie Youngblood'

RIZNER, Freddy  
Badgley, B. 'Gonna Fly Now'

ROBINSON, Alan  
'Blackbirds'  
Coltrane, A. 'Eternity'  
Fuller, G. 'The Monterey Jazz Festival Orchestra'  
Harris, G. 'In a Special Way'  
Jones, Q. 'Roots'  
McRae, C. 'Carmen'  
Rollins, S. 'The Way I Feel'  
Sagle, C. 'Spleandor in the Brass'  
Williams, P. 'Threshold'

ROBINSON, Gale  
Fielding, J. 'We Like Brass'  
McRae, C. 'Carmen'  
Mitchell, B. 'Stratosonic Nuances'  
Sagle, C. 'Spleandor in the Brass'  
Williams, P. 'Threshold'

ROBINSON, Marilyn  
'Blackbirds'  
Coltrane, A. 'Eternity'  
Hubbard, F. 'Bundle of Joy'

ROBINSON, Marni  
Connors, N. 'Romantic Journey'  
Minasi, D. 'I Have a Feeling I've Been There Before'  
Rollins, S. 'The Way I Feel'

ROSENTHAL, Irving  
Callender, R. 'Speak Low'

RUDD, Roswell  
Rudd, R. 'Jazz Composers Orchestra Plays Numatk Swing  
Band'

RUFF, Willi  
Evans, G. 'The Arrangers Touch'  
Evans, G. 'Big Stuff'  
hampton, L. 'Travlin' Band'  
Jones, Q. 'Hip Hits'  
Jackson, M. 'Big Bags'  
Mitchell/Ruff Duo 'After This Message'  
Mitchell/Ruff Duo 'Appearing Nightly'  
Mitchell/Ruff Duo 'Brazilian Trip'  
Mitchell/Ruff Duo 'Campus Concert'  
Mitchell/Ruff Duo 'Dizzy Gillespie and the Mitchell/Ruff  
Duo'  
Mitchell/Ruff Duo 'Jazz for Juniors'  
Mitchell/Ruff Duo 'Jazz Mission to Moscow'  
Mitchell/Ruff Duo 'Sound of Music'

Mitchell/Ruff Duo 'Strayhorn'  
Mitchell/Ruff Duo 'Plus Strings and Brasses'  
Ruff, W. 'The Smooth Side of Ruff'  
Ruff, W. 'Under the Blanket'  
Schiffrin, L. 'Once a Thief'  
Tyner, M. 'Song of the New World'

RYVA, T.  
lawrence, E. 'Columbia 37084'

SCHULLER, Gunther  
Brass Ensemble of the Jazz and Classical Music Soc.  
'Music for Brass'  
Gillespie, D. 'Verve V 8394'  
Gillespie, D. 'Verve 8423'  
Lewis, J. 'Essence'  
Lewis, J. 'The Wonderful World of Jazz'

SECON, Morris  
Jones, Q. 'Golden Boy'

SIEGELSTEIN  
Thornhill, C. 'Trend TE 502'

SIGISMONTI, Henry  
Hamilton, C. 'Chic, Chic Chico'  
Jones, Q. 'And Stuff Like That'  
Jones, Q. 'Sounds'  
McRae, C. 'Carmen'

SIMPSON, G.  
McConnell, R. 'The Jazz Album'

SINGER, Joe  
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'Music for Brass'  
Williams, P. 'Heavy Vibrations'

SMITH, Leo  
Creative Construction Company 'CCC'

STATHAM, David  
McDuff, J. 'To Seek a New Home'

STRAHL, Ken  
Schory, D. 'Carnegie Hall'

SUSSMAN, Arthur  
Brass Ensemble of the Jazz and Classical Music Society  
'Music for Brass'

SWISSHELM  
Lewis, J. 'Essence'

TERVELT, Paul  
Schory, D. 'Movin' On'

THOMPSON, Chess  
Gillespie, D. 'Composers Concepts'

TILLOTSON, Brooks  
Crawford, D. 'Roots and Branches'  
Deodato 'First Cuckoo'  
Deodato 'Love Island'  
Deodato 'Whirlwind'  
Evans, B. 'Symbiosis'  
Farrell, J. 'La Catedral y el Toro'  
Ferguson, M. 'Conquistador'  
Ferguson, M. 'New Vintage'  
Ferguson, M. 'Primal Scream'  
Gillespie, D. 'Afro-Cuban Jazz Moods'  
James, B. 'Heads'  
Lewis, W. 'On the Town'

Miles, B. 'Sky Train'  
 Phillips, E. 'What a Difference a Day Makes'  
 Szabo, G. 'Mizrab'  
 Turrentine, S. 'Inflation'  
 Turrentine, S. 'Nightwings'  
 Turrentine, S. 'Use the Stairs'  
 Washington, G. 'Soul Box. Vol. II'  
 Weston, R. 'Blue Moses'  
 VanLeer, T. 'Nice to Have Met You'

TOWNER, Ralph  
 Solstice, 'Sounds and Shadows'

ULLEGERG, Odd  
 Rypdal, T. 'Whenever I Seem to be Far Away'

VIZZUTTI, Allen  
 Vizzutti, A. 'Allen Vizzutti'

WARNAR, Brad  
 Badgley, B. 'Gonna Fly Now'

WARNICK III, William  
 Tyner, M. 'Song of the New World'

WATKINS, Julius  
 Albam, M. 'Jazz Goes to the Movies'  
 Birth of the Bop  
 Byrd, D. 'Modern Jazz Perspective'  
 Composers Workshop Ensemble 'CWE'  
 Farmer, A. 'Brass Shout'  
 Golson, B. 'Benny Golson's New York Scene'  
 Heath, T. 'The Quota'  
 Heath, T. 'Triple Threat'  
 Hubbard, F. 'Reevaluation'  
 Hubbard, F. 'Skylark'  
 Jackson, M. 'Roll em Bags'  
 Jazz Contemporaries 'Reasons in Tonality'  
 Jazz Modes 'Critics Choice'  
 Jazz Modes 'The Jazz Modes'  
 Jazz Modes 'Jazzville Vol. I'  
 Jazz Modes 'Mood in Scarlet'  
 Jazz Modes 'Most Happy Fella'  
 Jazz Modes 'Smart Jazz for the Smart Set'  
 Jones, Q. 'Hip Hits'  
 Jones, Q. 'I Dig Dancers'  
 Jones, Q. 'Live at Newport'  
 Jones, Q. 'Mode'  
 Jones, Q. 'Quintessence'  
 Jones, T. 'Consummation'  
 Legrand, M. 'Big Band Plays Richard Rogers'  
 Manhattan Jazz Ensemble 'Guys and Dolls'  
 Mathews, M. '(4) French Horns Plus Rhythm'  
 Mathews, M. 'Modern Art of Jazz. Vol. II'  
 McPherson, C. 'Today's Man'  
 Mingus, C. 'Let My Children Hear Music'  
 Modern Jazz Survey #2  
 Newman, D. 'The Many Facets of David Newman'  
 O'Farrill, C. 'Nine Flags'  
 Pettiford, Oscar 'Bethlehem 13'  
 Pettiford, O. 'Bass by O.P.'  
 Pettiford, O. 'The New Oscar Pettiford Sextet'  
 Pettiford, O. 'The Oscar Pettiford Quintet'  
 Rivers, S. 'Crystals'  
 Rugolo, P. 'Rugolomania'  
 Spann, L. 'Gemini'  
 Taylor, B. 'Kwamina'  
 Tyner, M. 'Song of the New World'  
 Watkins, J. 'French Horns for My Lady'  
 Webb, A. 'Mr. Flute'  
 Weston, R. 'Bantu'  
 Woods, P. 'Rights of Swing'

WATSON, Willi  
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 Stewart, A. 'Museum of Modern Brass Vol. II'



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## AFTERBEATS

### DEAR PROFESSOR HUBLEY

#### *Advice to the Horn-Lorn*

Prof. F. Hubley, widely renowned as being a pretty smart guy about horn and stud poker, will give sage and witty advice to all your musical personal problems. In return, he asks no fee, just that you be happy, enjoy playing the horn, and perhaps nominate him for IHS Advisory Council or something.

Dear Prof. Hubley,

I play third horn in an orchestra. This year we got a new 4th horn, a kid 22 years old, just out of school. He plays pretty well, but he's driving me a little nuts. He warms up with all the flashy excerpts and solos (sometimes even with the solos I have to play), watches my part during my solos, often "fingering along," and shows his pleasure or displeasure (usually) at how I play them. What should I do about this?

—Perplexed

Dear Perplexed,

There are several adult, mature, and humane solutions that come to mind in dealing with such a colleague. 1) Offer to remove or rearrange certain of his anatomical features of which he is particularly fond; 2) have his valves spot-welded; 3) find his car; put maple syrup in the gas tank; 4) soak the upper right hand corner of each page of his music in polychlorinated biphenyl. Some of the above should bring about some change in his attitude. If not, get back to me, and we'll go for something a little less subtle.

Dear Prof. Hubley,

I've been playing professionally in an orchestra for a couple years now and I've found that it's not everything I thought it would be back in conservatory. There are a lot of players that don't play as well as some of the students back in school and worse, there are too many that really don't seem to care much about making music. The orchestra always sounds OK from out front, but being in it isn't so musically exciting, and sometimes all these weird personalities kind of bug me.

—Bugged

Dear Bugged,

Your situation and experience are completely normal. You sound young and rather too sensitive. You need to take up a good hobby, like hang gliding, bird watching, or playing tenor banjo in a dixieland band. If you want to remain enthused about music and your instrument, it may take some work and discipline: work with an accompanist, found chamber music groups & horn clubs, play in old peoples' homes. Get yourself some good students, they keep you young and on your toes. You got it good, kid. Just remember, playing in an orchestra is like what Churchill said about democracy: it's absolutely the worst job in the world, except for all the others. There *are* people who

only play what they want, with whom they want, when they want, and only because they love to play. They're called amateurs.

Dear Prof. Hubley,

I've been teaching horn (et al.) at the university level for some years. Basically, I love the job and the kids, but the problem seems to be one of overload—teaching lessons, a couple sections of music theory, brass choir, horn choir, brass and woodwind quintets, civic orchestra, committees, faculty meetings, the list is endless. I never seem to have enough time for my family and my own interests. Can you suggest something? What do you yourself do?

—Pooped

Dear Pooped,

Your situation sounds normal to me. Or at least typical. But if I were you, I would take my 3 month summer vacation on top of a mountain or in a deep woods somewhere without clocks, calendars, motors, or people with diplomas. Take your mouthpiece, a book of jazz tunes, and the complete works of Raymond Chandler and Shakespeare. Jog, meditate, watch the trees grow. Have somebody come get you two weeks before school starts.

What do I do? After a couple years of having to do marching band and theory and whatnot, I took a big salary cut so I could just teach horn. I make up some of the difference managing a laundry in Duluth and I use the extra time learning to grow grapes and make violas.

Dear Prof. Hubley,

I'm a New York studio player and my problem is doing jingles. If I have to do one more sappy soft drink jingle I may scream right during the taping session, no matter how much they pay me. What I wouldn't do for a little Beethoven.

—Grrr

Dear Grrrr,

Try thinking about this little quote from John Fowles' *Daniel Martin* the next time you get this way: "All artistic making, however imperfect, however tainted by commerce, is contenting compared to the work most of the rest of the world is condemned to." Otherwise, stick to Perrier and vegies for a while, lay off the cola and cookies. You sound a little hyperglycemic to me.

Dear Prof. Hubley,

My girlfriend and I are both 15, but I hardly get to see her much because she just wants to practice the horn all the time and play in all kinds of groups and stuff and take lessons and you know. Summer vacation is coming up and I don't want it to be like this, you know what I mean?

—Sad and Lonely

Dear S & L,

Take up the piano so you can accompany her and know the joys and sorrows of playing an instrument yourself; 2) Enroll both of you in a dance class; 3) Count yourself fabulously lucky, horn players make the best kissers in the world, *especially* after a long practice session.

### **Meddling Committee Medals**

The International Horn Society's Meddling Committee proudly announces the winners of the 1982 awards.

Le Croix du Bel Cor—for a most interesting selection of Horns on exhibit  
To: Kalison Horns

The Edith Head medal for Best Costume  
To: Ifor James—Wow! C'est magnifique!

The Purple Chop Medal—for those wounded in the line of duty  
Although some came close, we are happy to announce that no award can be given this year.

The Rookie of the Year Medal  
To: Albert Linder—who commented that playing for hornists must be the most difficult concert situation.

The medal for the Most Number of Notes Scored in a Play-Off Week—  
To: Douglas Hill—c'était vraiment incroyable!

The IHS Medal of Honour—for feats of heroism and valour above and beyond the call of duty

To: The men and women who worked behind the reception desk and were so kind to those of us with minimal French.

The Iron Chops Award  
To: Froydis Wekre—who was seldom seen without her horn to her lips.

The Medal for Best Supporting Actor/Actress  
To: M. Bessault who somehow managed to lead us all through the unbelievable maze which was the Avignon Workshop.

**The Award for Best Actor/Actress 1981**

**To: Daniel Bourgoue who understood our Frenglish, led us in playing together, and who actually smiled and laughed several times!**

**The Giant Clam**

**Gratefully, there were no giants this year.**

**In addition to our regular list of "meddles," the committee offers the following:**

**The Professor Von Schmutzig Award**

**To: Hans Pizka for his rendition of Tchaikowsky's 5th solo without mouthpiece!**

**The Alan Civil Award for Best Young Comedian**

**To: The Scandinavian Quartet**

**(1) Petter Valbor**

**(3) Anhi Nisula**

**(2) Raimo Palmu**

**(4) Hannu Kilpi**

**The International Friendship Award**

**To: The Leipzig Quartet and to Kurt Janetzky, a former member of this truly wonderful group of men.**

**The Gallay-Dauprat Award**

**To: M. Dela Planque for his characteristic 18th c. Cor à main. (stance, posture, pose, whatever)**

**The United Nations Award**

**To: John Wates for his tireless service as translator; English to French, French to English and English to English!**



# AN INDEX OF REVIEWS OF MUSIC AND BOOKS PRINTED IN THE HORN CALL VOLUMES I - XI.

by Randall E. Faust

The classification of entries in the categories of "Books" and "Music" was made by this author. Some entries could have been put into either classification. Each entry is listed as follows: Composer/Author; Title; Volume Number, Issue Number, Page Number; Reviewer's Last Name.

## BOOKS

- Anderson, Paul G.; *Brass Ensemble Music Guide* (1978); X, 1, 89; Hill.  
Anderson, Paul G.; *Brass Solo and Study Material Guide* (1976); X, 1, 89; Hill.  
Bellamah, Joseph L.; *A Survey of Modern Brass Teaching Philosophies*; VII, 1, 61; Hill.  
Berv, Harry; *A Creative Approach to the French Horn*; VIII, 2, 66; Hill.  
Bruechle, Bernhard; *Horn Bibliographie*; III, 1, 75; Meek.  
\_\_\_\_\_; *Horn Bibliographie, Volume 2*; VI, 1, 22; Meek.  
Bruechle-Janetzky; *Kulturgeschichte des horns*; VII, 1, 54; Meek.  
Decker, Richard G.; *Music for Three Brasses: A Bibliography of Music for Three Heterogeneous Brass Instruments Alone and in Chamber Ensembles*; VI, 2, 69; Hill.  
Farkas, Philip; *The Art of Musicianship*; VII, 2, 59; Mansur.  
Farr, Linda Anne; *A Horn Player's Guide to Orchestral Excerpts*; X, 1, 88; Hill.  
Fitzpatrick, Horace; *The Horn and Horn Playing and the Austro-Bohemian Tradition 1680-1830*; I, 2, 41; Brislan.  
Fox, Fred; *Essentials of Brass Playing*; VIII, 2, 67; Farkas.  
Hanthorn, Dennis; *Catalogue of Horn Orchestral Excerpts*; X, 1, 88; Hill.  
Hosek, Miroslav; *The Woodwind Quintet*; X, 1, 89; Hill.  
Janetzky-Bruechle; *Das Horn*; VIII, 2, 69; Winter.  
Lawson, Walter; *Development of New Mouthpipes for the French Horn*; VII, 1, 61; Hill.  
Merewether, Richard; *The Horn, The Horn...*; VIII, 2, 66; Hill.  
Morley-Pegge, R.; *The French Horn*; IV, 1, 73; Meek.  
Pettit, Stephen; *Dennis Brain--A Biography*; VIII, 1, 54; Hill.  
\_\_\_\_\_; *Dennis Brain--A Biography*; X, 2, 79; Mabry.  
Tuckwell, Barry; *Playing the Horn*; X, 1, 86; Hill.  
Wcast, Robert; *Keys to Natural Performance for Brass Players*; X, 1, 89; Hill.  
Wilkins, Wayne; *Index of French Horn Music*; VIII, 2, 67; Hill.  
Yancich, Milan; *A Practical Guide to French Horn Playing*; II, 1, 20; Meek.

## MUSIC

- Ameller, Andre'; *Belle Province "Rimouski" pour cor et piano*; V, 1, 60; Meek.  
Angerer, Paul; *Horn Quartet*; VI, 1, 22; Meek.

- Archer, Violet; *Sonata for Horn and Piano*; IX, 1, 86.  
Baccelli, Umberto; *16 Etudes Caracteristiques*; VI, 2, 65; Hill.  
Bach, Jan; *Four Two-Bit Contraptions for Flute and Horn*; VI, 2, 69; Chesebro.  
Bach, J.S.; *Grande Fugue in Do Majeur pour 4 cors*; IV, 1, 75; Meek.  
Bach, J.S.; *Partita in Bb [Transcribed for Horn and Guitar by Laurindo Almeida]*; VII, 2, 60; Hill.  
Bach, J.S.; *Prelude [arranged by Arne Oldberg]*; X, 1, 91; Winter.  
Bakki, Josef; *Sonatina per Corno e Pianoforte*; VII, 2, 60; Hill.  
Baldwin, David; *Absurdities For Brass Trio*; IX, 1, 84; Chesebro.  
Baldwin, David; *The Last Days for Horn and Tuba [1974]*; VI, 2, 68; Hill.  
Barbier, René; *Concerto pour cor et piano [1963]*; III, 2, 62; Meek.  
Barbier, René; *Sonata pour cor et piano [1912]*; III, 2, 62; Meek.  
Bartholomew, Leland, arr.; *Selected Madrigals, Motets and Songs for Horn Quartet*; VII, 1, 55; Chesebro.  
Bauer, Felix; *Sonata for French Horn and Piano [1974]*; IX, 1, 84; Chesebro.  
Beckwith, John; *Concertino for Horn and Orchestra [1963]*; IX, 1, 86; Chesebro.  
Beethoven, Ludwig van; *Five Pieces for Mechanical Organ [transcribed for Woodwind Quintet by Felix Skowronek]*; V, 1, 60; Meek.  
Beethoven, Ludwig van; *Rondino [arr. for Wind Trio and Piano by Ivan C. Phillips]*; IV, 1, 76; Meek.  
Beethoven, Ludwig van; *Sonata, op. 17 for Horn and Piano [ed. by Peter Damm]*; VI, 2, 69; Meek.  
Bellini-Gallay; *Romance from "Bianca e Fernando"*; VII, 2, 59; Hill.  
Bergonzi, Bendetto; *Capricci per Corno de Caccia [2 vol.]*; VI, 2, 69; Meek.  
Berthelot, René; *Variations Breves sur un Chant Scout, pour Cor en Fa Et Piano*; IV, 2, 60; Meek.  
Bishop, Jeffrey; *Spells and Incantations for Horn and Piano*; XI, 2, 76; Scharnberg.  
Bissell, Keith; *Trio Suite for Trumpet, Horn and Trombone*; IX, 1, 86; Chesebro.  
Blank, Allen; *Five Lines for Solo Horn [1973]*; VII, 2, 58; Hill.  
Boatwright, Howard; *Serenade for 2 Strings and 2 Winds*; V, 1, 60; Meek.  
Bodino, Sebastian; *Sonata a4 [ed. Kurt Janetzky]*; VI, 1, 23; Meek.  
Boeck, Ignaz and Anton; *Ten Pieces for Two Horns and Bass [ed. Kurt Janetzky]*; III, 1, 77; Meek.  
Bozza, Eugene; *En Foret [arr. for Horn and Band by Dr. Wayne F. Pegram]*; VIII, 1, 57; Chesebro.  
Brahms, Johannes; *"Scherzo" from the Serenade in D arr. by Ivan C. Phillips*; III, 1, 59; Meek.  
\_\_\_\_\_; *Intermezzo in C arr. for Horn and Piano by Ivan C. Phillips*; III, 2, 59; Meek.  
Brophy, William R.; *Technical Studies for Solving Special Problems On the Horn*; X, 1, 87; Hill.  
Buczynski, Walter; *Rhapsody for Two Horns and String Orchestra [1976]*; IX, 1, 87; Chesebro.  
Bujanovski, V.; *Sonate for Horn Solo*; VI, 1, 29; Chesebro.  
Burden, John; *Horn Playing: A New Approach*; IV, 1, 73; Meek.  
Busarow, Donald; *Death, Be Not Proud for Soprano, Horn and Piano*; X, 2, 87; Chesebro.  
Canavesio, Adrien; *Cantehorn, pour Cor et Piano*; IV, 2, 60; Meek.  
Carter, Elliott; *Canon for 3*; IV, 1, 75; Meek.  
Cermuga, Josef; *Sonatina for Horn and Piano*; X, 1, 83;

- Chesebro.
- Cesare, Giovanni Martino; *Solo For Trombone [or Horn] and Continuo. La Hieronyma from Musicali Melodie*; III, 2, 59; Meek.
- Chabrier, Emmanuel; *Larghetto arranged for Horn with woodwinds, harp, and string bass by James O. Froese*; VI, 2, 64; Hill.
- Chachaj, Tadeusz, ed.; *Studia orkiestrowe na rog* [Orchestral studies for horn]; IX, 2, 87; Agrell.
- Chandler, Erwin; *Melody for Horn and Piano [1972]*; VIII, 1, 58; Chesebro.
- Chevillard, Camille; *Allegro for Horn and Piano Op. 18*; VII, 1, 58; Hill.
- Chevreulle, Raymond opus 92; *Prelude, Scherzando et Marche pour cor en fa et piano [1968]*; III, 2, 62; Meek.
- Ching, Jeffrey R.; *Concerto in E-Flat for Horn and Strings*; XI, 1, 87; Chesebro.
- Clevenger-McDunn-Rusch; *The Dale Clevenger French Horn Method [2 vol.]*; VI, 2, 66; Hill.
- Cooke, Arnold; *Nocturnes. A Cycle of Five Songs for Soprano, Horn and Piano*; IV, 1, 75; Meek.
- Collarafi, Jim; *Absurdist Quintet [Shoe Quintet] in E-flat for Horn and Strings [1979]*; XI, 1, 87; Chesebro.
- Croose, Gordon; *Corpus Christi Carol, opus 5 for Solo Voice, Clarinet, Horn and String Quartet*; IV, 2, 62; Meek.
- ; *For the Unvallen [1963] opus 9 for Tenor voice, solo Horn and String Quartet*; IV, 2, 61; Meek.
- Czerny, Karl; *Andante e Polacca fur horn und Klavier*; IV, 1, 74; Meek.
- Danburg, Russell; *Poems for Horn and Piano*; IV, 2, 60; Meek.
- Danzl, Franz; *Konzert in E-Dur*; III, 1, 79; Meek.
- Dauprat, Louis Francois; *Grand Trio No. 3 for 3 Horns Op. 4, No. 3*; VII, 1, 60; Hill.
- ; *Quartets 5 & 6 for Four Horns*; VII, 1, 60; Hill.
- ; *Six Sextets for Horns, Op. 10*; VIII, 1, 58; Chesebro.
- Deason, David; *Musica Sonante*; X, 1, 81; Chesebro.
- ; *Wind Tunnels for Trumpet, Horn and Trombone [1976]*; X, 2, 81; Chesebro.
- deCrepy, Bernard; *Synapse pour cor et piano*; III, 2, 61; Meek.
- Defaye, Jean-Michel; *Alpha, pour Cor en Fa et Piano*; IV, 2, 60; Meek.
- Devert, A.; *Le Recueil Pratique du Sonneur: 56 Classic Fanfares, in 3 parts, for Cornes-des-Chasse*; III, 2, 61; Meek.
- Diamond, David; *Concert Piece for Horn and String Trio [1978]*; VIII, 2, 65; Hill.
- Diemente, Edward; *Orbits I for French Horn and Bass Trombone [1974]*; VI, 2, 66; Hill.
- Durko, Zolt; *Eight Horn Duets*; X, 2, 83; Chesebro.
- ; *Iconography No. 2 for Horn Solo and Chamber Ensemble*; X, 2, 83; Chesebro.
- ; *Improvisations for Woodwind Quintet [1964-65]*; X, 2, 82; Chesebro.
- ; *Symbols for Horn and Piano [1968-69]*; VII, 2, 60; Hill.
- ; *Symbols for Horn and Piano [1968-69]*; X, 2, 82; Chesebro.
- Dvořák, Jiri; *Due per Duo, for Horn and Piano*; III, 2, 60; Meek.
- Eder, Helmut; *Sonatine, opus 34, number 6, Horn and Piano*; III, 2, 60; Meek.
- Faith, Richard; *Movements for Horn and Piano*; XI, 2, 76; Scharnberg.
- Farago, Marcel; *Brass Trio, Opus 22*; IX, 1, 84; Chesebro.
- Faust, Randall E.; *Celebration for Horn and Organ*; XI, 1, 86; Chesebro.
- ; *Chapel Music I: Prelude for Brass Quintet and Organ*; XI, 1, 86; Chesebro.
- ; *Prelude for Horn Alone*; VIII, 1, 87; Chesebro.
- Fiala, Joseph; *Three Quintets in E-flat for 2 English Horns, 2 Horns, and Bassoon*; III, 1, 76; Meek.
- Floresman, Oldrich; *Concerto for Horn and Orchestra*; X, 1, 83; Chesebro.
- Foerster, Christoph; *Concerto in E-flat for Horn, 2 violins, Violoncello, Contrabass and Cembalo, [Piano reduction]*; III, 1, 80; Meek.
- Frackenpohl, Arthur; *Brass Duo for Horn and Tube*; III, 1, 76; Meek.
- Freedman, Hary; *Mono for solo French Horn [1977]*; IX, 1, 87; Chesebro.
- Fried, Alexei; *Concerto per Corno e Orchestra da camera con pianoforte*; X, 1, 81; Chesebro.
- Friedel, Kurt Joachim; *Spielducke for 2 Horns*; III, 2, 59; Meek.
- Freund, Robert; *French Horn Method for the Young Beginner, Book I*; VIII, 2, 68; Winter.
- Gabler, Friedrich; *140 Naturhorn Etuden*; III, 1, 79; Meek.
- Gershefski, Edwin; *Suite for French Horn Alone, opus 12*; VII, 1, 58; Chesebro.
- Granados, Enrique; *Spanish Dance [No. 5] for Horn and Piano*; IV, 1, 74; Meek.
- Gantham, Donald; *La Noche en las Isla for Baritone, Horn, and Piano*; X, 2, 87; Chesebro.
- Greer, Lowell; *FOPUS*; IX, 1, 84; Chesebro.
- Haddad, Don; *Sonata for Horn and Piano*; III, 2, 58; Meek.
- ; *Two Impressions for Four Horns*; III, 1, 76; Meek.
- Hambraeus, Bengt; *Transit II for Horn, Trombone, Electric Guitar and Piano [1963]*; VI, 2, 68; Hill.
- Hamilton, Ian; *Aria [1962]*; XI, 2, 78; Scharnberg.
- ; *Sonata Notturna [1968]*; XI, 2, 78; Scharnberg.
- Handel-Maganini; *Two Pieces*; VI, 2, 66; Hill.
- Harris, Arthur; *Theme and Variations for Horn Quartet*; III, 2, 58; Meek.
- Harris, Charles D.; *Duo for Oboe and Horn in F*; VII, 1, 55; Chesebro.
- Hartley, Walter S.; *Sonorities II*; VI, 2, 71; Chesebro.
- ; *Sonorities II*; VII, 1, 68; Hill.
- Hauff, Wilhelm Gottlieb; *Concerto in Mid Majeur*; VII, 1, 58; Hill.
- Haugland, A. Oscar; *Concertino for Horn and Piano*; VI, 2, 65; Hill.
- Haworth, Frank; *Canzona for Horn and Organ [1968]*; IX, 1, 87; Chesebro.
- ; *Cornucopia Suite for Horn and Strings [1972]*; IX, 1, 87; Chesebro.
- ; *Pastoral Suite for Horn and Strings*; IX, 1, 87; Chesebro.
- Haydn, Joseph; *Divertimento fur 2 Klarinetten und 2 Hornen*; VI, 2, 67; Hill.
- Heiden, Bernhard; *Concerto for Horn and Orchestra*; IV, 1, 74; Meek.
- ; *Five Canons for 2 Horns*; IV, 1, 75; Meek.
- Herberigs, Robert; *Cyran de Bergerac, cor et piano*; III, 2, 62; Meek.
- Hermanson, Ake; *Alarme per Corno [1969]*; VI, 2, 63; Hill.
- Hertel, Johann Wilhelm; *Sonata a Quattro for Two Horns and Two Bassoons*; VII, 2, 61; Hill.
- Higgins, Lloyd Elliott; *Beatrice & Benedict*; VI, 1, 29; Chesebro.
- ; *The Cybernetic Spanish Fly Synergistically Barbequed and Jazzed*; VI, 1, 28; Chesebro.
- ; *The Four Seasons*; VI, 1, 29; Chesebro.
- ; *Mahatma Ghandi Quintet*; VI, 1, 29; Chesebro.
- ; *Trio for Horn, Clarinet and Silence*; VI, 1, 28; Chesebro.

- Chesebro.  
Hill-Froseth; *Introducing the French Horn*; VII, 2, 57;  
Farkas.  
Hill, Douglas; *Three Soliloquies* [1974]; VI, 2, 71;  
Chesebro.  
Hitt, George L.; *Duo for Horn and Piano*; VI, 1, 28;  
Chesebro.  
\_\_\_\_\_; *Friday K*; VI, 1, 28; Chesebro.  
\_\_\_\_\_; *Seven Moods for Brass Quintet*; VI, 1, 28;  
Chesebro.  
\_\_\_\_\_; *The Voice of My Beloved* [1975]; VI, 2, 71;  
Chesebro.  
Hlobil, Emil; *Sonata for Horn and Piano*; X, 1, 84;  
Chesebro.  
Hoddinott, Alun; *Aubade and Scherzo for Horn and String  
Orchestra*; III, 1, 77; Meek.  
\_\_\_\_\_; *Aubade and Scherzo for Horn and String  
Orchestra*; IV, 2, 61; Meek.  
\_\_\_\_\_; *Concerto, opus 65, for Horn and Orchestra*;  
IV, 2, 61; Meek.  
\_\_\_\_\_; *Divertimento, opus 32, for Oboe, Clarinet,  
Horn and Bassoon*; IV, 2, 61; Meek.  
\_\_\_\_\_; *Sonata, opus 78, no. 2 for Horn and Piano*; IV,  
2, 61; Meek.  
Holmes, Brian; *Three Songs for Soprano and Horn  
Quartet*; IX, 1, 85; Chesebro.  
Horner, Anton; *Exercises and Etudes [Including "Theme  
and Variations"]*; X, 1, 91; Winter.  
Houser, John; *Three Pieces for Brass and Percussion  
[1976]*; VI, 2, 71; Chesebro.  
Howe, Marvin C.; *Method for French Horn*; VI, 2, 66; Hill.  
Hurrell, Clarence; *The Horn of Heimdall, Solo Horn with  
Piano*; III, 2, 59; Meek.  
Hutcheon, Thomas; *Concertino for Horn and Piano*; X, 1,  
82; Chesebro.  
\_\_\_\_\_; *Dimensions for 12 Horns* [1970]; IX, 1, 85;  
Chesebro.  
Isele, David; *Prologue, Allegro and Epilogue for flute,  
horn and cello*; VII, 1, 54; Chesebro.  
Janetzky, Kurt ed.; *Deutsche Jagdsignale*; III, 1, 78;  
Meek.  
Johnson, Roger; *Ritual Music for Six Horns*; IV, 2, 60;  
Meek.  
Johnson, Stuart; *An Intermediate Book for Horn and  
Piano*; IV, 2, 61; Meek.  
Jones, Mason comp. and ed.; *Twentieth Century  
Orchestra Studies*; VI, 2, 66; Hill.  
Jongen, Joseph; *Lied, Horn and Piano* [1899]; III, 1, 77;  
Meek.  
Kainz, Walter; *Three Little Pieces for Winds*; VI, 1, 23;  
Meek.  
Kalmár; *La Stanza Quarta, Trio for three horns in F  
[1976]*; X, 2, 83; Chesebro.  
Karstaedt, George ed.; *Jagdlieder, Fanfaren und Jaeger-  
maersche*; III, 1, 74; Meek.  
Kauder, Hugo; *Sonata No. 3 for Horn and Piano*; V, 1, 60;  
Meek.  
Keller, Max; *Sechs Stucke fur 2 Horner*; V, 1, 60; Meek.  
Kilar, Wojciech; *Sonata for horn and piano*; IX, 2, 67;  
Agrell.  
Kinney, Gordon J.; *Fantasy for Horn and Piano*; VI, 2, 65;  
Hill.  
Kirchner, Leon; *Fanfare for Brass Trio*; VI, 2, 67; Hill.  
Kocsar, Miklos; *Variazioni for Woodwind Quintet*; X, 2,  
83; Chesebro.  
Koetsier, Jan; *Romanza per corne de pianoforte* [1972];  
XI, 2, 77; Scharberg.  
\_\_\_\_\_; *Sonatina per corne e pianoforte* [1972]; XI, 2,  
77; Scharberg.  
Kohler, Siegfried; *Sonata for Horn and Piano* [1966]; III, 1,  
79; Meek.  
Korda, Viktor; *Five Bagatelles for Two Horns*; III, 1, 78;  
Meek.  
Krol, Bernhard; *Cantico for Horn and String Quartet, Op.  
44*; VII, 2, 62; Hill.  
Krush, Jay; *Chamber Concerto II*; VI, 1, 28; Chesebro.  
\_\_\_\_\_; *Sonata for Horn and Piano*; VI, 1, 28;  
Chesebro.  
\_\_\_\_\_; *Trio for violin, horn and piano*; VI, 1, 28;  
Chesebro.  
Laderman, Ezra; *Theme, Variations and Finale*; V, 1, 80;  
Meek.  
Lang, Istvan; *Monologue for Horn Solo* [1974]; VII, 2, 58;  
Hill.  
\_\_\_\_\_; *Monologue for Horn solo* [1974]; X, 2, 88;  
Chesebro.  
Langrish, Hugo arr.; *Eight Easy Pieces for Horn and  
Piano*; IV, 1, 74; Meek.  
Lawegren, Bo; *First Lesson About Man* [1969]; VI, 2, 71;  
Chesebro.  
Lawton, Sidney M. arr.; *The Young Horn Player*; [Vol. 1,  
2, & 3]; VII, 1, 59; Hill.  
LeClerc, Michael; *Five Piccettas pour Cor et Piano*; XI, 2,  
76; Scharberg.  
Lemaire, Felix; *Nocture, pour Cor en fa et Piano*; IV, 2,  
60; Meek.  
Lewis, Robert Hall; *Monophony VI* [1976]; VIII, 1, 56;  
Chesebro.  
Lively, A.O. arr.; *Three Short Pieces for 4 Horns*; VI, 1,  
22; Meek.  
Locke, Mathew; *Music for His Majesty's Sacbuts and  
Cornetts* [1661] IV, 1, 76; Meek.  
Lotti, Antonio; *Crucifixus arr. by Arne Oldberg*; X, 1, 90;  
Winter.  
Louel, Jean; *Invention* [1973]; VI, 1, 22; Meek.  
Luening, Otto; *Fanfare for a Festive Occasion*; IV, 1, 76;  
Meek.  
Luigini, Alexandre; *Romance Pour Cor et Orchestra*; VII,  
2, 59; Hill.  
Marchi, Antonio; *12 Capricci Di Perfezionamento Per  
Corno*; VII, 1, 59; Hill.  
Marshall, Pamela S.; *Miniatures for Unaccompanied Horn*;  
VI, 1, 29; Chesebro.  
\_\_\_\_\_; *Wander Bittersweet* [1976]; VI, 2, 71;  
Chesebro.  
\_\_\_\_\_; *Watchman for the Morning*; VI, 1, 29;  
Chesebro.  
Marsick, Armand; *Quatour pour cors* [1950]; III, 2, 61;  
Meek.  
Mayer, Rudolph; *Suite No. 1 for 2 Horns*; IV, 2, 60; Meek.  
\_\_\_\_\_; *Suite No. 2 for 2 Horns*; IV, 2, 60; Meek.  
\_\_\_\_\_; *Suite No. 3 for 2 Horns*; IV, 2, 60; Meek.  
\_\_\_\_\_; *Tricinium for 3 Horns*; V, 1, 60; Meek.  
\_\_\_\_\_; *Twelve Bicinia for 2 Horns*; III, 2, 58; Meek.  
McCabe, John; *The Goddess Trilogy: The Castle of  
Arianrhod, Floraion, Shapeshifter* [1978]; XI, 2, 78;  
Scharberg.  
McCauley, William; *Concerto for Horn* [1960]; IX, 1, 87;  
Chesebro.  
Mercadante, Saverio R.; *Concerto per Corno e Orchestra  
da Camera*; VII, 1, 58; Hill.  
Merewether, Richard comp.; *Complete Horn Parts to  
Mahler 1st and 2nd Symphonies and Song of a  
Wayfarer; Brahms--The Four Symphonies*; IV, 1, 78;  
Meek.  
Michiels, Louis; *Reverie for Horn Quartet*; IV, 2, 60;  
Meek.  
Moore-Ettore; *French Horn Method*; XI, 2, 79; Leuba.  
\_\_\_\_\_; *French Horn Primer*; XI, 2, 79; Leuba.  
\_\_\_\_\_; *Master Horn Warm-up Flexibility Studies*;

- XI, 2, 79; Leuba.  
Moulaert, Raymont; *Andante for 4 Horns*; III, 1, 78; Meek.  
Mozart, W.A.; *The Marriage of Figaro and Abduction from the Seraglio* transcribed by Johann Nepomuk Wendi for Wind Octet; VII, 1, 60; Hill.  
Musgrave, Thea; *Horn Concerto* [1971]; VI, 2, 68; Hill.  
—; *Music for Horn and Piano* [1967]; VI, 2, 68; Hill.  
Nagel, Robert; *Speed Studies*; VII, 1, 59; Hill.  
Nelhybel, Vaclav; *Scherzo Concertante for Horn and Piano*; XI, 2, 78; Scharnberg.  
Neruda, Johannes; *Concerto pour Cor et Orchestra a Cordes*; VI, 2, 68; Hill.  
Niverd, Lucien; *Chant Melancolique*; VII, 1, 58; Hill.  
—; *Romance Sentimentale*; VII, 1, 58; Hill.  
Odstrell, Karel; *Trancit, a concerto for 8 horns and percussion*; III, 1, 81; Meek.  
Onozo, Janos; *Kurtiskola Vol. I*; IX, 2, 67; Agrell.  
Onozo-Kovacs; *Album for Horn with Piano Accompaniment*; VII, 1, 59; Hill.  
Ostrander, Allen trans.; *Baroque Suite for Four Horns*; VI, 2, 67; Hill.  
Persichetti, Vincent; *Parable for Solo Horn*; IV, 2, 60; Meek.  
Petrie, Ivo; *Lirismo Za Rog in Klavir* [1969]; VI, 2, 68; Hill.  
Pilas, Karl; *Tre Pessi in Forma de Sonata, Horn and Piano*; III, 2, 60; Meek.  
Phillips, Harry I. ed.; *Eight Bel Canto Songs for Solo Winds*; III, 2, 58; Meek.  
Polgar, Tibor; *Improvisazioni for four horns* [1976]; IX, 1, 88; Chesebro.  
Porter, Quincy; *Sonata for Horn and Piano*; III, 1, 76; Meek.  
Purcell, Henry; *Sonata in G Minor arr. by Paul Smith & Rudolph Forst*; VI, 2, 66; Hill.  
Pusztal, Tibor; *Interactions for Solo Horn and Percussion Ensemble* [1976]; VII, 2, 61; Hill.  
Racusen, David; *Canonic Etudes*; III, 2, 58; Meek.  
Rawsthorne, Alan; *Quintet: Clarinet, Horn, Violin, Violoncello, Piano*; IV, 1, 76; Meek.  
Reger, Max; *Scherzino for Horn and Strings arranged by J. Madden*; VII, 2, 61; Hill.  
Reicha, Anton; *Quintet in E Major, opus 106, for Horn and String Quintet*; III, 1, 74; Meek.  
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Reiche, Heinz; *Vierspaennig*; III, 1, 78; Meek.  
Reiter, Albert; *Sonatine for Horn and Piano*; III, 2, 60; Meek.  
Reynolds, Verne; *Calls for Two Horns* [1975]; VII, 2, 61; Hill.  
— trans.; *Cantos No. 2, No. 3, and No. 4 for Double Horn Choir*; IV, 2, 61; Meek.  
Rehnberger, Joseph; *Sonata in Es dur Op. 178*; VII, 1, 57; Hill.  
Riedt, Friedrich Wilhelm; *Concerto pour Cor et Orchestra a Cordes*; VI, 2, 64; Hill.  
Ries, Ferdinand; *Introduction and Rondo for Horn and Piano, op. 113, no. 1*; XI, 2, 76; Scharnberg.  
—; *Konzert fur 2 Horner und Orchester*; IV, 1, 74; Meek.  
—; *Sonata in F Dur Op. 34*; VII, 1, 57; Hill.  
Rossini, Gioacchino; *Introduction, Andante & Allegro for Horn and Piano*; III, 1, 74; Meek.  
Roth, Philipp Jacob; *Concertante in F for Horn and Bassoon solo with Orchestra*; VI, 1, 28; Meek.  
Ryelandt, Joseph; *Sonate pour cor et piano*; III, 2, 62; Tenor [Soprano]; VII, 2, 63; Hill.  
Sacco, P. Peter; *Three Psalms for Brass Quintet and Tenor* [Soprano]; VII, 2, 68; Hill.  
Schollum, Robert; *Rufe fur Horn op 81e* [1970]; VI, 1, 22; Meek.  
Schonthal, Ruth; *Music for Horn and Chamber Orchestra*; XI, 1, 86; Chesebro.  
—; *Music for Horn and Piano*; XI, 1, 86; Chesebro.  
Schubert, Franz; *Auf dem Strom*; VI, 1, 22; Meek.  
—; *Symphony No. 5, first movement only arranged for woodwind choir by Nilo Hovey*; IV, 2, 62; Meek.  
Schuller, Gunther; *Dusts for Unaccompanied Horns*; III, 2, 59; Meek.  
—; *Five Pieces for Five Horns* [1968]; VII, 2, 62; Hill.  
—; *Trois Homages* [1942, 1942, 1946]; XI, 2, 77; Scharnberg.  
Schwartz, Nan; *Horn Opus #1*; XI, 1, 87; Hill.  
Seoville, M. Lee; *Statement I and III for Solo Horn*; X, 1, 82; Chesebro.  
Semini, Carol Florindo; *Invenzioni per Corno e pianoforte*; VI, 2, 64; Hill.  
Sestak, Zdenek; *Concertino for Horn and Piano*; X, 1, 84; Chesebro.  
Shen, Hsueh-Young; *Espaces for Four Horns*; VI, 2, 67; Hill.  
Shoemaker, John R.; *Legato Studies for French Horn*; VI, 2, 66; Hill.  
Singer, Jeanne; *From Petrarch*; XI, 1, 86; Chesebro.  
Slavicky, Klement; *Capricci for Horn and Piano*; IV, 2, 62; Meek.  
Smith, Douglas arr.; *Four or More, Christmas Carols for Brass*; X, 2, 77; Winter.  
Snow, David; *I Gaze Upon Crystal Effusions*; VI, 1, 29; Chesebro.  
Spenger, Johann-Mathias; *Concerto pour Cor et Orchestre*; VI, 2, 64; Hill.  
Stanhope, David; *Cortettes for Four Horns*; VII, 1, 60; Hill.  
—; *Horn Player's Retreat and Pumping Song for Eight Horns*; X, 2, 86; Hill.  
Stekl, Konrad; *Sonate, Op. 91*; IV, 2, 62; Winter.  
Stout, Gordon; *Piece for Horn Alone*; VIII, 1, 87; Chesebro.  
Stout, Louis J. arr.; *Folk Song Suite*; VI, 1, 22; Meek.  
Strauss, Richard; *First Concerto for Horn*; II, 1, 20; Bruchle.  
Strens, Jules, opus 44; *Quartetto, per corni* [1950]; III, 2, 62; Meek.  
Surdin, Morris; *Berceuse for Horn and Orchestra* [1977]; IX, 1, 88; Chesebro.  
—; *Two Solitudes*; IX, 1, 88; Chesebro.  
Sylvan, Sirtan; *Little Suite, opus 9, for 8 Horns*; IX, 1, 86; Chesebro.  
—; *Sonar for Horn and Piano, opus 7*; IX, 1, 85; Chesebro.  
Tate, Phyllis; *A Victorian Garland for Soprano and Contralto solo voices, Horn and Piano*; IV, 2, 62; Meek.  
Thimmig, Les; *Stanazs, Book IV* [1977] for Tenor Saxophone, Horn and Trombone; VIII, 2, 66; Hill.  
Thybo, Lail; *Quartet/Non Si Leuava Ancor*; VI, 2, 67; Hill.  
Truax, Barry; *Sonic Landscape No. 1 for Solo Horn and Electronic Tape* [1970]; IX, 1, 88; Chesebro.  
Tuckwell, Barry; *Fifty First Exercises for Horn*; X, 1, 86; Hill.  
VanderWoude, Mary; *Atonalism for French Horn*; VI, 2, 65; Hill.  
Walton, William; *Fanfare*; IV, 1, 76; Meek.  
Waters, Emory; *Three Preludes for Unaccompanied Horn and Intrada for Two Horns [to follow the Three Preludes]*; IX, 1, 86; Chesebro.

Weber, Bernhard; *Quartet No. 1* [1968]; VI, 1, 23; Meek.  
 ; *Quartet No. 2* [1971]; VI, 1, 23; Meek.  
 Wiegel, Eugene; *Maine Sketches for Horn and Piano*; VI,  
 2, 65; Hill.  
 Wienandt, Elwyn ed.; *First Book of Brass Ensembles*; X,  
 1, 90; Winter.  
 Wildgans, Friedrich, opus 19a; *3 Inventions for Horn and  
 Clarinet*; III, 1, 78; Meek.  
 ; opus 5; *Sonatine for Horn and Piano*; III, 2,  
 59; Meek.  
 Winter, James; *Sonata for Horn and Piano* [1955]; VII, 1,  
 56; Chesebro.  
 Wintereg, Steven L.; *Pastiche for Six Horns*; X, 2, 89;  
 Hill.  
 Wuensch, Gerhard; *Sonata for Horn and Piano* [1964]; IX,  
 1, 88; Chesebro.  
 Xenakis, Iannis; *Linaia-Agon for Horn, Trombone and  
 Tuba* [1972]; VI, 2, 68; Hill.  
 Yates, Ronald L.; *Solitaire III; Variants for Solo Horn*;  
 VII, 1, 55; Chesebro.  
 Yurko, Bruce; *Concerto for Horn and Wind Ensemble*;  
 VII, 1, 57; Hill.  
 Zelenka, Istvan; *Trio for Horn, Violin and Piano* [1958];  
 VII, 2, 60; Hill.  
 Zimmerman, Richard H.; *Fugue a quatre voix*; VII, 1, 56;  
 Chesebro.  
 ; *Short Canon and Fugue for Horn in F and  
 Bassoon*; VII, 1, 56; Chesebro.

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