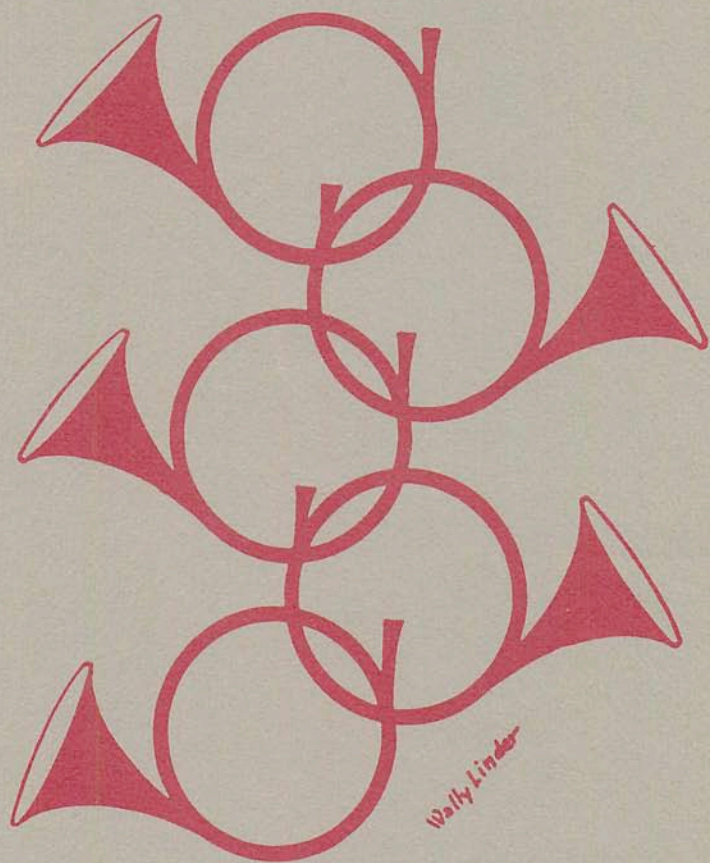


The Horn Call



journal of the

International Horn Society

Internationale Hörngesellschaft

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Sociedad Internacional de Trompas

October, 1983

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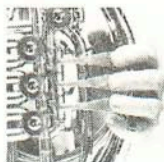
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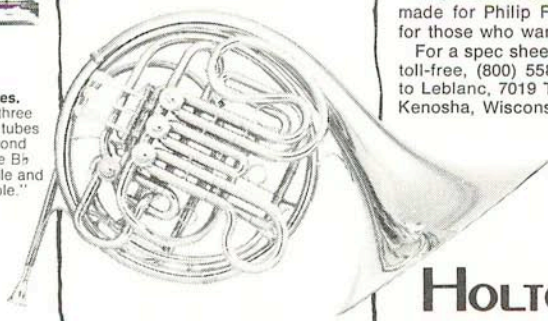
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The Horn Call

October, 1983

Volume XIV, Number 1

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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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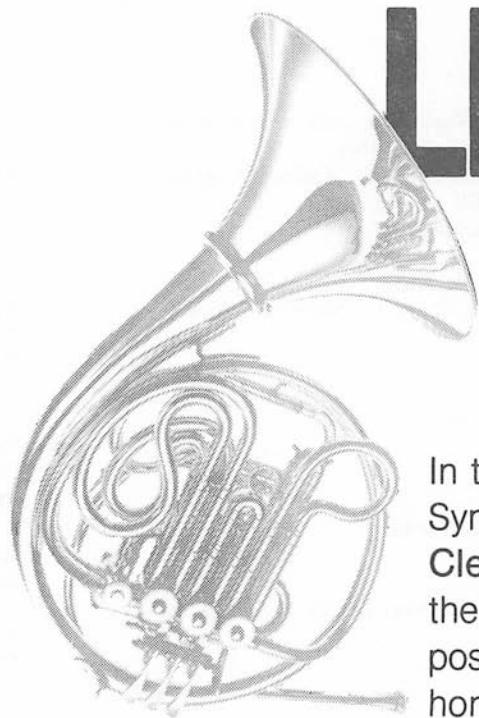
Ruth Hokanson
I.H.S. Executive-Secretary
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All letters should include the full name and address of the writer.

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

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Wir interessieren uns auch fuer unserer aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhaelt man eingesandte Fotos zurueck.

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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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Osservazione dal redattore: Il comitato editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con

rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

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

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

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

LETTERS TO THE EDITOR

To all composers and searchers of music catalogues:

I am searching for music for horn, flute and harp. I have only come across one piece for this combination, i.e., **ES-QUISSÉ** by Georges Barboteu.

My harp player and I are performing quite frequently and often with flute as well. Although there is little music for horn and harp, there is quite a bit for flute and harp; but next to nothing for all three. So, if anyone knows of any music for this combination or would be interested in composing works for this instrumentation, please contact me at this address.

Sincerely,

Michael Hugh Dixon
6 Mont Le Grand Rd.
Mt. Eden, Auckland 3
New Zealand

Response to Mr. Dressler

Eitner (biographical and bibliographical Quellenlexicon, source) reports the following as first names of the Kopprasch family:

(1) Wenzel Kopprasch (source: Fetis; Biographie Universelle des Musiciens, 1837), Bassoon player at the Dessau Court Orchestra at the end of the 18th. century. Eitner states the name must have been Wilhelm. Doerffel's statistics of the Gewandhausconcerts at Leipzig mentions Wilhelm Kopprasch as the composer of a horn concerto which was performed on 14 March 1805 and 10 October 1809 at Leipzig with the Gwandhausorchestra.

(2) Georg Kopprasch, son of Wenzel (Wilhelm) was a hornist at Berlin circa 1824, (Mendel: Musikalisches Conversations Lexikon, 1870).

(3) Heinrich Johann Gotth. Kopprasch died at Dessau in 1837 at the age of 70, (Herzogl. Anhalt-Dessau Wochenblatt /weekly/ No. 42 of 21 October 1837.

Hans Pizka

I guess after all these years it is difficult to refrain from collecting anecdotes for the workshop review. I am sure that Catherine Watson has done a fine job, but I just had to share a few phrases which stuck in my mind.

I'll never forget Charles Kavalovski's comments during his lecture: one to the effect that the workshops not only offer information about the Horn, but they also provide an opportunity to stock up on jokes for the coming year, and also see who has the largest drinking capacity.

The other comment held a sentiment shared by many: "If I ever find out who it was playing loudly near my room at 2 a.m., I'll lock him in a bathroom with a Hornchoir playing the Egmont Overture!"

Perhaps everyone knows by now that Hans Pizka played Strauss #1 on the hand horn. Comments surrounding this event were:

- Well, we play Mozart with valves don't we?
- *Naturally*, you can't expect very much.
- Definition of Natural Horn: handy things to have around - (Lew Songer.)
- Leo Dvorak Concert Hall is in Db Major

On to Indiana. . . Again!?!

Elaine Braun
456 Rippleton Rd.
London, Ont.
Canada NGG 1M5

It has become evident that most of the musical scientists, including R. Dunn, Georges de St. Foix, Einstein, and perhaps Peter Damm and others have not seen the originals. Otherwise, they should have noticed that K. 447 bears twice the name *Leitgeb* written by Mozart himself. They mix, always, the third concerto (K. 447) with the original, finished concerto

(K. 495) as the last completed horn concerto by Mozart's hand. K. 495 was finished on 26 June 1786 and was undoubtedly written for Leutgeb because Mozart included this concerto in his own list of his works and called it a concerto for *Leitgeb*.

Nobody except me has examined the Viennese Edition of August 1803 which is the long-used version we have today. Peter Damm's mistake was when he first thought this edition to be only a copy of the first edition by Andre/Offenbach. It is evident that the longer version was done as a concurrent edition at Leutgeb's impetus. He did not give away the originals; he kept them in hand as his greatest treasures.

A very interesting sidelight to be mentioned is an inscription by Stiegler's hand on an example of the short version calling it "*Blaha-Verhutzung*." "*Blaha-Verhutzung*" means "fuzzled by Blaha." Bit by bit we come nearer to the truth.

K. 371 was sold at Sotheby's in London last November for 45,000 Pounds. The owner is not known; only the buyer who is a London Music Antiquariat, (perhaps Haas).

K. 514 does not have Oboes in the score, as you will see on the facsimile in my book, *Mozart and the Horn*.

Hans Pizka
Postfach 1136
D-8011 Kirchheim
W. Germany

An idea for the International Horn Society from one of its loyal members. This may not be a popular idea with our orchestral-minded members but I believe it has great potential in familiarizing the general public with the horn, its literature and horn soloists.

The idea is to commission Floyd Werle, now retired from the Air Force Band, to write a Horn Chronology similar to his Trombone Chronology and Clarinet Chronology. These rather lengthy pieces written for soloists of the Air Force Band feature the soloist and a narrator accompanied by the band (could be orchestra). Through judicious comments by the narrator the history and traditions of the

horn are brought out while the soloist plays typical solos or movements along with a few of the common excerpts.

Here is a plan Werle might follow:

Horn calls/fanfares

Handel's Water Music Suite with other horn players

Mozart concerto, III, 2nd mvt.

Beethoven Sonata introduction

Der Freischutz chorale with horn section

Brahms symphony section, melody

Mendelssohn's Midsummer Night's Dream solo

Siegfried's call — Wagner

Tchaikovsky, V, 2nd mvt.

Tchaikovsky, Nutcracker, Waltz of the Flowers with section

The (um) pah for horn in a march

R. Strauss Concerto I, 3rd Movement

R. Strauss, Til Eulenspiegel

A Pop Song with a jazz chorus

The piece would be written in sections with the narrator interspersing remarks either alone or over music. But it should be so composed that entire sections could be cut, thus making it accessible for artists as well as high school performers.

I rest my case. Carry on!

Sincerely yours,

Paul G. Fisher
214 E. Charlotte St.
Millersville, PA

Many people have said they were sorry I was not at the Avignon workshop and some have blamed me for not coming. The most painful criticism for me was from my dear respected friend, Ifor James. We were scheduled to play a piece together and he was disappointed that I had not let him know previously.

The truth of the matter is that my contract had been cancelled only ten days before the workshop because the organizers had run out of money. I was, of course, a little sorry as I had turned down two well-paying jobs in Finland and Iceland during the same time. Having run workshops myself, this didn't bother me too much. I fully understand the difficulties in raising money and can accept the late cancella-

tion. The only serious criticism I make is that I wish it had been made clear during the workshop **why** certain persons were not there.

Again, I fully understand the necessity of leaving certain persons out. I am glad that in most cases it happened to those who have attended workshops before and not to newcomers.

Sincerely,

Ib Lanzky-Otto
Selmedalsvagen 2 5tr.
S-12655 Hagersten
Sweden

With each issue, the Brass Bulletin includes a separate "newspaper" of news from all over the world of brass playing. I would like to invite members of the International Horn Society to send me news and photos of special events they are involved in: ensembles, contests, concerts, workshops, etc.

Sincerely,

Jeffrey Agrell
Horn Editor, The Brass Bulletin
Gibraltarstr. 1
CH-6003 Lucerne
Switzerland

After being invited this year to the Scandinavian Horn Workshop, I am very happy to write these few lines in order to inform our I.H.S. of the perfect organization of this Nordic society.

1983 was the year for Denmark to welcome and organize the workshop. It was done with a master's hand. Froydis Wekre, Ib Lansky-Otto and myself were the guests. About 80 players came, principally from Sweden, Norway, Finland and Denmark. Held from 2 to 9 of June, there were about 15 masterclasses, 5 recitals and some clinics for shy folk. These were a remarkable initiative which permits a shy one to speak without embarrassment face to face with artists. Groups were also formed in which amateurs and professionals mixed with

happy results.

The lodging, food, and location (a splendid college north of Copenhagen) contributed to the success of this workshop. "Bravo" to the organizers! May other Europeans who wish to organize future workshops be inspired by this one.

Francis Orval
810 W. Church St., Apt. 2
Champaign, IL 61820 USA

I am preparing for publication in 1985 and 1986, by Greenwood Press, a collection of historical and cultural profiles of some 275 world orchestras, comprising articles written in English by scholars and critics from around the world. Each profile will discuss that particular orchestra's history, musical nuances, administration, past conductors, discography, and other cultural, musical and historical points of interest.

I am currently seeking qualified contributors, and would very much appreciate

your placing an announcement to that effect in your publication.

Persons interested in being considered as possible contributors may respond with a letter and current resume to Prof. Robert R. Craven, 72 Monroe Street, Manchester, NH 03104. Further details will be sent to all respondents.

Additionally, it would be a great help to me in identifying prospective contributors if you would be so kind as to send me the name, address, and affiliation of anyone whom you believe qualified and potentially willing to contribute an article. My intention is to create a useful reference work of high quality, and I will be most grateful for any assistance you might provide in this regard.

Yours truly,

Robert R. Craven
Professor of English
2500 River Road
Manchester, New Hampshire
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On December 9, 1983, the University of Dayton, Dayton, Ohio, will be sponsoring the "Second Barry Tuckwell Symposium" in conjunction with Mr. Tuckwell's appearance with the Dayton Philharmonic Orchestra on December 7th and 8th.

This is a day-long Symposium, and in addition to Mr. Tuckwell, will feature an "all-star" panel of Robert Elworthy, Philip Farkas, Michael Hatfield, and Walter Lawson.

The overall topic for discussion is "Reformations in Music." As in the previous Tuckwell Symposium of 1979, participants will have the opportunity to interact with both Mr. Tuckwell and the members of the artist panel in small group sessions, one-on-one discussions, and informal social situations. All participants will receive admission to a banquet-style luncheon with Mr. Tuckwell. In addition, discount tickets to the Dayton Philharmonic concert of December 8th will be available as part of the registration fee.

Admission is open to anyone, student and/or professional. The participants from the 1979 Symposium seemed to respond very enthusiastically to this format, for a variety of reasons. As there will be a fee for participation, I would urge anyone who is interested in participating to write me at the following address:

Richard Chenoweth

Barry Tuckwell Symposium II

Department of Performing and Visual Arts
University of Dayton
300 College Park
Dayton, Ohio 45469-0001

If you have had the opportunity to read the proceedings from the previous 1979 Symposium, (Paul M. tells me that they are now sold out!) you must agree that the symposium format creates an ideal climate for information exchange. The discussions are indeed far-ranging and informative. I would urge the *HORN CALL* constituency to support and participate in this Symposium.

Richard Chenoweth

Thank you very much for printing my last letter in the *HORN CALL*. It certainly saved a lot of long distance explaining

as to why I am presently unable to deliver hand guards.

During our recent Singapore Symphony Orchestra holiday break in June, my wife, Marcia, piccoloist of the SSO, and I had the opportunity of touring the Malaysian peninsula as a solo duo. As usual we found Lev Kogan's *Kaddish*, Gilbert Vinter's *Hunter's Moon*, and Jan Bach's *Four 2-Bit Contraptions for Flute and Horn* to be international favorites.



Before, during, and after our formal recital in Penang, Malaysia, I was approached enthusiastically by a 16 year old hornist, Sim Chee Ghee, who is already first horn in the local orchestra. He had so many questions to ask regarding most every aspect of horn playing and even wanted to try my horn. His playing was, in fact, very impressive, considering he had only played for one year with no regular instruction available. He had several concertos memorized, but what impressed me the most was his nice tone produced by a good embouchure.

His reply to my obvious question of how he managed to develop a true horn embouchure on his own was that he learned it from *The Art of French Horn Playing* by Philip Farkas. Here on the other side of the world where music and music books are not easily obtained, Phil Farkas' invaluable book, written in lan-

guage plain enough to be understood by students who do not even speak English as their first language, is the only instruction available. I was so inspired that I re-read the entire book upon our return to Singapore and re-learned many important facts of horn playing, maintenance, and psychology. Recalling the last sentence of the book's introduction, "But, if some day I might hear a solo beautifully played and would hear the soloist say afterward, 'Your book helped me to play like that,' I would feel repaid for my effort a hundred times over." many of us can testify that he has been repaid thousands of times over. Bravo and thanks, Dr. Farkas!

Cordially,
Gary D. Gardner
Principal Hornist, SSO
c/o Singapore Symphonia
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Victoria Memorial Hall
Empress Place
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International Horn Society
Paul Mansur, Editor
SOSU Dept. of Music
Durant, OK 74701 USA

An International Brass Chamber Music Symposium has been announced for 15-29 August, 1984, by Jeunesses Musicales, Barc, Hungary. A Brass chamber music camp will run for the full time with a chamber music competition on 23-24 August. The symposium will be held 23-29 August. The competition is open to Brass Quartets, Quintets and Sextets. The staff of artists, clinicians and adjudicators includes Guy Touvron, Jean-Pierre Mathez, Hans-Joachim Krumpfer, Edward Tarr, Frigyes Vorasdy, Timofei Dokshister, the horn quartets of Vienna and Leipzig, the Budapest Brass Ensemble and the Budapest Brass Quintet.

For details of application fees, lodging and fees, write to:

Jeunesses Musicales Secretariat - Interkoncert
Budapest
P.O.B. 239
Hungary

The August Newsletter mentioned that Thomas Bacon, principal Horn of the Houston Symphony, will be performing the Britten *Serenade for Tenor, Horn and Strings* on Nov. 5, 6, and 7 with Robert Tear, Tenor and Neville Mariner, conductor, with the Houston Symphony. Of further interest to many of us may be Mr. Bacon's prowess as a gourmet cook. (Isn't his name eminently appropriate?) He, in fact, plays in a group known as the "Epicurean Quintet" as well as serving as principal Horn of the Houston orchestra. All members of the quintet are highly regarded as gourmets, chefs, and wine connoisseurs as well as being polished musicians. The quintet will make their New York City debut at Alice Tully Hall in April of 1984.

The British Horn Society has begun publication of a Newsletter which is now in its third issue dated July, 1983. We wish them every success in developing yet another means of communication among hornists. We must, however, quibble over an error of fact; well, more specifically, an error in word choice. (It does seem a bit presumptuous and impudent for an American to correct the English of an Englishman!)

In a paragraph about the IHS the *HORN CALL* was referred to as a "bi-annual" journal. Wrong! The *HORN CALL* is published twice per year in October and April; which makes it *semi-annual*.

References to new horn and valving systems in the April 1984 issue in this column stimulated a response from IHS member O. Edward Thayer of Waldport, Oregon. He has designed something called an "Axial-Flow" valve that is now in practical application for the change mechanism on Bb-F Trombones. A patent has been granted for the design. A rather full description of its use may be found in the *Journal of the International Trombone Association*, April, 1982, pp. 34-35.

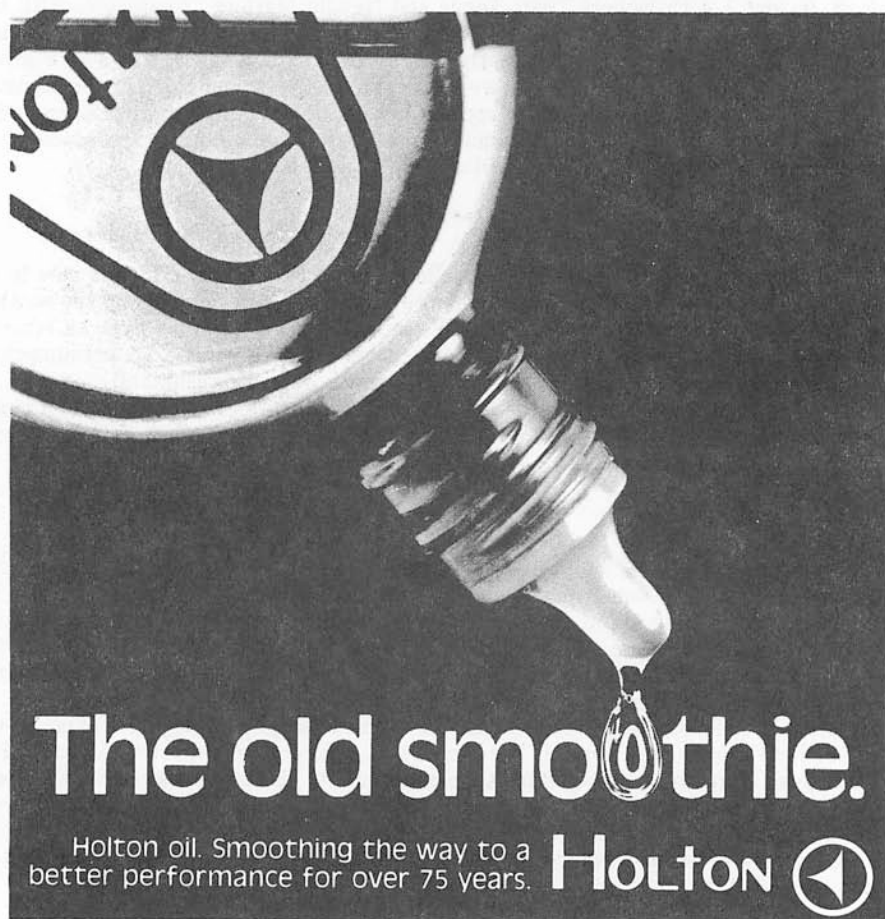
Ed writes: "It should be of interest that the entire concept and project was originally intended for French (sic) Horns. It has been a long-held goal to get it into a horn....For the past year I have been engaged full time in the effort. This means seven days a week. To keep some semblance of sanity I work, as they say, only half days; that is, from seven to seven."

Readers may write for further information to: O.E. Thayer Co.; Box 475, Moffitt Rd.; Waldport, OR 97394 USA.


New Advisory Council member Elaine Braun has reported and reviewed annual workshops since 1977. Worrying that her reports may be getting stale, she asked to be relieved of the task for the Charleston workshop. Having been pleased with the fresh descriptive writing style of Catherine Watson, ("An American Horn Player in London," *HORN CALL* *LXXX*, 2, April, 1983, p. 75), I asked her to take on the task. She responded affirmatively and you will find her account of Workshop XV elsewhere in this issue. We trust you shall all enjoy it. Thank you, Catherine.

Within a few days of this writing I shall be en route to Vienna for the International Horn Symposium-Wien. This event is in celebration of the centennial anniversary of the Wiener Waldhorn Verein. The roster of artists, clinicians and ensembles is magnificent. It should truly be a grand event. Greatest emphasis will be upon ensemble history and ensemble playing. We hope to have a full report in the April 1984 issue of *HORN CALL* along with an article or series of articles concerning the history of Horn Ensembles in various nations.

We received a very interesting newspaper feature article concerning Richard Mere-



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wether of Paxman, Ltd. from Mary Bartholomew, US Regional Coordinator. The article appeared in the *Wichita Eagle-Beacon* of June 19, 1983. Mr. Merewether is one of several horn personages of considerable prominence we propose to feature in vignettes and interviews in future issues. Watch for them; we think you will enjoy and appreciate them.

And, incidentally, how many readers caught the "joke" in the Paxman advertisement on page 63 of the April, 1983 issue? The young hornist that Dick Merewether alludes to in the lower photo is Barry Tuckwell, of course!

A letter from Robert Yapp of Atlanta reports Spectacular Horn events from that area. A new horn club, "Atlanta Horns," is being organized. An "Atlanta Horn Club" was founded in 1955 by Mr. Yapp with the assistance of the late Carl Geyer. The new club replaces the former.

Mr. Yapp also enclosed a news clipping and photo with information of a local performance of the Schumann *Concertstueck*. The performance was Feb. 3, 1983, by the Lanier Symphony Orchestra, Gainesville, Ga., under the direction of Rudy Volkmann. The soloists were Charles Grayden Snead; his wife, Jane Snead; Dr. Jim Wade of Toccoa, Ga. and Tom Haynes of Cleveland, GA. The Sneads are graduate students under Professor John Dressler, University of Georgia.



Lanier Symphony soloists in rehearsal for the *Concertstueck*. Left to right: Jane Snead, 4th; Tom Haynes, 3rd.; Jim Wade, 2nd.; and Charles Grayden Snead, 1st horn.

Horn Registry....

Where as the number of valuable horns stolen each year is estimated at ten a month, a HORN REGISTRY under the auspices of the AMERICAN HORN COMPETITION has been established. Upon return receipt of the Official Register form your horn will be assigned a special, encoded, private, register number stored in a Password Protected Computer Bank which will be entrusted to a safety deposit box. If your horn is inscribed with this number, buyers of your horn can check to see if the seller is the legitimate owner and therefore stolen horns can be returned. All funds collected for this service are used for the development fund of the American Horn Competition. For information write Elliott L. Higgins, Hummingbird, Jemez Springs, New Mexico 87025.

Francis Orval and wife, Ruby Miller, have moved to the United States from Belgium very recently. M. Orval announces that he is seeking employment as a performer and/or professor of horn. He is available immediately for clinics, workshops and concert engagements. He is a most refreshing lecturer and a fine performer. One of his specialties he calls "instrumental speech therapy;" a most interesting concept of articulation and pitch placement based on the solfege system. Schooled in the French style, he plays an ascending horn which makes for a quite stimulating topic to American students. Francis would be pleased to receive your consideration for a guest appearance as soloist or clinician for local workshops and concerts. Write to him at this address:

810 W. Church St., Apt. 2
Champaign, IL 61820 USA

It is a pleasure to extend congratulations to Burton Hardin and all the Eastern Illinois University staff responsible for the splendid "behind the scenes" work for Workshop XV. The facilities were quite good; planning was thorough; and the artist and participants alike responded with a magnificent week of auditory and participatory experiences to be recalled longingly and pleasantly in our memories. Thank you, all!

Two cartoons will be found in the "Afterbeats" section. These were supplied by Steven B. Bygrave of the Royal Marines School of Music in Kent, England. He reports plenty of time to practice and indulge his artistic talent of caricature. We welcome another contributor to our journal.

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FABULOUS FIFTEEN, THE XVTH ANNUAL INTERNATIONAL HORN WORKSHOP

Catherine Watson

Like many of you, I had never attended a Workshop. I always wanted to, of course, but they were always 1) too far away, 2) too much for my budget, or 3) at an inconvenient time. This year, however, I was asked to write this article on the Workshop. I thought about it and at last decided to go.

Workshop XV was held at Eastern Illinois University in Charleston, Illinois, June 5-11. I arrived June 5, a Sunday afternoon, went through a smooth check-in process, settled into my room, then had a look around. The horn was much in evidence everywhere. Bits of Mozart concerti drifted across the campus from our dormitories. In the parking lot were bumper stickers such as "Horn players have terrific lips," and custom license plates proclaiming "HORN F" and "FR HORN;" new arrivals staggered in under the weight of one suitcase and two or three horns.

At last it was time for the first organized event—dinner! I took my place in line, not seeing a soul I knew. After a few minutes I got into a conversation with the couple standing in front of me, Marvin and Arline Howe. They asked me to join them during dinner, where they told me marvelous things about Workshops. As people went by, Mrs. Howe pointed out many of the people I had only read about in the *Horn Call*: Meir Rimon, Milan Yancich, Louis Stout.... Throughout the week the Howes introduced me to many of these great musicians, and were more than willing to assist me with any information I needed. (As Official Workshop Scribe I felt compelled to see and hear everything that happened, explain it coherently, and give pertinent background information.)

The opening night's concert was a joint recital by Meir Rimon and the artist host, Burton Hardin. After Mr. Hardin's rendition of Mishori's *Extended Shofar Variations*, someone was heard to ask the length of an extended shofar.

Back in the dormitories, Morrie Secon started the first of his invaluable nightly rap sessions in the lounge area of Stevenson Tower. Since no one knew anyone else, it was a quiet group indeed. Morrie and Louis Stout told anecdotes which were thoroughly enjoyed by all of us, but it was like pulling teeth to get anyone else to talk. As the week progressed, however, everyone loosened up and there were some lively discussions.

Monday morning was the General Convocation, followed by a master class by Gerd Seifert. Mr. Seifert advocates keeping the hand relatively relaxed in the bell, and bending the fingers for intonation, rather than using wrist motion. All week people could be seen standing in line or walking to concerts trying this technique.

Next was an excellent lecture by Bill Ver Meulen on "Managing Performance Stress." He emphasized the power of positive thinking and the importance of being relaxed, both physically and mentally. We should go into a performance convinced that it will be great. It doesn't matter if we've never played it right; that's past and we shouldn't think about it. We should be daring: "It's better to risk and miss than not to risk at all."

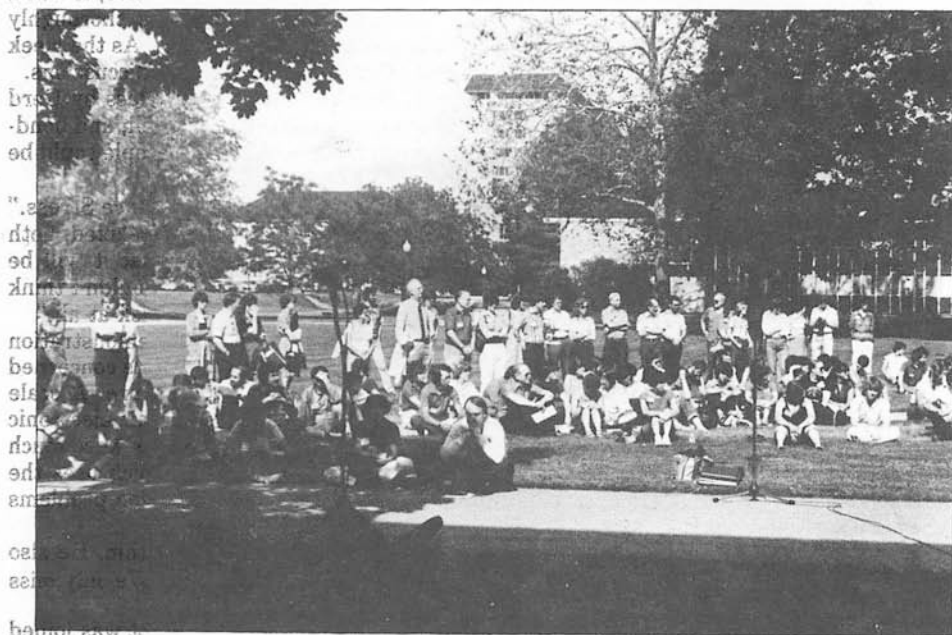
Walter Lawson, with the help of several of the artists, gave a practical demonstration on how design affects the way a horn plays. One of the most dramatic points concerned intonation differences between horns of the same and different manufacture. A scale was played on horns by two different makers, checking for pitch with an electronic tuner, then the same was done with two identical horns. The identical horns were much better in tune than were the different horns, indicating that a section which uses the same type horn, whatever that may be, will probably have fewer intonation problems than a mixed section.

Carl Scheibler told us that the most common failure in auditions is rhythm. He also said that even though horn is treacherous, in a way we're lucky because, "We only miss a note by a second or third; flutes miss it by octaves."

That night's recital featured Rebecca Root and Roland Pandolfi. Ms. Root was joined by her husband, baritone Richard Davis, in a lovely rendition of *Le Jeune Patre Breton*. The concert ended with Mozart's *Musical Joke* in which Mr. Pandolfi and Mr. Hardin took advantage of their lengthy rest by leaving the stage, returning with glasses of



Alphorn Quartet: Michelle Stebleton, Louis Stout, Jr., Louis Stout and Phil Farkas.
[Horn Call photo]



Alphornist's view of audience and campus of Eastern Illinois University. The tower in the background is Stevenson Hall, residence center for Workshop participants.
[Horn Call photo]

water (?).

Tuesday Philip Farkas gave an informative lecture about combining hand horn and valve horn techniques in modern playing, with emphasis on the echo horn effect, along with some examples of where to use it.

Becky Root then explained how to cope with conductors, basically by cooperating or fighting back, depending on the situation. Then she fielded questions about specific conductor problems.

Tuesday night's recital was one of the most diversified. Charles Kavalovski, Michael Hatfield and Kendall Betts performed works ranging from Cherubini (*Sonata No. 2*) to Hindemith (both the *Horn Sonata* and the *Concerto*). *Auf dem Strom* drew a standing ovation for Kavalovski, soprano Susan Dunn and pianist Margo Garrett. As an encore they performed *Le Jeune Patre Breton*, this time with soprano.

Back in the dormitory lounge, many of us watched a videocassette about audition preparation featuring Dale Clevenger (who unfortunately was unable to attend the Workshop). In the taped lecture we were reminded to "warm up with steady quality tone, not pyrotechnics." Behind me I overheard two students whispering, "Why are we watching this?" The other replied excitedly, "Because it's Dale!"

Wednesday morning's first speaker was Gail Williams, who explained the role of the assistant principal horn player. The versatility required for this position is incredible. The assistant has to be able to play any of the parts on very short notice, blending with the section in any position, helping out or taking over completely as needed. This person also has to practice constantly to maintain the skills that may not be needed for several weeks, being always in shape for any type of playing, just in case. Ms. Williams then answered questions on assistant playing, making recordings, and touring with the Chicago Symphony Orchestra.

In Mike Hatfield's master class, he gave tips on how to play the required excerpts for the Workshop's mock auditions, pointing out the most common flaws. Then he worked with several students on solos. Several people remarked that his speaking style was very impressive. His grammar and method of presentation were flawless; someone said it was almost like an educational videotape, it was so perfect.

Bruce Lawson's clinic was the most technical one of the week. He explained how annealing affects bell flares. Annealing is the process of heating and cooling metals to make them softer; the more a metal is annealed, the softer it becomes. This process serves to improve the tone of a horn, making brass mellower and silver bright and rich, especially at loud dynamics. Older horns have thinner and therefore softer bell flares, resulting in a mellower sound. It is possible to get the metal too soft, and playing a horn like this would be "like trying to vibrate Silly Putty."

That afternoon my half of the Massed Horn Choir (or the Half-Massed Choir, as someone called it) had its first rehearsal. Midway through the *Egmont Overture* Alan Civil said, "We'll need field nurses and stretchers after the performance!" How right he was.

That night we were treated to a recital by Alan Civil and Gail Williams. Mr. Civil gave a lovely performance of the Brahms *Trio*, for which he played the last movement as an encore. Ms. Williams played beautifully, with even sound in all registers and impeccable interpretation. During the Hindemith *Sonate fuer Althorn*, she was joined onstage by Gerd Seifert, who read the dialogue in the original German. He was, as always, wearing his distinctive red, white and blue tennis shoes.

That night the whole feeling of the Workshop changed. Everyone was finally relaxed and at ease with everyone else, and everyone seemed to be either having or going to a party. Horn players do have a special sort of camaraderie, and from Wednesday night to the end of the Workshop it was truly wonderful.

Thursday morning was the Alphorn Concert by Marvin McCoy and friends. The concert was held outside and began with a conch fanfare played by Alan Civil, Daniel Bourgue and Morris Secon. Marv McCoy explained how an alphorn is made, and John Wates told us the ten rules of alphorn playing, "...Remember, before playing always breathe in..." At one point the players risked being upstaged (volume-wise) by a quickly approaching marching band. The concert was saved by Louis Stout Jr., who went to



The Corner Sisters, smash hit vocal group making their debut with the Alphorn Consort.
[Horn Call photo]



Where is the food? Waiting to be served during the Workshop Banquet.

[Horn Call photo]

ward them off. He was an imposing figure, taking on the band single-handedly, armed with only an immense alphorn. The outcome was that the band kept its distance, marching past in utter silence. The concert concluded with a virtuosic rendition of *June is Bustin' Out All Over* by the entire choir of thirteen. Afterwards, Morrie Secon played *The Star-Spangled Banner*, proving that you can play stopped notes on alphorn.

The next clinic was by Charles Kavalovski, who summed up the week as follows: "It's a popular misconception that the function of these Workshops is to promulgate information about horn playing and horn education and other aspects of the instrument. In fact I've concluded that what these Workshops are designed to do is to test the limits of human endurance—to see how little sleep you can get by with for a week and what noise levels you can stand and how much alcohol you can take in in the course of the week...And the other very useful function of the Workshop for me has been to sort of replenish my store of jokes..." He went on to speak about practicing: "I realize it's not in good taste for a professional to admit he practices, but I'm going to come out of the closet. I practice and I always have...Whatever the question is, the answer is practice. Practicing the right things kind of short-circuits problems." He then gave a detailed and informative description of his daily practice routine.

Unfortunately, I was unable to attend the clinic by Kendall Betts, but by all reports it was interesting and worthwhile.

That night at the banquet I sat with John Wates and Marvin and Karen McCoy. When the main course was served, John and Karen didn't get a plate, and were told that the staff had to go across campus to get their dinners, though they would probably get something different from what the rest of us had. John immediately placed a \$1 bet, saying that it would be more than twenty minutes before they would get their dinner. Karen bet \$1 against him. As time passed, John began idly wondering what sort of dinner they would get. He looked under the table, making various barnyard noises and getting hungrier by the minute. We finally took pity on him and when we finished, we generously offered him our chicken bones. Karen, meanwhile, was taking this all very well, with infinite patience. At last their dinner arrived, just in time for dessert. It took twenty-five minutes, and John won the bet. After-dinner entertainment was provided by Morrie Secon with his prolific and profound personalized poetry.

That night's recital was one of the really big events of the week. Gerd Seifert played Mozart's *Concerto No. 4* and Schumann's *Adagio and Allegro* with charm and vivacity. It's refreshing to hear such a beautiful performance of these old favorites that are so often avoided as being banal. The other performer was William Ver Meulen, the young solo horn player of the Honolulu Symphony. He played several pieces, ending the recital with Mendelssohn's *Concert Piece No. 2, op. 114*. This work was originally for basset horn, but the present transcription is for horn, clarinet and piano. The piece is incredibly difficult, with a full three-octave range, lyric sections, staccato, and slurred passages at breathless speeds. After one stratospheric section in the third movement, murmurs of disbelief ran through the audience. The piece ended with a brilliant, lightning-fast slurred coda. The audience, though stunned by this thrilling performance, was on its feet before Mr. Ver Meulen left the stage. He played the last movement as an encore, laughing after one of the difficult parts, enjoying every minute of it. He's a terrific showman, and I'm sure we'll see a lot of this young man in the future.

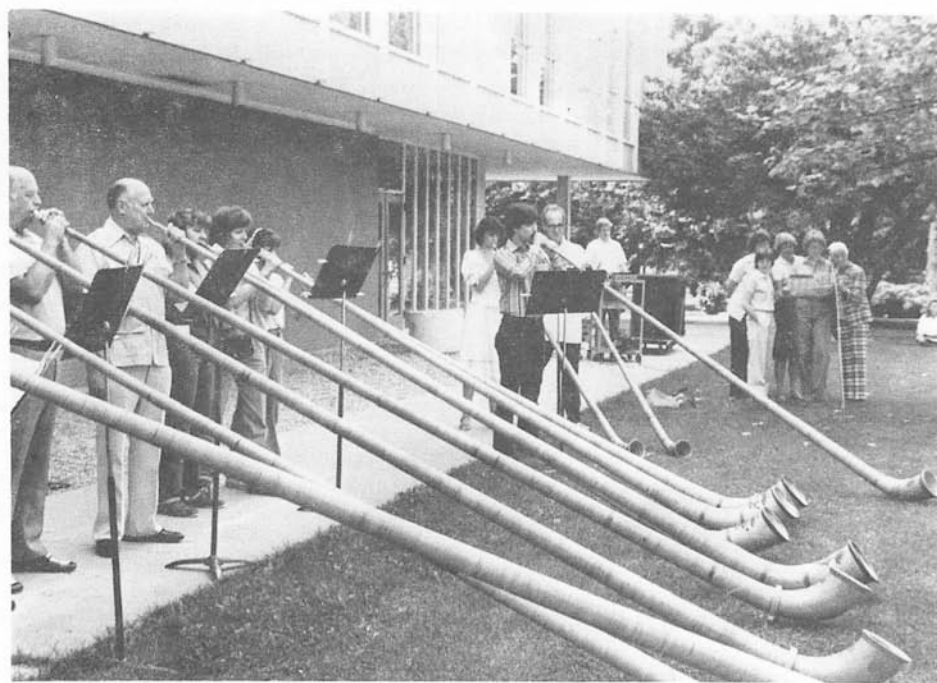
A few minutes later in the lobby, spirits were high as everyone discussed the concert. Someone said, "Don't you think that Bill Ver Meulen is the American answer to Frank Lloyd?" To which Dick Merewether, without batting an eyelash, replied, "Yes, but he would've tongued all that."

Friday morning's IHS meeting was sparsely attended—I assume many people were trying to recover from the previous night's parties. The new Council Members and Officers were announced, and we heard about the IHS Archives at Ball State University, among other things.

Alan Civil's lecture was about the humor (humour?) in horn playing, a subject he is well-qualified to discuss. He said that horn players tend to be a friendly, happy group. "If you *do* find miserable horn players, they've obviously got some sort of chip on their



Horn Choir A-L in rehearsal, Phil Farkas, conducting. [Horn Call photo]



Multiphonic, antiphonal debut performance of the Corner Sisters and the IHS-McCoy School of Alphorn Playing. [Horn Call photo]

shoulder. They want to be composers or they want to be conductors and sometimes they achieve this, and of course they become miserable composers and miserable conductors." He told us all kinds of fascinating stories, and demonstrated how to properly play the Long Call from *Siegfried*. The Unofficial Keeper of the IHS Humor Archives concluded with, "I hope you have learned about jokes; how to tell jokes, how to put them over. You might have learned a little bit about horn playing. I hope your jokes earn you more money than your horn playing does."

After dinner was the final concert, with performances by Charles Kavalovski, Hans Pizka, the Indiana University Horn Choir, both massed horn choirs, and the artists. After Hans Pizka's controversial performance of Strauss' *Concerto No. 1* on hand horn, someone remarked, "That was quite a hoot!" There were those who said the performance was not authentic, but even they had to admit it was impressive. Alan Civil conducted the artists in a seemingly impossible performance of the overture to Berlioz's *Roman Carnival*, an arrangement by Bernard Robinson. It was utterly fabulous. I was convinced we were hearing the best horn choir in the world—most of the players are solo horn players in the world's leading orchestras.

Afterwards was The Party to End All Parties. Everyone was in a great mood, milling around, talking and generally having a great time into the wee hours of the morning.

The next morning everyone left, vowing to meet again at Indiana University in '84.

Altogether about 350 people attended the Workshop, most staying the whole week, others for a day or two as their schedules allowed. I was surprised at the vast assortment of participants. Many were university professors or undergraduate students, but there were others. I met a trombone professor from Wyoming who also teaches horn. He said he'd been to the other brass conventions and was curious to see what ours was like. He was glad he came. There was also a young couple from Greeley, Colorado; he played horn and she was a cellist. I met a doctoral horn student from Kentucky and a retired German teacher from the Deep South, to mention but a few. At one of our mealtime discussions a group of us were talking about which other instrumentalists have get-togethers and massed choirs. Our minds were boggled at the thought of a 300-member oboe choir.

The displays were wonderful, the clinics and recitals were great, and we were lucky to have the use of the Leo J. Dvorak Concert Hall. According to one of the recording people, the hall has a 2.8 second reverberation. This made the lectures a bit difficult to understand if you sat in the back, but the recitals were fine, and he said everything recorded well.

I quickly learned that anything can happen at a Workshop. At one point I found myself sight-reading trios and quartets with Daniel Bourgue, Milan Yancich and Jim Winter. Later in the week I was drinking cognac with Philip Farkas—a big thrill for me since he wrote the very first horn method I used. I also got an opportunity to play a Vienna horn, a longtime dream of mine.

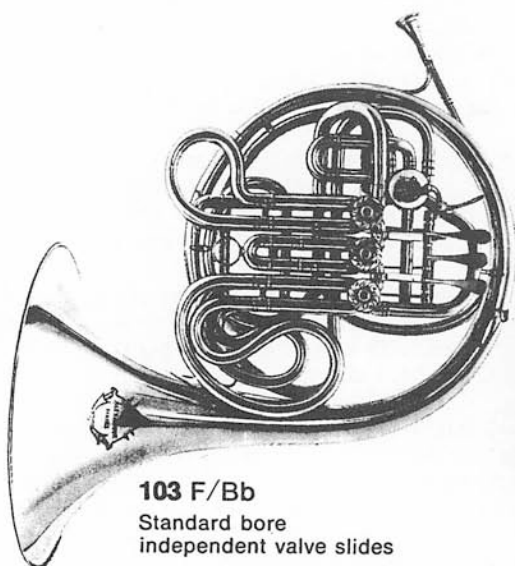
The Workshop is a place where you can talk to your favorite soloists, meet the man who designed your horn, buy new music, see the latest wares of various horn makers, search out answers to technique and interpretation problems, and play in impromptu ensembles to your heart's content. I heard that one student was at a music display raving about how wonderful the Fripperies are. She thought she'd died and gone to heaven when the man she'd been talking to introduced himself as Lowell Shaw, the composer of the immortal Fripperies.

For those of you who have never been to a Workshop, you can't imagine what you've been missing. Make up your mind, no more excuses! You won't regret it. Those of you who **have** been to Workshops don't need any encouragement, I'm sure. Mark your calendars and plan to be at Bloomington in '84 !

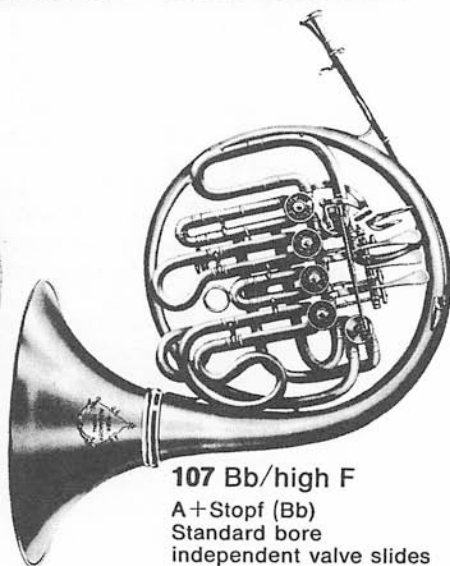




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1982 HORN COMPOSITION CONTEST REPORT

Gayle Chesebro

The 1982 Composition contest featured works in three categories: (I) works for horn and organ; (II) works for horn in chamber ensemble; and, (III) works for multiple horns. There were a total of 31 entries. Judges for the event were Karel Husa of Cornell University, John Cowell from the University of Arkansas at Fayetteville, and John Boda from Florida State University. The winning compositions for the 1982 competition are as follows:

Category I: Winner *Romance* for Horn and Organ by William Albright, 608 Sunset, Ann Arbor, Michigan 48103 USA

Category II: Winner *Partita* for Violin, Horn, and Piano by Dan Welcher, 111 Franklin Blvd., Austin, Texas 78751 USA

Category III: Winner *Suite for 8 Horns* by Gordon Ring, 301 Coronado #2056, Denton, Texas 76201 USA

Honorable Mention *Bakery Hill Rising* for solo horn and 8 accompanying horns (either live or pre-recorded) by Vincent Plush, 7949 7949 Caminita Dia, #4, San Diego, California, 92122 USA

As Chairman of the Composition Contest Project for the first four years of the event, I would like to thank the IHS for giving me the opportunity to be involved in such an exciting project. As I have corresponded with the many composers in the contest, I have learned a respect and admiration for their dedication and hard work. I feel that it is also important to acknowledge and thank the many horn players and other musicians who have donated their time and talents to make taped performances of the compositions.

Many worthy compositions can be found in the List of Entries for the 1982 Composition Contest. Any reader who is interested in any of these works should contact each composer (see list below). Scores of these entries, and scores of previous entries (1979-81), are housed in the IHS archives (located at Ball State University, Muncie, Indiana). Randall Faust of Auburn University has been appointed to represent the composers in an effort to promote publication of the winning compositions (in categories I & II). Works from the multiple horn category are (or soon will be) available from The Hornists Nest.

The 1983 Composition contest will be under the supervision of Dr. James Winter. The categories for this contest are: (I) works for low horn (up to G²) and keyboard; (II) horn in chamber ensemble of 3 to 7 parts; and (III) multiple horns. Deadline for acceptance of materials is December 15, 1983. For more information, contact Dr. Winter at 1386 East Barstow, Fresno, California 93710.

Entries in the 1982 Composition Contest

Category I — Works for Horn and Organ

Romance for horn and organ — William Albright, 608 Sunset, Ann Arbor, Michigan 48103 (Winner)

Air — Bruce Campbell, Univ. of Rochester, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604

Nocturne for horn and organ — J. Harold Moyer, Bethel College, North Newton, Kansas 67117

Hot Air — Warren Shaffer, 2828 SW Adams, Seattle, Wash. 98126

Category II — Works for Horn in a Chamber Ensemble [3-7 parts]

Trio for Brass for trumpet, horn, and trombone — Ed Barr, Music Dept., Valdosta State College, Valdosta, Georgia 31601

Five Songs to Poems of Ralph Hodgson — David Barnett, College of Fine Arts, Univ. of Bridgeport, Bridgeport, Connecticut 06602

They All Have Flown Away for tuba, horn, and percussion — George Beldon, Dept. of

- Music, 3211 Providence Drive, Anchorage, Alaska 99504
Chorale Variations for 2 horns, string quintet and string orchestra — Richard Brooks, Nassau Community College, Garden City, NY 11530
Songs of Tennyson for soprano, horn, and piano — John Corina, School of Music, Univ. of Georgia, Athens, Georgia 30602
Elegy for solo horn and string sextet — Alan Cox, 113 W. 74th St. #3F, New York, NY 10023
Kyassanga Alwina (Foot Sores Hurt) for five horns and Amandinda xylophone — Bruce David Gabbard, Lot 16 Whites Trailer Park East, Moorhead, Kentucky 40351
Concerto for horn, clarinet, violin, cello and piano — Joel Hoffman, Univ. of Cincinnati, Cincinnati, Ohio 45221
Trio for horn, violin, and piano — Timothy Imlay, 235 W. 12th St., Apt. 11, New York, NY 10014
Les Voyageurs for horn and three celli — Kowalski, 217 B Halsey St., Princeton, NJ 08540
Games for Wind Quintet — James Mobberly, Music Dept., Webster College, 470 E. Lockwood, St. Louis, MO 63119
Souvenirs for soprano, clarinet, horn, double bass, and harpsichord — Denise M. Ondishks, 283A Pearl St., Rochester, NY 14607
As You Like It — R. G. Patterson, 473 S. Reese, Memphis, TN 38111
Parsecs for clarinet, trumpet, horn, and piano — Steven Paxton, Dept. of Music, Box 4239, Texas Tech Univ., Lubbock, TX 79409
Children of the Sun for soprano, horn, and piano — Ronald Perera, Smith College, Dept. of Music, Northampton, Mass. 01063
Sonatina for horn and string quartet — Shabtai Petrushka, 13 Abba Hilкия St., 93183 Jerusalem, Israel
Septet for horn, piano and strings — Mark Pevaner, 44 Pleasant St., Cambridge, Mass. 02139
Music for an October Morning for woodwind quintet — Daniel Powers, 679 Eigenmann, Indiana Univ., Bloomington, Ind. 47401
Three Japanese Poems for horn, voice, piano — Mary Rhoads, 2705 50th Ave., Greeley, Colorado 80634
A Fable for horn and brass quartet — Alice Spatz, Bridge St., PO 324, Lanesboro, Mass. 01237
Partita for violin, horn, and piano — Dan Welcher, 111 Franklin Blvd., Austin, TX 78751
- Category III — Works for Multiple Horns**
Rondo for 8 horns — David Berry, Rt. 5, State Park Rd., Howard Ct. 14, Greenville, SC 29609
Equali V for 6 horns — Daniel Kessner, c/o Lawrence Christianson, California State Univ., Northridge, 18111 Nordhoff St., Northridge, CA 91330
Bakery Hill Rising for horn and 8 accompanying horns — Vincent Plush, 7949 Caminito Dia, #4, San Diego, CA 92122
Suite for 8 horns — Gordon Ring, 301 Coronado, #2956, Denton, TX 76201
Cor Copia for 6 horns — Warren Shaffer, 2828 SW Adams, Seattle, Wash. 98126
Hornscape for 8 horns — Timothy Thompson, 201A Fine Arts Annex, Univ. of Arkansas, Fayetteville, ARK 72701

A Review by Gayle Chesebro

Category I: Works for Horn and Organ

Winner: *Romance* for horn and organ by William Albright

William Albright was born in Gary, Indiana, in 1944. He has concertized widely in Europe, Canada, and the US specializing in concerts of new music for organ and piano.

He is also known as an interpreter of classic ragtime and early jazz styles. He is probably best known for his keyboard works, though he has produced works for almost every medium. He has been the recipient of The Queen Marie-Jose Prize, Fulbright and Guggenheim Fellowships, two Koussevitzky Composition Awards, and a Koussevitzky Foundation Commission. In 1979 he held the post of Composer-in-Residence at the American Academy in Rome. His teachers have included Ross Lee Finney, Oliver Messiaen, and George Rochberg. Presently, Albright is Professor of Music Composition at the University of Michigan where he is also Associate Director of the Electronic Music Studio.

Romance was composed in 1981 at the request of John Holtz, Professor of Organ at the Hartt School of Music. The performers of the first performance were John Holtz, organ, and Robert Odmark, horn.

The piece begins with a high level of dissonance created by the juxtaposition of triads. This gives way to a Scherzando section which then returns to the chordal texture used in the beginning. The final section resolves the harmonic dissonance of the beginning, and the piece ends with consonant chords abbreviated with scherzando figures. Indeed, the final section reflects the mood we might have expected in a *Romance*.

Actually, a panorama of moods is used by the composer. Creative suggestions as "luminous" and "desolato" are given to evoke a colorful performance. The title cannot be assumed to imply an easy technical level of writing; in fact, the horn part is technically advanced with very angular melodic lines and a wide range extending from low "e" to high "c." *Romance* also uses proportional notation and multimeters. This is a substantive work which will add an interesting dimension to the repertoire for organ and horn.

Category II: Works for Horn in a Chamber Ensemble

Winner: *Partita* for horn, violin, and piano by Dan Welcher

Dan Welcher is pursuing a double career as bassoonist and composer. Educated at the Eastman and Manhattan Schools of Music, he was Principal Bassoonist of the Louisville Orchestra from 1972 to 1978, while holding an Assistant Professorship in theory and composition at the University of Louisville. Now an Associate Professor of Music at the University of Texas at Austin, Mr. Welcher teaches bassoon and composition and directs the New Music Ensemble while serving as Principal Bassoonist of the Austin Symphony Orchestra. A member of ASCAP since 1971, Mr. Welcher has many published and recorded works to his credit. He has won a number of prizes and obtained commissions from many leading performers and orchestras. His most recent orchestral work, *The Visions of Martin* (1980), has been performed by the San Antonio Symphony, the Louisville Orchestra, and Sunriver Festival Orchestra, and was nominated for the 1981 Pulitzer Prize in Music.

"The *Partita* for horn, violin, and piano was commissioned by Michael and Lenore Hatfield. In terms of tone color, this combination offers a very strange combination of sounds—the sonorous depth of the modern grand piano, the more airy and delicate violin, and the rich mellow tones of the horn. How to balance these three disparate voices and form a homogeneous ensemble character? My answer in *Partita* was to capitalize on these dissimilarities. With groups of two, there is harmony or discord, and with four or more, various subgroups can occur to lessen the strain of being "odd man out." But with three, more often than not, two of these three form a union against the third. The *Partita* presents, in five movements, the various two-against-one or one-against-one combinations possible. The movements are organized in terms of tone color thusly:

- Disagreement I. Horn vs. violin and piano (*Prelude*)
- II. Piano vs. horn and violin (*Nocturne*)
- III. Violin vs. piano (*Intermezzo*)
- Agreement IV. Horn and violin, adding later piano (*Aria*)
- V. Horn, violin, and piano (*Toccata*)

The musical language, too, reflects 'differences of opinion.' The horn's opening recitative, tonally oriented, contrasts sharply with the perky, atonal (in fact, strictly serial) music first presented by the violin and piano. These two separate 'musics' are the material on which all five movements are based.

"In an extra-musical sense, the piece represents a coming-to-grips with the problem of threes. After the participants have tried pairing off in various ways, either eliminating the third party altogether or, at the very most, keeping him in his own musical corner, an argument begins (*Toccata*). The tonal and serial elements vie for supremacy in all three voices, until the rich Eb melody of the *aria* finds its way over the ostinato figure. All three players, for the first time, are in excited agreement. This being accomplished, the work ends exuberantly in a hard-won *unison* statement of the horn's opening motive."

Category III: Works for Multiple Horns

Winner: *Suite for Eight Horns* by Gordon Ring

Gordon Ring received his Bachelors Degree in Theory and Composition and his BME Degree from Central Missouri State University. His principal teachers were Walter Halen and Donald Bohlen. After spending four years as a high school band director outside Kansas City, he went to North Texas State University where he received a Masters in Music Degree in Composition. Currently, Mr. Ring is working on a DMA degree in composition studying with Dr. Martin Mailman.

"*Suite for Eight Horns* is a work for horn ensemble consisting of four movements: I. Prelude, II. Canon, III. Dialogue, and IV. Finale. Movements I and II are to be played without a break and their combined durations equal the durations of each of the third and fourth movements, so the effect is that of three movements. The work was given its premiere performance on March 1, 1983, by the North Texas State University Horn Choir, Becky Burkhardt, director.

"The first four notes provide the melodic and rhythmic motives used throughout all four movements. The rest of the first movement is of an introductory character and leads to the second movement.

"Movement II opens with an improvised canon. Horns 1, 3, 5, and 7 each have a subject which is to begin at about ten second intervals. After completing the written subject Horns 1, 3, and 5 then improvise their own countersubject, using material from any of the boxed fragments. A short episode leads to the return of the subject, this time written out in all parts. It begins in two-part counterpoint, and then branches off into four-part and eight-part, at always smaller time intervals.

"A dialogue between Horns 1 and 3 comprises the major part of Movement III, with the other Horns serving as an accompaniment. Horn 3 is muted and usually echoes the first at a one measure interval. At the end of the movement the other Horns join in the echo process.

"Movement IV is in an ABA form and the A sections consisting of a nearly constant stream of eighth notes with shifting meters and accents. The B section employs a chorale-like line surrounded by more active ideas. A short triple canon leads back to the return of the A section."

The total duration of the work is approximately twelve minutes.

Category III: Honorable Mention

Bakery Hill Rising (1980) for solo French horn in F, and eight accompanying horns (either live or pre-recorded) 8'30" by Vincent Plush

Vincent Plush was born in Adelaide, South Australia, in 1950. He studied piano, organ and singing before embarking on a BM Degree at Adelaide University where his major studies were composition and music education. In 1971 he joined the music staff of the Australian Broadcasting Commission in Sydney where he attended to the programming and promotion of Australian composition and recording.

From 1973 until 1980, he was attached to the School of Composition Studies at the

New South Wales State Conservatorium of Music in Sydney, lecturing on 20th-century music history and theory and media studies. A founder of Australia's first stereo fine music station, Radio 2MBS-FM in Sydney, Vincent was also closely involved with the Australian Film and Television School and other ventures involving contemporary music and the media.

In 1976 Mr. Plush founded the Seymour Group, a young contemporary music ensemble based at Sydney University which he directed in concerts, workshops, tours and recordings until 1979.

He was the recipient of two Special Purpose Composition Grants from the music Board of the Australian Council. Throughout 1979 he was a tutor in the music Department of the University of South Wales. He is currently writing two orchestral works and a large-scale music theatre piece.

In 1981, Vincent left Australia for the US under the terms of a Harkness Fellowship. He was based at Yale University in Connecticut, and worked at the University of California in San Diego where he was a Fellow of the Center for Music Experiment. He returned to Australia in the fall of 1983.

"*Bakery Hill Rising* was composed for the opening of a series of concerts of Australian music mounted by the Ballarat Fine Art Gallery throughout 1981 as part of the Arts Victoria-Music '81 celebrations.

"It was conceived specifically for the horn player/pianist David Stanhope, who performed piano works by Percy Grainger (1882-1961) in this opening programme. With our shared interest in Grainger, it was perhaps natural that I should create a work based on something by Grainger. The choice was obvious—'*The Duke of Marlborough*' *Fanfare*, which Grainger set for brass choir in 1939 from the singing of one of the finest of English folksingers, Henry Burstow.

"My work is launched with a direct statement of Grainger's masterly opening, wherein the plaintive tones of a distant off-stage solo horn typifies for him 'memories of long-past wars—vague, far-off, poetic.' In Grainger's original work, the second appearance of the solo horn, on-stage now, typifies 'war in the present—fast-moving, close at

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MEYER
CLAUDE LAKEY

hand, debonair, drastic.'

"Something of this feeling pervaded the spirit of the Eureka Rising when the military and the police stormed a barricade hastily erected by goldminers who refused to pay oppressive license fees near the Eureka Lead in Ballarat, early Sunday 3rd December 1854. Some thirty miners, or 'diggers' and four soldiers were killed in this armed clash, the only political uprising of its kind in Australia's history.

"The Ballarat Fine Art Gallery now houses The Eureka flag, flown on a staff eighty feet above Bakery Hill as the emblem of the Eureka Stockade, and today the symbol of Australian nationalism and republican aspirations.

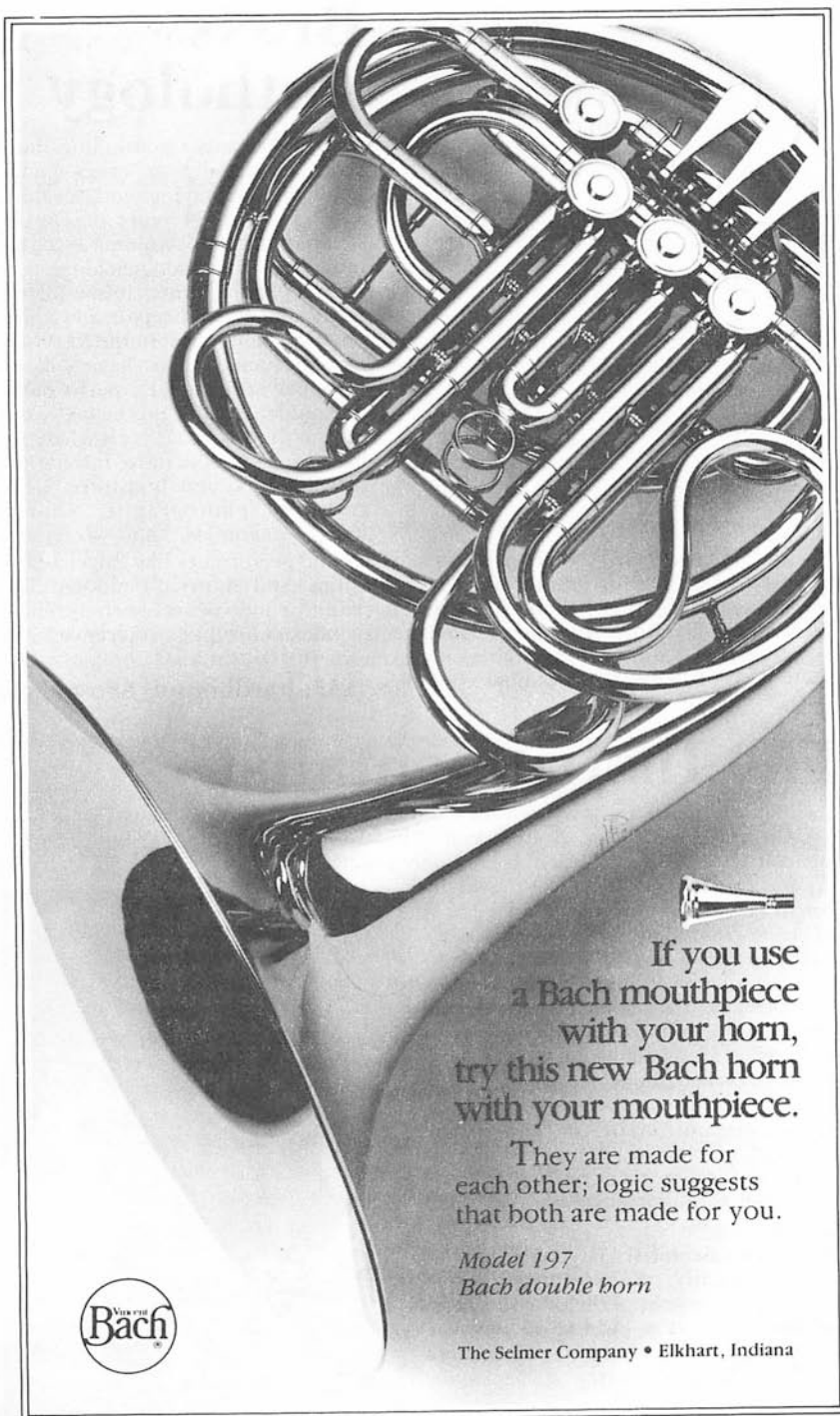
"Through the course of my work, the place of Grainger's fanfare is gradually conceded to the Australian folksong, *Freedom on the Wallaby*, whose lines were penned by the great Australian poet Henry Lawson, in the days of the 1890's, when strikes and political debate swept the land. This folksong has now become the anthem of the republican movement in Australia today. Its last verse closes with the lines:

We'll make the tyrants feel the sting
of those that they would throttle;
They needn't say the fault is ours
If blood should stain the wattle.

These two sources, fanfare and folksong, merge in my work in a way reminiscent of the American composer Charles Ives.

"*Bakery Hill Rising* can be performed by solo live horn with eight accompanying horns, either live or pre-recorded on tape, with four loudspeakers arranged in a quadrophonic configuration. The pre-recorded parts were recorded by David Stanhope in the Sydney University Experimental Sound Studio under the direction of Ian Fredericks. The first performance was given by David Stanhope in the Ballarat Fine Art Gallery on 14th February 1981, directly under the remnants of the original Eureka flag."






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THE VIRTUOSO HORN CONCERTOS OF FRANZ XAVER POKORNY

by Andrew Kearns

INTRODUCTION

During the summer of 1978 I visited the Thurn and Taxis Court Library in Regensburg, Germany. The library has a large collection of music manuscripts from the late eighteenth century, including twelve horn concertos. The best known are concertos by Franz Danzi, Antonio Rosetti, Joseph Fiala, and Joseph Reicha, all of which have been published in modern editions or recorded. The other works include a *symphonie concertante* for two horns by Heinrich Domnich, a concerto for two horns by Theodor von Schacht, and five concertos by Franz Xaver Pokorny.

Pokorny's works immediately attracted my attention as they were by far the earliest in the collection. At the time the only horn concerto by Pokorny known to me was a work for two horns and orchestra in F major, and that only through the recording of Hermann Baumann, Christoph Kohler, and the Concerto Amsterdam led by Jaap Schroeder.

These works are of interest from both historical and musical aspects. As music written in the *galant* style of the 1750's they represent a transitional phase in music between the Baroque and Classical periods. Also transitional is the horn technique displayed, ranging from the Baroque clarino style of the first horn to the proto-hand-horn technique of the second horn. In fact, the second horn concertos contain some of the earliest dated evidence of the use of hand-stopping. Finally, the virtuoso treatment of the horn as a solo instrument not only shows what was possible on the valveless horn of the period but also the high standard of horn playing in the courts of southern Germany during the middle decades of the eighteenth century.

THE COMPOSER

Franz Xaver Pokorny was one of the many Bohemian musicians who lived and worked in the courts of southern Germany during the eighteenth century. He was born on December 20, 1729 in Mies, Bohemia. His early musical training is unknown, but during the early 1750's he studied with Joseph Riepel, Kapellmeister at the Thurn and Taxis court in Regensburg. In 1753 Pokorny became a violinist in the orchestra of the nearby court of Oettingen-Wallerstein, and the following year he was granted a leave of absence to go to Mannheim to study composition with Johann Stamitz, Ignaz Holzbauer, and Franz Xaver Richter. By March 1754 Pokorny was called back to Wallerstein, where he remained for several years. Disappointed in his attempt to attain the position of choral director there, he made advances to the Thurn and Taxis court. Pokorny was granted a three-year leave of absence from Wallerstein to visit the court of Regensburg where he subsequently received a permanent appointment in 1770 Pokorny spent the rest of his life in the service of the Thurn and Taxis court. He died in Regensburg on July 2, 1974.¹

Pokorny was a prolific composer; his symphonies alone number over 160 works. Musically, he followed the lead of the first generation of Mannheim composers, and, like other composers of the pre-classical era, his music combines Baroque formal elements with *galant* expression. His major contribution to the symphonic style in which he excelled was the comparative freedom with which he treated the horns, which are often given virtuoso passages reminiscent of a concerto.²

¹For a full biography see J. Murray Barbour, "Pokorny Vindicated," *The Musical Quarterly*, XLIX (1963), p. 38.

²A discussion of Pokorny's use of the horn as an orchestral instrument can be found in: J. Murray Barbour's *Trumpets, Horns and Music* (Michigan State University Press, 1964), Chapter III.

POKORNY'S HORN CONCERTOS

SOURCES

Five horn concertos by Pokorny survive in autograph manuscripts in the Thurn and Taxis Court Library in Regensburg, Germany. The Thematic Table (see Appendix) shows the title, source(s) and date, instrumentation, and the theme of each movement. The library number which precedes the title will be used throughout the following discussion for identification.

The source materials of the undated works (Pokorny 161 and 162) are similar to the dated materials, and there is no reason to doubt that all five concertos were written during the mid-1750's; during and immediately after Pokorny's study with the Mannheim composers. The two works from 1754 may be Pokorny's first horn concertos and were written during his stay at Mannheim. The others were all probably written during his Wallerstein years. A full description of the source material can be found in *Die Musikhandschriften der Fuerst Thurn und Taxis Hofbibliothek Regensburg, Thematischer Katalog*, by Hugo Angerer (Munich: G. Henle, 1981).

A glance at the Thematic Table will show that Pokorny was liberal in his choice of keys, using all three standard solo keys of the day: D, E-flat, and F. In addition, the choice of E major, the key of Pokorny 160, is unusual for a horn concerto of this period, though it would become one of the most popular keys for horn concertos by the end of the century. Pokorny probably desired a key in which both the soloist and the strings would sound brilliant.

The accompanying orchestra consists of strings alone in three of the five works, doubtless with a harpsichord continuo. In Pokorny 161, the D major concerto for first horn, two trumpets (clarini) and timpani join the strings, adding a touch of festivity to a work which displays the brilliant clarino technique of the soloist. In Pokorny 162, the F major concerto for two horns, a pair of flutes are added and treated in semi-concertante fashion in the ritornellos. In these sections the soloists are employed orchestrally, bringing the character of these tutti sections very close to the idiom of the early symphony. The other concertos similarly make use of the solo instruments in the ritornellos, a vestige of the Baroque concerto.

MUSICAL STYLE

These are all relatively early works in their composer's output, and, as might be expected, the influence of his teachers is quite strong. Although noted for their innovations in the symphony, the Mannheim composers remained conservative in their treatment of the solo concerto. They adopted the basic fast-slow-fast movement sequence and ritornello structure of the Baroque Italian concerto. The ritornello structure with its key relationships, as used at Mannheim, is outlined in Figure I.³

Ritornello (Tonic)—First Solo (Tonic, cadence on Dominant)—Ritornello (Dominant)—Second Solo (works through related keys, ending in relative minor)—Ritornello (relative minor to Dominant or Tonic)—Third Solo (Tonic, Cadenza, if any)—Closing Ritornello (usually identical with second half of opening Ritornello, Tonic).

Figure I. Concerto Ritornello Form as used at Mannheim.⁴

This structure is observed in the first movements of all of Pokorny's horn concertos. (A minor variation occurs in Pokorny 161 where the modulation in the second solo section leads to the relative major instead of the relative minor.) The last movements of the three solo concertos and the Andante of Pokorny 159 also use this full ritornello form. The remaining movements (the middle movements of Pokorny 158, 160, 161, and 162, and the finales of the two-horn concertos) use an abbreviated ritornello form in which

³The development of the concerto by the Mannheim composers is discussed by P. Ward James in "The Concerto at Mannheim c. 1740-1780," *Proceedings of the Royal Musical Association* [1969-70], p. 129.

⁴Figure I is based on a description in P. Ward James, *Ibid.*

two solo sections are framed by three ritornellos (see Figure II). Sometimes the ritornellos in the middle movements are severely shortened between the solo sections.

Ritornello (Tonic)—First Solo (Tonic to Dominant)—Ritornello (Dominant)—
Second Solo (Dominant to Tonic, Cadenza, if any)—Ritornello (Tonic).

Figure II. Abbreviated Ritornello Form used by Pokorny.

Within this Baroque formal structure the Mannheim composers used the prevailing *galant* expression, short symmetrical phrases with frequent cadences, and a homophonic texture with relatively simple and slow paced harmony. The melodic style is described by P. Ward James as including intricate melodic constructions making use of frequent appoggiaturas, Lombardic rhythms, and triplet figurations.⁵ All of these elements serve just as well to describe the works under discussion. One may add that the themes in the fastest movements, the finales of the two-horn concertos, have a certain popular or folk-like character (see Thematic Table).

On the small scale, the harmony is uncomplicated and chords tend to change by whole and half bars in the slow and moderately paced movements. In the first movements the tonic-dominant relationship is emphasized at the expense of the subdominant, which never becomes a key center, and which is rarely used as an accompanying chord. The ritornellos of these movements are often spiced by excursions into other harmonic realms: the flat VI, secondary dominants, and occasionally by the use of suspensions or chromatic passages. In the second and third movements exotic harmonic passages are avoided in favor of a simpler harmonic pattern, which usually makes greater use of the subdominant chord. In Pokorny 160 the above tendencies are carried to an extreme. The first movement suppresses the subdominant chord almost entirely while exploring remoter harmonic realms in the ritornellos. The main theme of the second movement is, however, accompanied almost exclusively by the tonic and the subdominant chords, providing a very effective harmonic contrast to the first movement, even though both are in the same key. This harmonic contrast is one of the ways in which rather limited means (due in part to the nature of the solo instrument and in part to the musical style; are turned to advantage.

THE TREATMENT OF THE SOLO INSTRUMENT

It is in the virtuoso treatment of the solo instrument, the valveless horn of the eighteenth century, that these works demand the most attention. They show that by the 1750's there were virtuosi of the highest caliber outside of Bohemia, and that two distinct styles of horn playing were established. The first horn style is the old Baroque clarino technique, the second horn style is the foundation of the later hand-horn tradition.

First Horn: Clarino Style

The first horn style of the mid-eighteenth century is descended from the Baroque clarino trumpet style. This is essentially a high register technique in which the player specialized in playing melodies and figurations on the high partials which lie diatonically. Clarino style had been applied to the horn during the early part of the century and its use enabled the horn to stand beside the trumpet in late Baroque music. The use of clarino style on horn peaked during the middle decades of the century when the most difficult of the high horn parts were written. Vestiges of the technique remained in the first horn style of the Classical era, though tempered with hand-stopping.

One of the foundations of clarino style is the ability of the performer to use his embouchure to correct the intonation of the natural partials so that they conform with an accepted temperament, mean-tone throughout much of the eighteenth century. In classic Baroque usage, this "liping" technique enables one to use the eleventh partial as either f[♮] or f[♯]. Because the natural position of this partial is about halfway between the two written pitches, the performer can lip the note up or down as desired.

⁵Ibid.

This use of the technique is described by Altenburg.⁶ The intonation of the seventh partial b-flat' and the thirteenth partial a" may have also been improved by the lip.

Other notes could be produced by lipping down a half-step from an open partial. In this way a', b', c-sharp", e-flat", and g-sharp" were obtained from the seventh, ninth, tenth, and thirteenth partials respectively.⁷ With the exception of the b' these notes are rare, but they do exist. All were properly used as passing or neighboring notes. Their use as lipped notes on the trumpet seems assured,⁸ and it is reasonable to assume that they were also originally played in this manner on the horn. It is probable that the clarino parts of Pokorny's concertos were played entirely with the lipping technique.

Pokorny's D major Concerto for First Horn (Pokorny 161) presents a valuable model of the clarino horn style as it existed in the mid-eighteenth century. The range of the solo part is from g' (6th partial) to f" (21st partial of the D horn). Absolute fluency among the high partials is required in both major and minor scales and arpeggios (Example 1).



Example 1. Two passages from the first movement of Pokorny's Concerto for First Horn. Horn in D.

In these examples one notices how the ability to produce f-sharp" (raised 11th), g-sharp" (lowered 13th) and the b-flat" (14th partial), enable different modes and inflections to be added to the diatonic octave between c" and c". The b' in the middle octave is used to fill in the dominant arpeggio. Chains of sixteenth-notes and ornamental trills in the high register (Example 1b) become the hallmarks of the style, and lend a certain Baroque floridness to the melody, although the phrasing and harmony keep this music in line with the prevailing *galant* style, rather than with the Baroque convention.

Ultimately, our understanding of the clarino technique depends upon our knowledge of exactly what was possible with the lip alone on the instruments and mouthpieces of the period. Although much information and many hints exist in treatises and the music itself, much practical experimentation remains to be done before we can understand how Baroque horn and trumpets were played and the relation of the Baroque technique with the clarino horn parts of the mid-century.

SECOND HORN: FOUNDATIONS OF THE CLASSICAL HORN STYLE

During the mid-eighteenth century the second horn players developed a distinct style of playing which was to lay the foundations of the later Classical hand-horn style. The development of this style can be traced back to a group of works written at the court of Dresden in the 1740's and contained in the Manuscript Wenster Litterature I/1-17b

⁶Johann Ernst Altenburg, *The Trumpeters' and Kettledrummers' Art* (1795), English translation by Edward H. Tarr (Nashville: Brass Press, 1974), p. 72.

⁷Anthony Baines, *Brass Instruments* (New York: Charles Scribner's Sons, 1981), p. 136, 268.

⁸Edward Tarr, *Die Trompete* (Bern: Hallwag, 1977), pp. 58-61.

preserved at the Universitetsbiblioteket, Lund, Sweden.⁹ This manuscript contains what are probably the earliest second horn concertos to have survived, works which were written only shortly before Pokorny's.¹⁰ These works of the 1740's and 50's show that the second horn was expanding out of its former role as accompanist to the first horn, and had developed a distinct enough style to be featured in a solo concerto.

Pokorny's two second horn concertos (Pokorny 159 and 160) show how far this technique had developed by the 1750's. Both concertos employ the range c to c'' , (the second to the sixteenth partials), the characteristic second horn range. These extremes are employed only rarely. Most of the stepwise melody occurs in the sixth from c'' to a'' , and melodies of a triadic character making some use of the lower partials are also evident.

Because the use of melody is limited, ways were found in which to display the second horn to advantage, usually emphasizing the virtuoso aspects of the second horn style. There are four characteristics of this early second horn style evident in Pokorny's concertos:

(1) Rapid arpeggios and figurations. Derived from the second horn's accompanying function, these often become elaborate virtuoso passages. In Pokorny's concertos these are found in three forms: 16ths, triplet 16ths, and 32nds (Example 2). Many of these figurations contain the lower half-step neighboring note which was to become typical of the Classical hand-horn style (Example 2b).



Example 2. Rapid arpeggios and figurations typical of Pokorny's second horn style. a. First solo statement from Pokorny 159, horn in E-flat. b. Beginning of second solo from the first movement of Pokorny 160, horn in E.

(2) Wide leaps. In both melodies and figurations wide leaps of an octave or more are often present. Sometimes wide leaps are used to increase the virtuosity of a passage (Example 3).



Example 3. Wide leaps, from the first movement of Pokorny 160, horn in E. The passage is repeated in triplet 16ths.

⁹This manuscript is fully described by Mary Rasmussen, "A Contribution to the Baroque Horn Concerto," *Brass Quarterly*, vol. 5 no. 4, p. 135.

¹⁰William Scharnberg believes the origin of the manuscript to be later, during the 1750's or 60's. This may indicate that some of the second horn works displaying signs of hand-stopping were actually composed at the same time or after Pokorny's concertos. See Scharnberg, "The Manuscript Katalog Wenster Litteratur 1/1-17b," *HORN CALL*, vo. VIII, no. 2 (May 1978), p. 79.

(3) Low factitious notes. The notes e, f, and f-sharp were obtained by lipping down from the third partial g. These notes are used to provide contrast in registers and to allow the second horn to accompany a melody in the bass octave (Example 4). In the solo concertos their use is often reserved for the last solo section of a movement, the low f providing a touch of subdominant harmony in such places. In the two-horn concertos, their use is more liberal (see Example 12).



Example 4. Two passages from the third movement of Pokorny 159. Horn in E-flat.

(4) Non-harmonic notes. These are notes not on the open harmonic series of the horn. The half-step below an open note in certain figurations has already been noted (Example 2). The b' is often used to fill out the dominant arpeggio. Although these passages can be explained, theoretically at least, by the lipping technique, other passages point to the early use of hand-stopping. The use of non-harmonic notes to fill in a scale in the middle octave occurs rarely (Example 5). The second horn concerto of 1754



Example 5. A passage from the first movement of Pokorny 160, horn in E. The a' and b' are used to fill in the descending scale passage, much as they are employed in hand horn music.

(Pokorny 159) has a descending two-octave written G major scale at the end of the first solo section. This scale uses the notes a, d', and f, otherwise not found in any of Pokorny's concertos. (Example 6). This passage is similar to one from a concerto by Anton Hampel, who is credited by modern scholars with the codification of the hand-stopping technique around 1750.¹¹ Such passages indicate, at the least, experimentation in increasing the vocabulary of the horn which led to hand-stopping. Pokorny's 1754 concerto is one of the earliest dated examples of its use. Another feature pointing in the direction of hand-stopping rather than lipping for these non-harmonic notes is the use of the a' and b' in phrase endings without "resolution" to an open note (Example 7).



Example 6. Passage from the first movement of Pokorny 159. Horn in E-flat.

¹¹The passage is quoted in Fitzpatrick's discussion of Hampel in *The Horn and Horn Playing* (London: Oxford University Press, 1970), p. 87.



Example 7. A passage from the second movement of Pokorny 160. Horn in E.

One wonders if, in these second horn concertos of the 1750's, one isn't observing the transitional stage between the Baroque and hand-horn styles reflected in the music. This period in horn history may be analogous to the early stage in the transition to the valve horn in the early nineteenth century. The old technique, being pushed to the limits of its possibilities in producing the effects composers and performers wanted to hear, was gradually replaced by the new technique, which was superior in producing those desired effects. Once this stage was reached, the newly adopted playing technique quickly developed in its own direction. In the eighteenth century this meant the filling in of the middle octave with stopped notes and the use of the stopped notes for special effects.

In the 1750's, however, the full possibilities of hand-stopping were not yet realized. The technique was used to enrich and expand the existing technique rather than to create a new one. The basic compositional problem that composers ran into when writing a concerto for second horn was the limited melodic possibilities of the instrument. The sixth from c" to a" was the only practical range for diatonic melody, although occasionally a higher note could be used. Many melodies take on a triadic character in order to make use of the middle register, and often lead into passages of virtuoso techniques (see Example 2b above). Pokorny's 1754 concerto (Pokorny 159) is a virtuoso display piece in which little pretense is made in the outer movements of presenting melody, or even a systematic exploration of the virtuoso techniques displayed. One can imagine, despite the pretty *Andante*, that the sheer virtuosity would soon wear thin in the outer movements, although the techniques displayed are often novel.

In the E major concerto of the following year, however, all of the virtuoso techniques are reconciled with an inventive use of melody to produce a first movement in which both are used with almost as much pre-determination as the ritornello structure in which they are displayed. Each solo section begins with a statement of the ritornello theme after which the second horn techniques are explored. In the first solos, the triplet 16th is the smallest rhythmic unit, and the virtuosity of the figurations is increased through the introduction of wide leaps. The second solo introduces 32nd-note figurations which contain the b and f-sharp' (Example 2b above). After this section of high virtuosity, a sequence leads to a modulation to C-sharp minor. During this sequence the soloist plays a more melodic figure in 16th-notes, broadening out to eighths and quarters as the minor key is reached. In contrast to the first solo, the second gets less active and more melodic as it progresses. In the third solo, both the triplet 16th- and 32nd-note figurations are re-examined in a more virtuosic manner. The low factitious notes e, f and f-sharp are then introduced for the first time in the concerto. Thus, by careful pacing of the virtuoso effects available to him, Pokorny has ensured that the limited possibilities of the solo instrument are not only kept from wearing thin on the audience, but actually become advantageous.

THE DOUBLE HORN CONCERTOS

Some of the most exciting moments in Pokorny's horn concertos occur in the two double horn concertos. In these works both the clarino first horn style and the virtuoso second horn style are displayed and the combination of the two techniques seems to give Pokorny more freedom in musical expression. The middle movements, in 3/4 time, are slower than in the solo concertos and the finales are Prestos in 2/4 time. There also seems to be a greater proportion of melodies of a popular character.

The soloists are treated in four basic ways:

(1) Melodies in parallel motion. Generally in thirds, except where the second horn has a gap in the middle register, necessitating other intervals or accompaniment figures (Example 8).



Example 8. The opening solo from the first movement of Pokorny 158. First and second horns in E flat.

(2) A melody in one part with accompaniment in the other. Usually the melody is in the first horn's high register with the virtuoso techniques of the second horn acting as accompaniment. This texture became much used in horn writing during the Classical period (Example 9).



Example 9. From the second movement of Pokorny 158. First and second horns in E-flat.

(3) Contrast between the two styles of playing. Although these works do not contain the long solos for each player that are common in the concertos of the late Classical era, there are several places where the soloists are contrasted with each other in short phrases characteristic of their respective techniques (Example 10).

(4) Imitation of phrases between the horns. This technique is used with special effect-

tiveness in the sequences leading to the modulation to the relative minor (Example 11). Another interesting use of a similar device occurs in Pokorny 158, first movement, where the first horn is answered by the low factitious notes of the second (Example 12).



Example 10. Contrast of first and second horn techniques. First movement of Pokorny 158. First and second horns in E-flat.



Example 11. Sequence from the first movement of Pokorny 162. First and second horns in F.



Example 12. From the first movement of Pokorny 158. First and second horns in E-flat.

OTHER CONSIDERATIONS

The large demands made by these works naturally lead to the question of whom they were intended for. Because they were written in at least three different places, and because the similarities in style from work to work seem generic rather than personal, Pokorny's concertos were probably meant for a number of different players at Mannheim and Wallerstein, although the possibility that some may have been intended for travelling virtuosi should not be overlooked. The hornists at Mannheim during 1754 were Johann Schinderlarz and Joseph Ziwin, first horns, and Wenzel and Jacob Ziwin and Johann Matuska, second horns. Johannes Tuerrschmidt and Joseph Fritsch were the hornists at Oettingen-Wallerstein during Pokorny's years there.¹² All of these musicians enjoyed reputations consistent with the degree of virtuosity and expressiveness required by these works. It may well have been the artistry of one or more of the above players which inspired Pokorny to compose these concertos for horn.

CONCLUSIONS

Pokorny's five horn concertos are part of an important repertory of horn music from the mid-eighteenth century which includes music by Leopold Mozart and the Dresden composers mentioned earlier. These works show on the one hand the continuation and elaboration of the clarino technique in the first horn style, and the development of a special second horn technique in which one can find the germ of the Classical hand horn style. The dated examples of the latter in Pokorny's second horn parts is in itself enough to warrant the study of these works.

As examples of mid-eighteenth century musical style these works are also welcome

¹²These hornists are listed in Fitzpatrick, *The Horn and Horn Playing* (London: Oxford University Press, 1970).



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additions to the repertory. If they lack the serious emotional and intellectual nature of the Baroque and Classical masterpieces to which later generations have been attracted, it is because Pokorny was probably unconcerned with making such a personal statement. The *galant* style, with its elegant charm and harmonic simplicity, and the virtuosity for its own sake become the essence of the music. His concertos were intended to display the possibilities of soloists on the horn to the greatest advantage and, at their best, this is exactly what they do. One hopes that revival of these works by modern virtuosi will enable us to once again experience as living music the sounds that must have given pleasure and surprise to eighteenth-century audiences.

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APPENDIX

THEMATIC TABLE

THE HORN CONCERTOS OF FRANZ XAVER POKORNY

1. Pokorny 161: Concerto per il Corno Primo Toni D. Autograph score. No date. First horn in D, 2 trumpets (Clarini), timpani, 2 violins, viola, basso.

Allegro moderato



Andante poco Larghetto



Tempo di Guisto



2. Pokorny 159: Concerto per il Corno Secondo (in E-flat). Autograph score and parts. Parts dated: Monheim (Mannheim), 9. Februar, 1754. Second horn in E-flat, 2 violins, viola, basso.

Allegro non molto



Andante



Tempo di Menuet



3. Pokorny 160: Concerto per il Corno Secondo Toni E. Autograph parts. Dated: Wallerstein, 19. April, 1755. Second horn in E, 2 violins, viola, basso.

Allegro



Andante



Tempo di Menuet

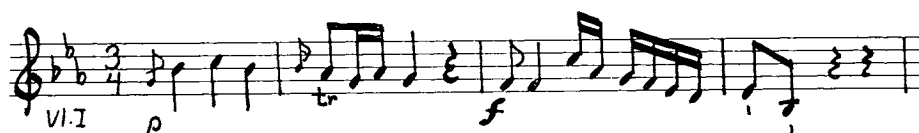


4. Pokorny 158: Concerto da Camera a 6 Stromente (in E-flat). Autograph score and parts. Parts dated: Hochenaltheim, 14. Februar, 1754. 2 solo horns in E-flat, 2 violins, viola, basso.

Allegro moderato



Adagio



Finale. Presto



5. Pokorny 162: Concerto Corno Primo, Corno Secundo Principale (in F). Autograph score and parts. No date.* 2 solo horns in F, 2 flutes ("obbligati" in the parts), 2 violins, viola, basso.

Allegro non molto



Larghetto poco Andante



Finale. Presto Assai



*The original cover for the parts, which would have been inscribed with the date, no longer exists. It was replaced at some point by a cover bearing title "Sinfonia in F a piu stromente" and attributed to Sterkel. This has also happened with the parts to several other works by Pokorny. For a possible explanation see Barbour's article "Pokorny Vindicated." The autograph score bears the inscription: "30 Juli di Pokorni."



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HORN PLAYING A Balancing Act

by Douglas Hill

To perform well in any medium requires a finely-tuned sense of balances. Too much of one muscle (embouchure) and not enough of another (air control) causes muscular stress. Too much of one thought (fear of inadequacy) and not enough of another (confidence) causes mental stress. Too great a concern for the manner of presentation (technique) and not enough for the message (the music/the art) and you have failed to communicate.

We must learn to understand the importance of these balances before we can release ourselves from the excessive accumulation of techniques and attitudes acquired during the years of our intensive and often confusing private study.

To outline some of the main points to be discussed, the Macmillan Contemporary Dictionary defines *balance* as: "equality between forces and elements." Balance, as it relates to the *craft* of playing, is: "physical equilibrium." While *performing* we must also consider our: "mental and emotional stability." Balance with *art* could then be considered as an: "aesthetically pleasing integration of elements, proportion, harmony." Our goal as artists is to strive for an exact balance of necessary forces and elements so that we might, at many levels, communicate our message, our understanding, our enthusiasm, our manner or style, and, not least, our awareness of the composer's intentions. During our pursuit of this ideal goal we should learn to enjoy our place along the continuum of development. We must fully experience where we are, where we've been, and where we are going. Without this pursuit there is no goal. *Pursuit* and *goal* must always remain in *balance*.

CRAFT IN BALANCE

A relaxed body requires good posture. One must find a position on the chair where full weight is resting on the bones. Feel the heaviness of your shoulders and upper-body weight at the hip bones as if gently pushing into the chair. While retaining this relaxed heaviness, allow your head to elevate slightly as if being gently pulled by a string attached to the top of your forehead. While standing, the same feelings are needed with the body weight resting on the bones, balanced near the balls of the feet so that you can raise to your toes without leaning forward.

The horn must be brought to your body shape and position, and not be the cause of your bending out of balance. The instrument's weight should be distributed equally between the upper palm of your left hand and your right leg. If you hold it off of your leg, balance it between the two hands. Avoid the lips as a means of support for the horn at all times. Both hands should retain a relaxed and natural curve and the shoulders and arms should rest downward and remain heavy without tension.

A versatile embouchure requires a well-balanced set of facial muscles. The best way to discover this balance is to simply begin with one's own natural jaw position while pronouncing and sustaining the sound "em." The chin and cheek muscles, as well as those of the lower forehead and the muscles all around the eyes should feel heavy and drawn downward. From this relaxed and quite natural foundation, the corners of the mouth should then be evenly tucked inward to allow for one consistent setting. With a proper stimulation from the player's air such a setting should respond with an even and clear buzz at the aperture.

The placement of the mouthpiece requires only the small amount of pressure necessary to seal off air leakage (under ideal conditions). A balanced pressure on top, bottom, and on both sides of the lip requires an appropriate angle of the mouthpiece in relation to one's own bite. Angle your horn in an exact relationship to your own natural teeth formation. (This is necessary for equal action from all facial muscles, also.) When placing the mouthpiece high upon your moistened lips, allow the muscles themselves to accept or absorb the rim surface evenly.

A free-flowing sound requires a relaxed balance between the force of the air flow and

the size and texture of the aperture. Regarding the act of breathing, we must balance accurately our inhalation with a complete and unencumbered exhalation. While inhaling through the mouth (and nose if free) make the sound of the word "how," and then exhale (never constricting the throat) a relaxed stream of "warm air." To aid in this circle of air motion, one must allow the abdominal region to drop downward and forward, and next allow for a slight stretch at the pectoral muscles near the arm-pits while rounding the top of a full inhalation. To follow through the exhalation smoothly and completely, the exact reversal is needed. The chest must relax (deflate) first before the abdomen returns to its normal position en route to an upward flow in toward the lower ribcage. These are the simple motions of "looking fat" and "looking skinny." Flexing of the abdominal muscles (which is quite common among brass players) is not a natural action in successful deep breathing and should be avoided, or at least held to a minimum. It drains one of needed energy, forces us to endure internal isometrics, and often causes the sensation of a completed exhalation before the fact. We must learn to relax our movements in order to accurately feel and control the circle of air as it fills our body, fills our horn, fills the room with free-flowing sounds.

The aperture is simply a tool formed to respond to the motion of the air by vibrating. A relaxed, yet firm and consistent positioning of the lip-center within the rim of the mouthpiece, balanced with a fast, flowing, warm air column allows for a free-flowing sound. Too much lip tension, sometimes necessary because of too slow an air stream, sounds constricted, limits flexibility and high register, and soon cuts down on endurance. A controlled balance is needed and that usually requires a feeling of a

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Sehr lebhaft ♩=152

Andante cantabile

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Corno I

Corno II

Corno III

Corno IV

Corno V

Corno VI

Corno VII

The musical score is written for seven horns, labeled Corno I through Corno VII. The notation is arranged in seven staves. The first section, marked 'Sehr lebhaft' with a tempo of ♩=152, is in 4/4 time. The second section, marked 'Andante cantabile', is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, mf, p). The first section is characterized by a fast, rhythmic pattern, while the second section is more melodic and slower. The score is dedicated to Professor Philip Farkas and was composed by Mark Questad in 1982.

du
du
du
p sub
espressivo
f molto
espressivo
f molto
espressivo
mp
gemächlich
mp
du
sfz
sfz
sfz
du
sfz
sfz
sfz
du
espressivo
f molto
espressivo
du
du
dolce tranquillo

15

[illegible]

Corso III

f $\frac{3}{4}$

mp (Solo)

10

f *mf* *p* *dim.* *con sord.* *senza sord.* *mp*

quicker, fuller air-flow for most of us. It is frequently phrased that one must "waste air!" (The results of such a sensation usually prove to be anything but wasteful.)

PERFORMANCE IN BALANCE

A relaxed mind, which is so necessary for successful performances, requires that relaxed body we have just been discussing. By consistently practicing and developing our "craft in balance" we gain a confidence in our body's ability to do the job required. By consistently being mentally confident and enthusiastic about our performance abilities and growth along that continuum of development, our bodies do a better job for us.

The separation of the "mind" and the "body" is only a convenience-concept for the sake of conversation and not a reality. The body is the densest part of the mind. The mind is the most inconspicuous part of the body. To comfortably believe this relationship is to free our critical minds from punishing our sometimes cumbersome and inadequate bodies. It just might be the mental punishment which is causing the supposed physical inadequacy.

What most of us experience is a strong belief in the craft of playing as the cause of success without a strong enough belief in ourselves as worthy performers with something worthwhile to share with others. If such is the case, we are out-of-balance.

Worry and fear are in balance with failure. Trust and enthusiasm are in balance with success. We must prepare positively and enthusiastically for our performances and perform, not with self-judgement, but with trust; if we expect all of those intricate balances so far discussed to be displayed as planned.

ART IN BALANCE

For an aesthetically successful performance one must produce a pleasing integration of appropriate stylistic properties which are, in turn, communicated to the educated and receptive listener. How does one arrive at even an awareness of such an ideal? Experiences! Experiences of all kinds and qualities within all forms of music will be necessary to start with. (Such a sweeping generality is defensible when one realizes that the intent is to simply encourage an open-mindedness towards all forms of sincere and lasting music.) To understand the many and varied styles of music and to be aware of what is appropriate is largely dependent upon intuitive insight. Such insights require the internalization of not only the varied components of composition, but also the inter-relationships of the many elements which make up a complete and artistic performance.

Obviously, such insight can only result from extensive study. Such study will demand that the student experience a balance of successful and unsuccessful experiences. (Without both we will never develop a sense of self-confidence while knowing where we are on the all important continuum of development.) Such study will require extensive listening to highly refined and lesser advanced performances of classical, jazz, popular, folk, ethnic, and esoteric compositions. It will also demand constant study from all kinds and form of "teachers" (i.e., professors, performers, peers, recordings, books, personal feelings and special experiences, etc...).

In other words, to produce an artful performance we must first understand it as well as we possibly can at that time in our lives. To fully understand such an artful performance we must have experienced a well-balanced succession of events during states of receptivity and awareness. To be adequately aware of these most valuable experiences as they present themselves is to believe in the importance of the "pursuit of the goal." The pursuit is what learning is all about.

We must always demand an equal balance between the importance of the pursuit and the goal.

The *pursuer* = the many human *elements* = Imperfection

The *goal* = *art*, the ultimate *force* = Perfection

Balance - "equality between *forces* and *elements*"

We must learn to find comfort and draw energy from the *balance* between *perfection* and *imperfection*.



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WILLEM A. VALKENIER—A PROFILE

by Milan Yancich

Willem Valkenier is recognized by the International Horn Society as an honorary life member. His pupils regard him as a wonderful teacher and friend. His musical career as a hornist has been notable in all respects. Mr. Valkenier resides in a hamlet named Dennisport located on beautiful Cape Cod, Massachusetts. His home is an old farmhouse situated in a rustic setting. A stone's throw from his house is a small lake that adds to the picturesque surroundings.

My acquaintance with Willem Valkenier began in my freshman year at the University of Michigan in Ann Arbor, Michigan in the year 1939. The Boston Symphony Orchestra performed there on a concert series and after the evening's performance I introduced myself to Mr. Valkenier. It was the beginning of a long friendship. I shall never forget his playing in the Shostakovich Fifth Symphony especially where the first horn ascends to the high "B". In terms of delicacy and control I have never heard a more polished performance. I knew then that I was listening to an artist musician.

Willem Valkenier was born on February 27, 1887 in Rotterdam, Holland. He was the first born of seven children; the six that followed were all girls. Since he was the only male child and fearing that he would be spoiled his parents regulated his life in a very strict fashion. He remembers once being visited by his grandmother when he was sixteen years old and being given milk to drink. The grandmother said to his mother, "The boy is big now—should he not have a cup of tea or coffee?" His mother said, "He can drink milk or water."

At the age of nine Valkenier began to study piano with a clarinet player who later started him on the horn. How did the horn attract his interest? It happened that his father, who was a shop union steward in an organization of dock workers, played in a band that would participate in parades. Like many small children Valkenier would run alongside the parading musicians and eventually he was given a horn to blow. The leader was a military musician who gave Valkenier his start, but after a few lessons he suggested to Valkenier's father that his son should have the benefit of a professional's advice concerning his boy's ability.

Mr. Adolph Preus was a waldhorn player from Bohemia who was to become Valkenier's teacher. As a young man he was first horn with Johann Strauss's Orchestra touring Europe and Russia. He had come from Prague to Rotterdam to play in a newly formed opera company. After a few years of financial difficulties the opera company folded and Mr. Preus then played with the Rotterdam Band made up of wealthy officers of the city burghers and he also became Professor of Horn at the Conservatory. When Valkenier went to Mr. Preus he had a single horn in E-flat with rotary pistons. Mr. Preus checked his knowledge of scales, theory, and harmony, and told Valkenier's father that he would try his son for a few months and that if he made sufficient progress he would continue the lessons.

Valkenier had two lessons a week and the lessons were expensive. In those days the dollar was dear by our standards of today. His teacher was a big man and very strict. Not a second was spared in the lessons—he was known for his strict method. There were no written out exercises; everything was done from memory. Valkenier declared, "At every lesson I had to play sustained tones and intervals. It was a strict routine. He knew that I did the exercises but he never wanted me to give them up. It was the basis of all my lessons even when I played scales, broken chords, orchestra studies, and etudes. It was evangelicall!"

I questioned, "Did he ever play with you?" "No", was his reply. "He played for me, but never with me. He would demonstrate. He had a beautiful tone. In his artist life and in everything he was a methodical man, and a noble man."

The longer we were on the subject of Mr. Preus the more I began to draw parallels to Mr. Bohumir Kryl, my last teacher. Both gentlemen seemed to have the same traits of strict discipline, correcting of mistakes, and no compliments. Once, after two years of study, Valkenier was at a lesson where he played a difficult etude through without any mistakes. He looked at Preus for some sign of approbation and what he got was "And

where was your crescendo?" Preus's wife, however, assured Valkenier that her husband thought much of his playing. When she had told him this Valkenier said, "I could have kissed that lady!"

Mr. Preus had many successful students and later Valkenier played along side of him in the same orchestra. It was through Preus that he became connected with C.F. Schmidt, the Berlin horn maker. During his Berlin years Valkenier became acquainted professionally and socially with Schmidt. Schmidt could play the horn, but he did not play professionally. He loved the horn. He was a man who knew his metals. Valkenier said, "He was a man of iron will and his first love was the horn." When I asked him whether the piston B-flat valve was his invention he thought that it was, but he was not sure. Once he asked Schmidt to change something in his model and Schmidt refused. He declared, "My model is the best." At this point in the conversation I interjected with an anecdote about Carl Geyer, a great horn maker, and my dear friend. Geyer, like Schmidt, had a true love for the horn. He was an artist craftsman whose life became interwoven with his horn player customers be they young or old, amateur or professional. During my years in Chicago the back room of his workshop was my practice studio. I ran errands for him and we became dear friends. He made countless numbers of mouthpieces for me and made a special horn for my Master's recital at Northwestern University in Evanston, Illinois. Some years later that particular horn was stolen from me. Carl Geyer did an extraordinary and wonderful thing for me. He closed his shop to all business for one week and made me another horn! Valkenier exclaimed, "That is a hero—that is wonderful!" Geyer told me that he believed the Schmidt horn to be the best designed horn ever made. This statement, coming from a master horn maker, surprised me. He felt that the curve of the lead pipe through the B-flat valve was part of the reason for the Schmidt horn's success. He also believed the Schmidt bells to be superior to all other bells. In fact, every horn that Geyer built for me had a Schmidt bell.

While we were on the subject of horns Mr. Valkenier told me that for many years he played either a Schmidt or Kruspe double horn; especially when he needed volume. However, when playing five-hour Wagner opera performances he learned how much easier it was to play the single B-flat horn. Coming to an American orchestra he decided that the lighter horn would be more appropriate because of the tone quality of the orchestra as compared to the European orchestras. I remarked, "Did Koussevitsky request a certain kind of sound?" His answer to this query was, "Koussevitsky did not know the difference between the horn and the concertmaster."

Valkenier's first real work in Rotterdam was in vaudeville. After a year he moved to a symphony orchestra in Groningen where he played third horn. A gentleman by name of De Koling was the first horn. It was here that he realized that it would be a long wait to establish a career in Gronigen. Since playing first horn was his goal he moved on to Haarlem. He decided to move again because he felt that Holland was too small a country for his future; so after a year he found a position in Baden, Switzerland. Valkenier opined, "I must have been nervous—restless—not only that, but a fresh kid of nineteen years."

That year in Switzerland exposed Valkenier to a great deal of chamber music playing. It seemed that each new position became a new learning experience in another aspect of musical performance. Breslau, in Poland, was Valkenier's next position. This involved playing in the orchestra and opera. While in Baden he had sent letters out to various orchestras where there were openings. One day while shaving there was a knock at his apartment door. The gentleman introduced himself as the manager of the Breslau Orchestra and he asked Valkenier if he could play an audition for him. Valkenier agreed, wiped the lather off his face, and took out his horn to play. The gentleman requested the aria from Beethoven's "Fidelio". After Valkenier played it the manager requested to hear it again. Valkenier said, "First, tell me what is wrong?" "Nothing," he replied, "I want to see if you can do it twice." He told Valkenier that he had heard a number of players and that he had one more to hear and if the last person were not better than what he had just heard the job would be his. Two weeks later Valkenier had the first

horn position.

Valkenier asserted to me that he did not have one day of routine in opera. He had no repertoire. In the lessons that he had had with Preus the second half of the second lesson was involved only in orchestra studies. He was green but he had the ability to read and made "a hit" immediately in the orchestra. One of his colleagues in the orchestra told him that the conductor said of Valkenier, "He is like a young horse; he has no fear."

Valkenier remained at this position for three years and from there went on to play first horn in the Vienna Concert House Orchestra. This came about through a series of events which began when he was asked to substitute for a tour with a choral society conducted by Ferdinand Lowe, a pupil of Bruckner. The first concert was the Bach B-Minor Mass. He had never played it. "I sat at my desk," he said. "Forever," I interjected. "Yes, and so there it was; I played the aria," he added. The Kapellmeister Schalk's eyes glistened and he leaned over to the Concertmaster and asked who was the horn player. "Keep him, he is good," he uttered. "I was in," said Valkenier. After an audition, a second rehearsal and a concert Schalk came up to Valkenier and planted a wet kiss on his cheek. His contract in Breslau was bought by the Vienna Orchestra and he spent three wonderful years in Vienna.

During his vacation he returned to Holland to wed his fiancée. It was during the Vienna years that a tragic occurrence happened in his personal life. His wife, during childbirth, bore twins, but through the gross neglect and stupidity of the attending physician, one of the children and his wife succumbed. Valkenier, in desperation, had run out to find a specialist at a nearby hospital, but they arrived too late. The damage had been done!

It was also at this time that World War I had broken out in Europe. Because he was a pacifist, and because he could see the military preparedness developing in Austria he felt it would be safer to live in Berlin. For those who have a dim notion of history at that time it must be remembered that the Austro-Hungarian empire was the power in Europe and Vienna was its capital. So when a position opened up in Berlin he requested a letter of introduction from the management. Schalk, the conductor, said, "He will only go over my dead body," but reluctantly the manager conceded to Valkenier's request to audition.

Blech and Richard Strauss both auditioned him in Berlin for the Opera. Strauss was the first conductor and Blech the second. Fritz Steidry, a nervous type, a good musician, a man of fine character, and Paul Rembt, the first horn, were also at the audition. Valkenier played the usual horn excerpts and was offered a contract for one year with probation, but before they hired him they wanted to hear him play three concerts. When he asked why that was necessary their reply was, "We are putting a new nose on an old face."

"We want to see how you behave yourself under difficult circumstances." Then Mr. Blech queried, "Have you played *Hansel and Gretel*?" "Yes," was my reply. He then spoke, "Would you be able to enter on your part at the proper time when I play the piano?" I replied, "I don't know; it is not the customary audition. I will try, however." At this point Valkenier thought to himself, "Willem Valkenier, your goose is cooked!" So Blech began to play the piano and all of a sudden Valkenier recognized something and came in at the right place and played it correctly. Blech said, "You don't have to come to those three concerts, you are engaged."

During our conversations we touched on many subjects of interest. One subject that always arouses interest is nervousness. Valkenier stated that he was always confident that he could play. He felt that he was often lucky and that he sometimes was not that sure of himself. Once when he played Strauss's *Salome* from sight he said, "My heart was in my shoes." Then I added, "Let us say that the music to be performed was "Oberon" or the "Tchaikowsky Fifth," where everybody in the audience knows the work. What then? How did that affect you?" He replied, "I must have had a lot of gall, because I was not nervous. Later I knew better, but youth and ignorance was on my side."

Valkenier played in Berlin from 1914 to 1923 with the opera. There were three first horn players. Muffert was the oldest and on his way down. Rembt was a square chested player, not with a particularly beautiful tone, but very accurate and strong. He was also a good pianist. At some time during his tenure with the orchestra Rembt had an "outfall with Strauss." But one evening during a performance of Salome with Strauss conducting, Rembt was playing first horn and Valkenier fifth horn, Strauss showed his true colors. When the performance was over there were waves of applause for Strauss, but he refused to acknowledge the audience until Rembt took a bow first; at which time Strauss said to Rembt, "Let us be good friends again." Valkenier said, "Strauss, the great man, insisted on Rembt taking a bow because of his beautiful playing." Strauss knew what horn playing was about. His father had been a great horn player. "But he could be hard," asserted Valkenier. "Once he was conducting the orchestra where his father was playing and he was heard to say, "If you cannot play then ask for your pension." That was very rude. I cannot accept that kind of behavior, but Strauss sometimes did not think before he spoke because that normally was not his character."

When I questioned Valkenier about Strauss's baton technique he told me that he conducted with small motions. Strauss also conducted concerts outside of the opera. Valkenier described Strauss's baton like a small piece of spaghetti. He had beautiful blue eyes that were piercing when he conducted and cues would often come from a glance of those eyes. Strauss once remarked at a rehearsal, "Rehearsals are done for study and routine and all the work must be done here. In the performance the conductor has very little to do and efforts must show themselves. All the big conducting motions are done for the public." I commented, "So he was not a showman." "No, no!", was his reply. Valkenier also remembered one of the memorable performances of *Tristan and Isolde* which he had played several times under Strauss's direction. He remembered him sighing and breathing heavily and saying "This is the last time I do this. It tears me into shreds." Music had a powerful influence on Strauss.

I commented that Fritz Reiner was another conductor who believed in small conducting gestures. "Yes," said Valkenier. "Reiner had eyes like a snake and when he didn't like you he would stop conducting just when you needed it the most at the start of a difficult solo. If you were fortunate enough to play it he would then throw out a salute-like gesture to you."

After World War I the political upheaval in Germany began to result in violence. Valkenier had been in Berlin nine years and being a pacifist he decided that it was time



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to leave. Hitler was in jail and the fascists were fighting the communists. People were in revolt. One evening after an opera performance Valkenier had to walk a long way home because the trains had stopped running at that late hour. Soldiers were patrolling the streets. At one point someone barked, "Down everybody!" Bullets were flying over his head. Revolutionaries were shooting at the soldiers. It was 5:00 a.m. in the morning before he came home to a wife sick with fright. It helped him decide to move on.

Richard Burgin, concert master of the Boston Symphony, came to Berlin in the Spring of 1923 looking for musicians to come to Boston. There had been a strike in Boston over union and non-union musicians. The orchestra was being reorganized. Valkenier was not aware, when he accepted the position in Boston, that he was going to a non-union orchestra. Burgin had said nothing of the Boston situation and Valkenier told me that he probably would not have accepted if he had known.

The Koussevitsky years in Boston from 1923 on were not happy years for the musicians. Valkenier stated that, "The people around Koussevitsky made him out to be a genius. Musicians thought otherwise." I could not help thinking that so often in the orchestra profession it is our misfortune to be associated with conductors who are more showmen than musicians, and if they are competent they often are miserable human beings to work for.

When Charles Munch became conductor of the Boston Symphony succeeding Serge Koussevitsky Valkenier went to Mr. Munch and informed him that he was retiring from the Orchestra. "But why?" said Munch. "There is no need," "It is time," Valkenier replied. "I can no longer go anywhere but down from here." Munch then said, "Why did you not retire when Koussevitsky retired since you were with him so many years?" In French, Valkenier replied, "I wanted to stay one more year and leave with a good taste in my mouth." Munch exclaimed, "Mon ami, you can stay as long you wish." But Valkenier did leave the orchestra the following year. His tenure there was from 1923 to 1953 leaving an illustrious career behind him.

To Willem Valkenier, whom we honor with great admiration for the many fine years of artistic endeavour, and to those of us who have had the good fortune to know him personally, we of the horn fraternity salute you.



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The proverbial crow, in a flight from the Greater Manchester conurbation to the cliffs of the North Yorkshire coast at Scarborough would traverse an axis on which the Leeds-Bradford conurbation lies almost dead centre. This bit of useless information is of interest as these three locations were the venues for the British Horn Society's activities in the North of England during the 1982-83 season.

First, on October 10th, 1982, came the "Manchester Horn Festival" held at the modern and spacious Royal Northern College of Music. This event was conceived by R.N.C.M. school of wind and percussion head Timothy Reynish (ex principal horn of several British orchestras) and senior horn tutor Michael Purton (principal horn of the Halle orchestra) to celebrate the 200th anniversary of Alexander of Mainz. An exhibition on the college concourse was held in conjunction with the event, with many documents and other items of interest pertaining to the Alexander firm. Also featured in the exhibition was the Manchester School of horn playing as personified by Sidney Coulston, one of the first British players to use an Alexander double horn (standard equipment for countless British players in the last 45 years or so). Mr. Coulston's long and distinguished career as a horn player and teacher was largely spent in Manchester as principal horn of the B.B.C. Northern Symphony Orchestra (now called the B.B.C. Philharmonic) and as horn professor at the R.N.C.M. and one of its constituents, the Royal Manchester College. As a pupil of Otto Paersh he forms a link with the two German emigreses Franz Paersh (father of Otto) and Adolph Bordsdorf who revolutionised British Horn playing and teaching in the late 19th and early 20th centuries. Two of Mr. Coulston's former pupils, Jonathan Goodall (a successor in the 1st horn chair of the BBC.NSO) and Robert Ashworth (principal horn at Opera North) were featured at the event as were the R.N.C.M.'s two present horn professors, Michael Purton and Hugh Potts (Northern Sinfonia of England).

As is almost, by now, a B.H.S. tradition, the day began with a horn ensemble recital provided on this occasion by Michael Purton and his students. Guest speaker was Alan Civil whose frank and revealing talk, besides holding his audience enthralled for an hour, must have provided both stimulation and education for the many students present. Robert Ashworth and his accompanist, Michael Almond, gave a recital which included the sonata for horn and piano by Humphrey Procter-Gregg, onetime professor of music at Manchester University and well known for his books of Beecham stories. To contrast with this late-romantic work, Mr. Ashworth played the *Etude* No. 2 by Cherubini and guest artist Jeannette Murphy, a student of Michael Purton at Chethams School of Music and 1982 B.B.C. Young Musician of the year finalist, performed the *Theme and Variations* by Franz Strauss with her accompanist, Russell Lomas.

The Manchester event saw the first of two new works commissioned by the B.H.S. in conjunction with regional arts associations. Here, collaboration with North West Arts produced *West Wind* for 16 horns by Howard Davidson. A clue to the meaning of the title lies perhaps in the world of Tudor Church music. Mr. Davidson used antiphonal techniques between different groups of horns reminiscent of those of the 16th century masters who produced between them at least three "Western Wind" masses. The work was performed by horn players from five professional orchestras with the composer conducting.

The evening concert featured the college's post-graduate orchestra, the R.N.C.M. Sinfonia, under the baton of Timothy Reynish and they opened proceedings with Haydn's Symphony No. 31 in D, *The Horn Signal*. There was some fine concertante playing in this, not least from the horn quartet. A superb display of virtuosity was provided by Michael Purton and Hugh Potts who came together for the *Concerto* in Eb for two horns attributed to Haydn. Jonathan Goodall brought to Mozart's *Concerto* No. 2 K. 417 complete musical and technical assurance. After the interval, Hugh Potts gave the *Notturmo* for horn and strings by Sieber an all too rare airing; is there a finer work in the horn solo literature than this? Mr. Potts showed his control of the entire gamut of

tonal and dynamic range. Finally, Alan Civil, Michael Purton, Robert Ashworth and Jonathan Goodall formed the solo team for the Schumann *Concertstück*. Here Mr. Civil's playing was at its most exciting and he was backed to the hilt by his colleagues.

A regular attender at B.H.S. events is Ernie Marsden, a school teacher from the fishing port of Whitby. He was responsible for the "North East Coast Mini-seminar" held at Scarborough College of Education, a most attractive venue, on March 6th, 1983. This was, as its title implies, a deliberately small scale event aimed specifically at ensemble playing. Guest artists/tutors were the horn section of the English Northern Philharmonia (Orchestra of Opera North) who began the day with a recital of music for 4 horns including the Bach *Fugue* in A minor arranged by Ralph Lockwood and pieces by Rimsky-Korsakoff, Tippett and Lowell Shaw. The four artists (Robert Ashworth, Alison Jenkins, Angus West and Paul Kampen) then took a group each for detailed coaching sessions, each group preparing an item for an informal late afternoon concert, the audience for which was made up, in the main, of relatives and friends of the participants. The E.N.P. horns contributed the *Quartet* for horns by James Langley and played the solo parts in the *Idyll* and *Jagerlust* by Huber, the participants providing the horn choir.

The E.N.P. horns also featured in the 1983 Northern Horn Seminar held in their home city of Leeds. For this, the Society returned to the City of Leeds College of Music at the invitation of college director Joseph Stones and horn teacher Harry Brennand. Again, the four players began with a quartet recital: this time with a fairly extended item, the *Kammermusik* by Frigyes Hidas which was contrasted with the *Six Pieces* by Anton Richter. The participants were again divided into groups for two coaching sessions which culminated in an informal late-afternoon recital. At this, Alison Jenkins, having played in seven performances of the opera *Der Freischutz* by Weber during the previous five weeks, showed her particular skills in teaching young players by piloting her group of novices through a very creditable performance of the Pottag arrangement of the famous hunting chorus from that opera. Arch-Wagnerian Angus West was in his element in the German romanticism of the Huber *Idyll* and *Jagerlust* whilst Robert Ashworth's group brought the house down with David Stanhope's *Horn Players Retreat and Pumping Song*. This participants' recital gave those who wished a chance to perform a solo item; four people volunteered for this. First was Ernie Marsden with the *Suite* for Horn by Ronald Hanmer. He was followed by three members of the Leeds Youth Orchestra to represent the rising generation. Naomi Atherton, a student of Michael Purton, played the Franz Strauss *Notturmo*. Richard Claughton, who studies with Harry Brennand, contributed Gilbert Vintner's *Hunter's Moon*, whilst Paul Singh, a pupil of Paul Kampen, played the first movement of the Strauss *Concerto* No. 1. The four soloists received sympathetic piano accompaniment from Stuart Bower.

For the Leeds Seminar, the Society invited Julian Baker, co-Principal horn at the Royal Opera House, Covent Garden, and horn professor at the Royal College of Music, to be guest artist. As befits one of Britain's leading horn teachers his talk embraced several facets of horn teaching. In particular he urged teachers and examiners not to praise pupils for bad work in order to encourage them; this only leads to loss of fundamentals necessary for good playing.

Mr. Baker's recital programme for the evening concert was a pleasing mixture of well known items (Beethoven's *Sonata* in F and the Dukas *Villanelle*) and lesser played pieces; the *Pavane Variee* by Damase and Bigot's *Recitative, Scherzo* and *Finale*, this latter new to many of the audience. In all the pieces the audience were treated to a display of beauty of sound and consummate musicianship whilst the accompaniment was in the capable fingers of Stuart Bower.

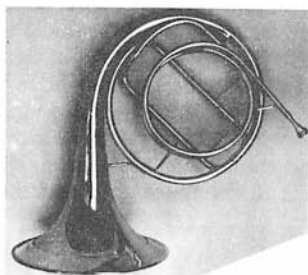
For their contribution to the evening, the E.N.P. horns invited colleagues from Opera North, Frank Sternefeld (harp), Leonie Mitchell, Susan McCulloch, Jillian Mascall, Margaret McDonald (sopranos) and Vivienne Bailey and Valerie Baulard (altos) to join them in two works. Firstly, the Brahms *Four Songs* Op. 17 and then the second of the new B.H.S. commissions, this one in collaboration with the Yorkshire Arts Association, *Harmonie du Soir*, a free setting by Rupert Scott of Baudelaire's poem. Rupert Scott is

a violinist with Opera North and is gaining a wide reputation as a composer. A large scale work for full orchestra by the same composer, "Die Profundis," was premiered in Leeds Town Hall by his English Northern Philharmonia colleagues under Elgar Howarth and other recent premieres have included a string quartet at the Newbury Festival. *Harmonie du Soir* is intended as a companion piece to the Brahms songs but using four, rather than two horns. It is a highly original work utilising wordless vocalising, tone clusters and other techniques in an immediately approachable way. With six members of one of Britain's finest opera choruses to write for, Scott has been able to use virtuoso vocal writing while the instrumental parts are scarcely less demanding, the harp part containing a solo cadenza. Mr. Scott conducted the performance which was warmly received by the audience. The work is to receive further performances by the same artists during 1984.

As a grand finale to the B.H.S. 1982-83 season, a surprise item in the form of Bernard Robinson's arrangement of the Berlioz *Roman Carnival* overture for 8 horns was added to round off the evening of July 3rd, 1983. Julian Baker, Robert Ashworth, Alison Jenkins, Angus West and Paul Kampen were joined for this item by Manchester free-lancer Jane Warner, Birmingham horn teacher Jim Lowe, Naomi Atherton and Richard Cloughton, with Francis Griffin ably conducting.

So, the Northern events of the B.H.S. this year have comprised three clearly different types of event, all with their own special value and atmosphere. Where do we go from here? Watch this space !!!

Paul A. Kampen.
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TAKING YOUR HORN INTO THE WILDERNESS

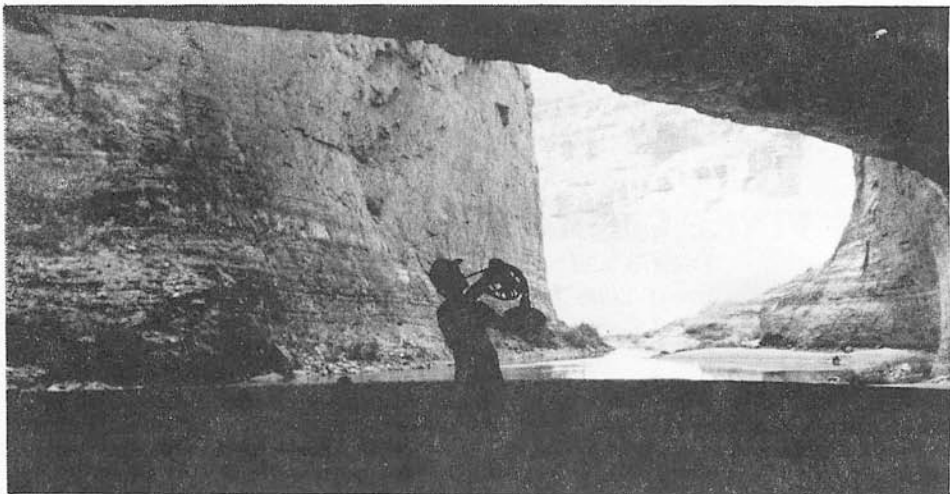
by Roger Kaza

Recently I gave a performance of the *Appel Interstellaire* ("Cosmic Call") from Olivier Messiaen's orchestral suite, *From the Canyons to the Stars*, in an unusually appropriate place: the bottom of the Grand Canyon. The critical audience in attendance included a herd of crickets, some frogs, and a few campers, but most of the music's inspiration seemed to go to the towering canyon walls and to those ancient elemental forces that created them. To "time and the river flowing" as one poet has put it. Was there a concert hall in the world that could equal the acoustics, where every note, every impulse sailed out effortlessly into the balmy desert evening, expanding and resonating without end? It was a magical experience. But more important, it was a *musical* experience.

I have been taking my horn into the wilderness for nearly ten years now. The horn belongs in the wilds, where it was born, at least as much as it belongs in bands, symphonies, and movie scores; yet it is surprising how few players take it there. In my case it began as a simple matter of necessity. Many years ago the passions of youthful wanderlust appeared to be running a course counter to the demands of disciplined daily practice. Could the two be combined? Not only that, I found; but they could actually be made to complement each other. In the years ensuing I took my horn up snow-clad mountains, atop barren desert peaks, down lonely winding highways, into mossy green canyons, and through the rapids of whitewater rivers. The horn survived, great times were had, and most important my chops survived and even thrive.

If you've got some time on your hands, why stay at home? Why stay indoors? Why *play* indoors? Practicing outdoors, surrounded by wondrous natural beauty, by the trees and rocks and creatures of the real world is as beneficial for your playing as it is for the rest of you. It improves concentration, intonation, and inspiration. And you won't have to worry over the state of your fact for that important gig coming up right after vacation. Plus, if you are like most horn players, dedicated, faithful, well let's be honest—addicted to the damn thing, it's one more creature comfort you won't have to leave behind. So when Nature calls, get out there and give a call back.

There are a number of ways to get your horn into the woods. One is in the trunk of a car; this I seriously advise against. There is a law, equally applicable to music and mountaineering, which says that the heights reached are in direct proportion to the amount of effort expended to reach them. (Pant, pant, one more step, glorious view, one more long tone, glorious phrase). Them good things don't come cheap. Another applicable truism (probably the same one) is that in all the finest things in life—such as



music, white water, Finnish saunas, sex, mystery novels, Szechwan cooking, alpine skiing etc, etc—there is never a separation between the journey and the destination. It's the *whole* of it that's fun, thrilling, relaxing, tasty, dangerous or whatever. Hence the ever-increasing popularity of human-powered outdoor sports such as backpacking, bicycle touring, cross-country skiing, and canoeing. How you get there is at least as important as where you're going. Besides that, we musicians are very sensitive to refined sounds and allergic to noise. The continual racket of an internal combustion engine is enough to ruin any vacation. Leave your car at the dock, at the trailhead, or at home.

Here's a few handy tips for taking your horn with you on your self-propelled misadventures in the wilds. First of all, consider what horn you need, can afford to take, and are prepared to protect. I recommend against taking any instrument that it would devastate you to damage or lose. On the other hand, a piece of junk is not going to make beautiful music, and it might put you in a bad mood. If you have only one horn, by all means take it—just be careful. Get a high insurance premium. In the wilds, your horn has an even lower survival quotient than you do.

There are many methods of packing your horn, each dependent on the type of travel and the amount of protection needed. For bicycling, or possibly skiing, the horn in its case can be securely strapped to an aluminum pack frame. I commuted to school and work for years this way. Or, for greater portability and lightness, straps can be sewn directly on to a case cover. A flat case is the easiest to work with, but a conventional case will also suffice. I recommend padded, adjustable backpack straps and sturdy stitches. For the maximum in lightness, (but minimum in protection), use a gig bag. Some of the new ones are made of lightweight nylon; some even have straps already sewn on. Two straps are the minimum—you might even want an extra one to go around your waist, to prevent shifting. If you wish to add straps to either a hard case cover or gig bag, try your local tailor, shoe repairman, tarp manufacturer, or anyone else with a heavy-duty sewing machine. Be sure to experiment first to find the most comfortable and balanced placement of the straps. On a gig bag, one easy method is to simply sew some small D-rings onto the bottom edge seam and loop your straps through them, tied through the handle.

If you are going backpacking with a big pack on your back, the horn will obviously have to go somewhere else than directly on your shoulders. Most good packs have auxiliary strap loops; if not you can sew them on. With these, a couple of short spring-buckle straps will securely fasten the horn to the outside of the pack. In backpacking, weight certainly becomes an important consideration, but a horn in a gig bag weighs only about five pounds. C'mon, your lungs are strong, you can hack it! It's worth it. Leave something less important behind to make up the difference. (A sleeping bag or tent will do). Or if you are really weight-conscious and want to get "pure" about the whole thing (like in touch with "roots")—talk a walldhorn. That way you can dispense with the case altogether. Curl it over your shoulder or pack, ready to impress other hikers or scare off unfriendly wildlife. (Bears are known to possess an aesthetic appreciation—they climb hills to watch the sunset—if you meet one, try playing the Long Call, loudly and badly.)

For canoeing or whitewater rafting (my specialty) a soft case is asking for trouble. Better to get one made out of fiberglass, aluminum, kevlar, hypalon, high-impact plastic, oak, or whatever your boat is made of. Nothing can be too sturdy. A flat case is ideal, if your horn is detachable; it packs easier and safer. Pack the case low; low enough where it won't be underwater during a capsize, but not so low that nasty rocks could smash it through (and with) your boat. And strap it in, as with all your gear, so it won't float off without you. (Float off? Yes, it has been clinically demonstrated that a Conn 8-D in its case will float, however briefly). Please realize I mention these unlikely possibilities only out of sense of duty. For the most part, dirt, sand and water are your biggest worries outdoors. There are a number of excellent waterproof bags on the market today to keep your horn dry (if you are that fussy); some have straps for the long portages. And don't forget the right music, river rats—what else—Auf dem

Strom. Play it "auf dem strom."

On that note, if you have room, don't forget the music, a stand, and some clothespins for wind. Play standing up or find a comfortable log or rock outcropping to sit on.

What to play in the wilds? It's surprising how poetic even the daily warm-up can sound, when the cliffs return their resonant replies, and the fragrant smoke from a crackling campfire comes wafting across the meadows. After the basics (if I make it that far) I find myself playing only the best music: Bach cello suites, Beethoven and Brahms symphonies (you know the ones) and appropriate nostalgia from the Big City like T.V. theme songs or Marlboro commercials. (Once in Grand Canyon we spotted a beaver swimming down river. My trumpeter friend Tim could not resist serenading the little fellow with his song—theme from *Leave it to Beaver*—hastening of course a speedy and bewildered departure). Whatever you play, play it well. Standards of beauty become very high the further you get from civilization. Keep America Beautiful. Don't litter the woods with dropped notes.

Enough how-to-do-it. Why to do it? Ah, words fail when confronted with a misty romantic reminiscence of some lonely night in the middle of nowhere, the old forlorn horn bellowing and cooing in the twilight, soothing the wild beasts, disturbing the other campers. The rocky crags of the ocean shore, the dripping lush verdure of the rain forest, the barren wastelands of the desert—these places and many others have heard my Kopprasch, Caruso, Leuba, Farkas and Alphonse. Occasionally they seem to request their own music; occasionally they receive an innocent attempt. And sometimes they answer. (Here's a crazy story. Once on a solo bike trip, after climbing an eight-mile hill, I parked the bike, hiked up the ridge and began blowing. Not long after I thought I heard the unmistakable voice of a clarinet, far in the distance. What? A clarinet out here? What is this, the *Pastorale* symphony? We attempted a dialogue, in different languages; I with Richard Strauss, he with Benny Goodman. Actually my echo was not an especially accomplished player, and when we finally met, in the middle of the road, his clarinet fell apart and bounced along the pavement. We then had a nice chat, a beer and a swim, and I continued on down the hill.) On the whole, however, there is no satisfactory answer to this "why" question. Paul Hindemith's *Althorn* sonata (should that be *Alphorn*?) gives part of one:

When to live and learn, they ranged the countryside

Not just the closely printed pages...

but really you will have to do it to see what I mean.

I suppose though that by now some of you may be objecting to my entire premise, to the very idea of spoiling a pristine outdoor vacation with scales, lip trills, and long tones. Isn't the point to leave it all behind, to "get away from it all?" Possibly. To get away from what? From the eternal riddle of equipment, the overchoice of mouthpieces, lead pipes and bell flares, the lure of the "magic" horn; or from those dancing clowns on the podium, or the stopwatch of the personnel manager, or the pompous pretensions of those frustrated performers, the critics, or the smiling snores of the Sunday matinee crowd, or endless hours on smoke-filled buses; or the capricious institutionalized torture of the audition circuit, or the earned-note-average of the recording session, or from the dissentious democracy of chamber playing, or the ungrateful anonymity of the pit; or perhaps the baffled gray walls of the practice cubicle, and the benevolent wrath of Herr Professor—or, for those on the other end—from that morally dangerous business, posing as academia, of passing on to future generations the joys and miseries of an uncertain and generally unprofitable profession? These things, yes. Leave them behind, if you can. But one thing is left, joyous and indestructable, running through all the pollution just as pure and as crystal clear as a mountain stream—what we are here for, live for: music. Don't leave that behind. Take it with you, and boast your big tone in the real big-time, the real world, God's country: the canyons, the mountains, the deserts, the forests and all the wild places of this great land. And don't forget your mouthpiece.

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JONATHAN BOEN PREMIERES JAN BACH'S HORN CONCERTO

by Norman Schweikert

Premieres of major works for the horn are not common occurrences so it was with great anticipation that I looked forward to hearing this new concerto. Over the months preceding its premiere I had an occasional hint from the soloist as to the work's progress which prepared me for what was to come and heightened my interest.

The first three performances of the *Horn Concerto* by Jan Bach were given by Jonathan Boen, principal horn of the Lyric Opera of Chicago and The Orchestra of Illinois, on June 4th, 5th and 23rd, 1983, at New Trier West High School in Northfield, Pick-Staiger Concert Hall in Evanston and Orchestra Hall in Chicago, respectively. A performance scheduled for June 3rd at the First Chicago Center had to be cancelled since the hall was too small to accommodate the stage demands of the concerto. Guido Ajmone-Marsan conducted The Orchestra of Illinois in these performances which included *Le Chasseur Maudit* of César Frank and *Images* of Claude Debussy.

The *Horn Concerto* was commissioned in 1982 by Betty Bootjer Butler (an Orchestra of Illinois Guild member and supporter of the Orchestra) and Jonathan Boen and was composed between May and December of that year. It is dedicated to the memory of Harold Cyril Skopin (1913-1978), a life-long patron of the arts and close friend of Mrs. Butler. A detailed account of her part in the commission appeared in the Tempo section of the *Chicago Tribune*, June 2, 1983, in an article by Jeff Lyon entitled "Concerto for a lost love." Quoting from the program notes by Guido Ajmone-Marsan, the composer had this to say concerning the origins of his *Horn Concerto*:

I have known Jonathan Boen since his high school years, when we both played in the horn section of the Rockford Symphony. I had the opportunity to observe, with growing interest and pride, his development into an exceptional hornist during his four years at Northern Illinois University and several seasons as first horn with the Lyric Opera orchestra. Long ago I decided I must one day write a major work for Jon; this is his piece.

The HORN CONCERTO was not an easy work to write because, as a former horn player and teacher, I was already familiar with the bulk of good literature (and it is sizeable) written for this most noble of brass instruments. Neither was it helpful to know Jon so well; the wealth of musical associations remembered from his past college performances and class activities tempted me to produce a work similar to those I knew he enjoyed playing. Perhaps for these reasons I intentionally avoided the lyric idiom usually associated with the horn, substituting instead a quasi-jazz style for much of this work. I also found it hard to disregard the soloistic capabilities of the orchestral horns, with whom I strongly identified, with the result that a friendly rivalry developed between the soloist and his orchestral counterparts during the course of the work's composition. This rivalry formed the programmatic basis of the work.

The concerto is in three extended movements: Fantasia, Elegy e Scherzo and Rondo. The instrumentation includes pairs of woodwinds plus bass clarinet and contra bassoon, four horns, three trombones, tuba, timpani, three percussionists playing a variety of instruments, harp and strings. Performance time, according to the score, is about 35 minutes but it came closer to 38 minutes in actual performance. Two small cuts taken in the second and third movements for the June 23rd concert shortened the work another minute or so.

The first movement begins with a slow introduction, employing the second and fourth horns offstage in opposite wings (where they remain throughout the movement) for antiphonal effects. They and the two onstage horns develop their material into a motif

which the composer describes as a "fanfare motto," a rising minor third followed by a rising major sixth. The solo horn enters with this motif and follows it with a fast jazz-like statement. These two ideas, variously developed, provide the basis for the entire movement which is for the most part a 4/4 Allegro. Other ideas are introduced and developed as well. Near the end of the movement is a cadenza which relies heavily on the fanfare and jazz-like motifs and introduces a waltz section, the solo horn playing the low downbeats as well as the higher afterbeats (at times over a range of two octaves plus). This writing reminded me of Bach's earlier work for flute and horn (*Four 2-Bit Contraptions*). The waltz section ends abruptly and there is a return to the two original motifs to end the movement.

Elegy e Scherzo opens with four quick measures of 6/8, prophesying the Scherzo and leading into an Adagio in 3/4. After several measures of orchestral mood-setting the solo horn enters and spins a plaintive melody beginning in e-flat minor but wandering through many tonalities. This is followed by the Scherzo, a 6/8 Allegro vivace. There is a reminiscence of the hunt here and some lyric writing as well. The Scherzo is interrupted three times by a single slow measure and finally the Elegy resumes with extensive use of quarter tones by the solo horn, creating a touchingly mournful effect. The movement ends quietly with a chord in the solo horn (concert pitch pedal B-flat played with the D a tenth above, sung). This movement in particular is dedicated to Mr. Skopin's memory.

The Rondo is an Allegro molto in 4/4 and has a jazz-like feel throughout. There are sections of 7/8 meter which give effective rhythmic variety. Half way through the movement the percussion section sets up a driving beat over which the solo horn lays down a chorus. After several measures the orchestral horns, one by one (1,3,2,4) come to the front of the stage and exchange imitative riffs with the soloist. By the time three of the orchestral horns have joined the soloist the rest of the brass section begin



Members of The Orchestra of Illinois' horn section stand behind principal horn and concert soloist Jon Boen during performance of Jan Bach's *Horn Concerto* June 23 at Orchestra Hall. Guido Ajmone-Marsan conducts.

The concert was an encore performance of from OI's "Classic Series" for the American Symphony Orchestra League's national conference in Chicago.

clapping their hands on the afterbeats and things really start to "swing." Eventually the entire orchestra joins in the handclapping while the five horns "jam" together. Gradually the clapping is replaced by harmony as the orchestra takes up the jazzy material until all abruptly stop to leave the solo horn on his own, taking a chorus over a bass pedal point. The other horns pretend to play the same material as the soloist, intending to make the audience wonder who is *really* playing. One by one the orchestral horns stop imitating and the soloist finishes, echoed by the first horn and then the first trombone, the hornists looking at one another in amazement. (A touch of theater here.) After a brief pause the jazzy material is taken up by the lower woodwinds, layers being added by the upper winds, and within a few seconds the work is brought to a rousing conclusion by the soloist and the entire orchestra.

Throughout the concerto the writing is quite tonal and the work is full of interesting musical ideas. The composer covers a variety of moods, leaning heavily on a commercial or popular style which develops into imitation jazz at various points along the way. Great technical demands are made upon the soloist including fast passage work, fingered quarter-tones, trills, glissandi, hand stopping, fall-offs, large interval slurs and the one multiphonic effect. All this is spread over three and one-half octaves of range from pedal B-flat to high E (concert pitch). This is a work for a first-class technician with endurance, flexibility and security in all registers. The orchestral accompaniment is likewise difficult.

Unable to attend the first or third performances, I did hear that of June 5th in Pick-Staiger Concert Hall on the campus of Northwestern University. I was fortunate in obtaining a seat in the second row of the main floor which placed me no more than ten feet behind the soloist's bell. From this vantage point I was able to hear *everything* the composer wrote for the solo horn in spite of the heavy orchestration (some of my colleagues who heard the third performance from the balcony of Orchestra Hall lamented that they could hear the soloist only about half the time). Jon gave a splendid performance, displaying a warm, ringing tone, dazzling technique and wonderful security in all registers. He sang beautifully on his instrument, a Geyer double F/B-flat, especially in the Elegy, and delivered the jazz-like sections of the Rondo in fine style. His colleagues from the horn section (Douglas Hill, Paul Navarro, Ian Ward and Lisa von Pechman) likewise performed convincingly in the "jam session" when they joined Jon at the edge of the stage. (Past IHS President, Doug Hill, was engaged as substitute first horn for these performances and nearly had to send Gail Williams as a substitute for himself to the third performance since his wife was about to give birth. Fortunately, Karen delivered a healthy baby girl, Emily, just the day before.) The Orchestra of Illinois, commandingly led by Guido Ajmone-Marsan, gave a fine account of itself.

In general, the feeling among my colleagues is that the concerto, although interesting and enjoyable to hear and see, is too long and too heavily orchestrated. (Except for those already mentioned, the composer has no plans for further cuts nor does he intend to alter the orchestration. He feels that the solo horn should be part of the orchestra fabric at times and not be continually "in relief" as a soloist.) All three movements could nearly stand by themselves as solo pieces with the Elegy e Scherzo being the most successful in this regard. Music critic John von Rhein of the *Chicago Tribune* wrote the day after the June 5th performance (only excerpts are quoted here): "The new concerto aspires to little beyond being bright and entertaining and accessible to a general audience, and, on its own conservative terms it succeeds. [The composer] borrows from any number of nests. Jazz rears its perky head, and these pages of 'pop' rhythms tend to alternate with sections of muted lyricism that smack of Samuel Barber (at best) and the clichés of film music (at worst). There is not a gesture or device that is not familiar from some other musical context. But if Jan Bach's own voice tends to get lost in the parade of references, this is not to say he doesn't write effectively for the [horn]." Referring to the commission and dedication he went on to say that "The circumstances might have produced an extended elegy, but that was not what Bach intended. Only in the central movement does a somber quality assert itself. Otherwise, the music dances with the joy of living." Commenting on the "jam session" in the Rondo, von Rhein complimented the



At the reception following The Orchestra of Illinois' premiere of Jan Bach's *Horn Concerto* June 5 at Pick-Staiger Hall in Evanston are (left to right) Betty Butler, who commissioned the concerto, conductor Guido Ajmone-Marsan, horn soloist Jon Boen and composer Jan Bach.

composer by saying that "In lesser hands, this could easily have turned into gimmickry — 'music theater' at its worst. The performers were having such a good time, however, that the audience, too, found itself getting into the communal spirit of things. The concerto, which seems at least 10 minutes too long to sustain its slender musical ideas, could have used more such flights of 'spontaneous' fancy. But no matter: The music made its wonted effect, and the audience was quick to show its appreciation."

Critic Wynne Delacoma of the *Chicago Sun-Times* (June 6, 1983) spoke of the concerto as a "well-crafted, accessible work with dissonances, rhythms and volume levels that will not unduly jangle the nerves. Definable melodies emerge, though they are usually short and wander into unexpected, often fascinating, regions. Jazz elements tinge both the opening and final movements." The heavy orchestration must have prompted this critic to say that "Though Boen had few extended solos, he played with a subtle strength and rounded tone that took on a spicy edge when needed. His playing of the longer-lined melody in the elegy section had a plaintive strength." Future performances of this fine new work are in the planning stages and although Jon has exclusive rights to the performance of this concerto for two years, those interested in performing it after that time should contact the composer directly.

JAN BACH was born in Forrest, Illinois in 1937. He attended the University of Illinois where he studied horn with Thomas Holden and composition with Robert Kelly and Kenneth Gaburo, earning his BM degree in 1959 followed by the MM in 1961 and the DMA in 1971. Further study of composition was undertaken at Yale University with Donald Martino, at Tanglewood with Aaron Copland and Roberto Gerhard and privately with Thea Musgrave in London. From 1962 to 1965 he shared first horn duties with Thomas Murray in The United States Army Band at Fort Myer, Virginia, and took courses at the University of Virginia at Arlington. His first teaching position was at the

University of Tampa, Florida, where he was an Instructor of Music, 1965-66, teaching brass instruments, class piano, music appreciation and theory. From there he went to Northern Illinois University in DeKalb where he taught horn and theory, 1966-72. Directing his energies toward composition, he gave up horn teaching while remaining at Northern and currently is a Professor of Music and one of eight recipients of the recently instituted Presidential Research Professorship awards at that university. He teaches courses in composition, counterpoint, orchestration, theory and a special education course entitled Literature and Music.

Bach is a composer who writes for every medium and who has been performed throughout the world. His music is published by several American firms. Numerous composition awards, grants and commissions have come his way including four Pulitzer Prize recommendations and a grant from the National Endowment for the Arts. His opera, *The Student from Salamanca*, was recently produced by Beverly Sills for the New York City Opera Company (1980) and his *Piano Concerto* was premiered by Sheldon Shkolnik at a Grant Park concert in Chicago (1981). In addition to his *Horn Concerto* another work for horn, the *French Suite* (unaccompanied), was premiered by Douglas Hill at the 14th International Horn Workshop at Avignon, France (1982).

JONATHAN BOEN was born in 1956 in Rockford, Illinois and began horn study there at the age of 13 with Rutherford Hoppe. He attended Northern Illinois University, 1974-78, where he studied horn with William Klingelhofer and Gail Williams, graduating cum laude. He was awarded scholarships to the Claremont Music Festival (study with Ralph Pyle), the Blossom Music Festival (study with Myron Bloom) and Tanglewood where he received the Harry S. Shapiro Award for excellence in brass.

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Other horn teachers include Dale Clevenger and Richard Oldberg. During his college years he performed with the Rockford Symphony Orchestra (principal, 1976-78), the American Wind Symphony, Civic Orchestra of Chicago and the Lyric Opera of Chicago. Following college he was appointed third horn for the 1978 season of the Lyric Opera of Chicago and the next season became principal horn. From January to June, 1979, Jon played second and fourth horn in the Denver Symphony Orchestra, taking the place of John Zirbel who had left for a position in Montreal. When The Orchestra of Illinois was organized by members of the Lyric Opera orchestra in 1978, Jon became a charter member and has been principal horn since the 1979/80 season. He currently serves as treasurer on the orchestra's Board of Directors. In addition to his orchestral positions he performs as a member of the Chicago Brass Quintet, the Contemporary Chamber Players and is active in Chicago's recording studios. On April 30, 1983, Jon appeared as soloist with the Rockford Symphony Orchestra in the *Horn Concerto*, Op.11, by Richard Strauss, the American composer Crawford Gates conducting. Also a teacher, Jon has been Lecturer in Horn at Northern Illinois University since 1980.

Following the performances of Bach's *Horn Concerto*, Jon and flutist Mona Jacobsgaard were married in Joliet, Illinois, on June 26th. Their honeymoon took them first to London for two weeks where Mona gave a flute recital at St. Martin-within-Ludgate, July 8th, on which Jon assisted (Bach's *Four 2-Bit Contraptions* for flute and horn) and then they shared a recital in Toyal Festival Hall, July 13th, on which Jon performed the Dukas *Villanelle*, Glazounov *Reverie*, both romances of Saint-Saens and the *Alla Caccia* by Alan Abbott. Together they performed once again Bach's *Contraptions* and the *Nocturne* for flute, horn, violin and piano by Albert Franz Doppler. The performing out of the way, Mona and Jon spent two weeks traveling in Europe. Now settled in a new home in Western Springs it seems that they are off to a fine start in their life together and we wish them much happiness in the years to come.



Martin Layman (right) with flutist Suzanne Schaller and Institute President Grant Johannesen.

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GREETINGS FROM THE PRESIDENT

by James Winter

July is fast passing us by, and our respective new seasons or academic years will soon be upon us. We will all be swept up in the busy round of daily obligations, there is always the danger that the glow of such experiences as Workshop XV, at Eastern Illinois University, will somehow be darkened by our very busy-ness. It has been my pleasure and privilege to attend almost all of the Workshops, and I have found each of them to be an inspiration; I always come away refreshed, and reminded that there is indeed an international society of hornists—musicians, artists—a society which existed long before 1969, but which is now organized and strengthened by the existence of our Society. We have a message for the whole world; let us make every effort, always, to spread it abroad.

By now, surely you all know that the 1984 Workshop will take place at Indiana University and will be a part of the Second International Brass Congress (IBC-II.) Plans are already well advanced; registration is predicted to range from 1,000 to 1,500, and one of the events will be a performance of the entire group, directed by a major conductor. You will be kept fully informed as the program evolves, of course.

More personally, I wish to thank everyone involved for the confidence in me expressed by my election to the presidency of the International Horn Society. I must tell you all that I approach the job with more than a little apprehension; the Society has come a long way since the four years I served as the Editor of the journal. My presidential predecessors have performed superbly and have erected a truly impressive international structure. I shall of course make every effort to maintain and sustain that structure, supported by the many dedicated and unheralded members who do countless jobs, at no pay, and often without even thanks. I hope, in addition, to expand the international aspects of our Society. Paul Anderson's very productive term as President has already produced a translation of the Horn Call into German (thanks to Hans Pizka) and we hope to find ways to produce the journal in French and Japanese. I hope also to find other ways to "internationalize" our Society in meaningful ways.

Please feel free at any time to write or telephone, with suggestions, requests,—and complaints. And please remember that Editor of the Horn Call Paul Mansur and Newsletter Editor Thomas Murray are absolutely dependent upon our members for their publications. Many years ago there was a column in the Chicago Tribune called "In the Wake of the News," and more often than not, it included a little quatrain:

The Wake depends
(Help, help!)
Upon its friends
(Help, help!)



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The Kaemika Corni performers are:

Emil Homan—1st horn — born in Kolin on 28th Feb., 1936

Musical education: private studies/prof. Q. Fiserl
Prague Conservatory/prof. J. Schwarzl
chamber music/under prof. mus. d. Vaclav Smetacek1

Chamber performances: Musica Viva Pragenses

engagement record: North-Bohemian Symphonie Orchestra in Teplice, Ostrava
State Theatre, Janacek Philharmony

Karel Curda—2nd horn—born in Jilemnice on 13th Sept., 1948

musical education: Brno Conservatory/prof. Frantisek Psota/
Janacek Academy of Mus. Arts/prof. Frantisek Solc/

engagement record: Vit nejedly Army Art Ensemble in Prague, Oldrich Stibor
Theatre in Olomouc, State Chamber Orchestra in Paradubice,
Janacek Philharmony

Karel Bria—3rd horn—born in Ostrava on the 5th of Feb., 1940



musical education: Ostrava Conservatory—french horn/prof. Dvorak/
conducting/prof. Vslav Jiracek/
private studies/prof. Q. Fiser/

engagement record: Ostrava State Theatre, Janacek Philharmony

Miroslav Muller—4th horn—born in Prerov on 20th May 1947

musical education: Ostrava Conservatory/prof. B. Dvorak1
chamber music/prof. E. Homan1

engagement record: Janacek Philharmony

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R. Mayer: 4 pieces

V. Reynolds: Short Suite

M. Vacek: Hunting Music

M. Kabelac: Gamekeeping Songs for Baryton and 4 french horns

A. Pinos: Gamekeeping Songs for Barytone and 4 french horns

Gamekeeping Nocturne:

Fanfares of old Czech Masters/Albin Masek, L. Kozeluh, J.I. Linek...

V. Dvorak - J. Kavalir: Gamekeeping Songs for Barytone and french horns,

V. Dvorak: Music of the Hunt in Hunting Signals/A.Dyk



HORN CAMP REVIEW

by Elaine Braun

The International Horn Society Summer Horn Camp at Shenandoah Conservatory in Winchester, Virginia was held from 24 July to 06 August. The goal of the camp was to acquaint young players with career options as Horn players. The idea originated with Walter Lawson who, along with John Cryder, Randall Faust, Dr. Charlotte Collins, and David Cottrell, planned and made the camp a reality.

There were 21 participants from as far away as Illinois, Iowa, and Alabama, and they ranged in age from 15 to 22. They enjoyed many special presentations and events including;

Visits by:

- 1) members of the Baltimore Orchestra Horn Section
- 2) Robert Pierce, formerly first Horn in Baltimore, presently head of the Peabody Conservatory
- 3) Robert Sheldon of the Smithsonian Institute
- 4) members of the National Symphony Horn Section
- 5) members of the Navy Concert Band Horn Section
- 6) Dr. Leigh Martinet, founder of the Baltimore Horn Club

7) the University of Maryland Horn Ensemble, directed by Orrin Olson

Recitals by:

- 1) Peter Landgren
- 2) Mssrs. Cottrell, Cryder, and Faust
- 3) Dave Bakkegard
- 4) Edwin Thayer

Visits to:

- 1) Wolftrap
- 2) Lawson Brass Instruments (including a picnic lunch)

In addition to the above, the students received two one-hour private lessons, opportunity to participate in small and large ensembles, and small group study of excerpts from the orchestral literature. There were also discussions on jazz techniques, music therapy, composition and theory, recording techniques, and college teaching.

The weather was typically hot and humid, but the band room (nicknamed the meat locker), and the lovely chapel where concerts were held, offered air conditioned friendliness. Students were kept busy with the daily schedule starting at 8:00 am and ending at 9:00 pm. Recreational facilities included video games, a pool table and, of course, *practice!*

Despite some last minute changes in the schedule, all went well, and the students expressed interest in returning to a



similar camp in the future. Special thanks must go to David Cottrell who assumed this camp as part of his duties as the new Horn instructor at Shenandoah Conservatory. Although Dr. Randall Faust had laid the groundwork for the event in his last year at the Conservatory, all of the last minute details were handled ably by Mr. Cottrell.

It has been suggested that similar camps be held in other geographical areas where proximity to professional groups would provide the same opportunities to student participants. We hope that future camps will continue to offer young players the excellent recitals, performances, and discussions witnessed at Shenandoah.



THOUGHTS TRIGGERED BY 1983 IHS CONVENTION CHARLESTON, ILLINOIS

Marvin C. Howe

First of all, the human-ness of each and every artist and participant was impressive; haloes, warts and all! Second, the imagination, the mental concepts, the will power, dedication and energy was evident behind every performance. This gang CARES! Third, the definite increase in the quality of horns available to all, in a rather wide price range. What a great problem, choosing!

The wide range of possible horn colors was well represented; some are most concerned with "core" and "projection"; others mostly with "warmth", "darkness", "mellowness." The first extreme can (and occasionally did) sound much like a valve trombone; the latter can (and now and then did) lead to too closed a hand position, sharpness in "stopped horn", some muddiness, and a choked sound in heavier dynamics and in attempts at staccato.

Excessive closure of the right hand is a more common problem than too little closure. Tune the stopped horn first; retain that slide setting, and open the hand to match stopped pitch. Last, tune the mute for good pitch at the same (stopped horn) slide setting. A 3" x 5" file

card rolled up and taped in place can lengthen the inside tube down to pitch.

Quite a few people were startled at the stress placed on having a SMALL relaxed lip opening for easy response in PP and or high register. Unlike the reed instruments, brass vibrator ("lip") starts with a "closed opening," letting the air flow create the appropriate opening, a necessary fact throughout the whole range of pitches and of dynamics. Depth of support and evenness of air flow was shown to be a fact, not just a theory; this takes more concentration and will power than is brought to bear by those less than successful. Performance of works for horn and voice is a joy; a revelation and downright inspiring to have such wonderful opportunities to bring out the SINGING qualities of the horn in conjunction with fine singers.

To practice the entire dynamic and

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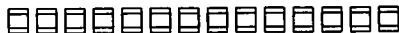
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pitch range really pays off, being attentive to soft, clear, well-supported tone production. We are all impressed with the need for power; remember our woodwind functions! "Warm-up" without any tongue articulation whatsoever to insure a balance of tongue level, lip organization, vowel color, air flow and air pressure. The tongue never produces a sound! It does have an important role in **STYLE**.

Trumpet and trombone have long had a variety of mutes available. We are getting there at last. One good mute is valuable but a collection of good mutes is a treasure.

How true to self-imposed standards the human being CAN be! Playing different types of instruments doesn't make one sound completely different; it does aid one in making the mental "picture" come true.



RECORDINGS

by Christopher Leuba,
Contributing Editor

My thanks for assistance in the preparation of this issue are given to Ruth Fay of the Portland (OR) Public Library, and to Prof. Milton Stewart of the University of Washington.

Australia's Sydney Wind Quintet, **Anthony Buddle**, Horn, presents a recording of French repertoire, superbly performed and well recorded in the Recording Hall of the Sydney Opera House. The players, of five national origins, are world-class virtuoso performers who have melded their playing into a remarkably unified ensemble, matching incisive articulation, smooth phrasing, easy rhythmic flow and seemingly flawless intonation.

What more could one ask for? Although the program does include a "first," the premiere recording of the 17 variations by Damase, I would hope that the group's debut recording would present a representative work of a contemporary Australian. The phonograph recording is truly our musical "window on the world," and I feel

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that performing groups should, as much as possible, promote their own national musics as well as providing interpretations of the accepted literature.

This may be the first digital recording of a wind quintet; complete technical data regarding the recording are provided.

It should be added that the Sydney Wind Quintet is presently seeking North American concert engagements.

We have another recording from the Canadian Brass, **Graeme Paige**, Horn, playing stylish arrangements of their concert favorites well recorded in the generous acoustic of the Cathedra Church of Saint James in Toronto by Soundstream Digital for RCA. This will certainly be an attractive record for those listeners not satiated with brass quintets.

From a Hornist's standpoint, Canadian Brass recordings have generally focussed upon the abilities of their two stellar trumpeters, with horn and trombone generally fulfilling supporting roles. Having heard the group several times in concert, this recording seems to recreate rather accurately the effect I have experienced "live." The program notes are excellent, both in documentation of the music and the recording techniques. Again, a complaint regarding RCA's vinyl, suitable only for modelling Salvator Dali's fluid forms: it warps when exposed to a warm breath!

Tom Varner, with his Quartet, presents an interesting record exploring the realm of avant garde jazz as it relates to the Horn. Varner is a facile and strong player who is concerned with the variety of possibilities beyond the usual "language" of our instrument. The tapings are from live performances, all players close-miked (to isolate the music from the ambient sounds of the club) with varying amounts of reverberation added subsequently. The listener might mistake the resultant quality for that of a valved-trombone, and indeed, some of Varner's "language" is that of the valved-trombone. However, it is the statement of new musical concepts

which is important, and each listener should evaluate his ideas in terms of their own personal aesthetic. Well recorded and presented.

"Collaboration" is a recording which presents the Vintage Brass Ensemble and the Ohlone Community College Wind Ensemble. The players of the Vintage Brass perform in various professional groups in the San Francisco Bay area, as well as their association with Ohlone CC.

There is quite a lot of fine playing on this disc with, for instance, florid and satisfying ornamentation by the trumpets on the Mouret "Masterpiece Theatre" theme. I have some reservations regarding the lack of uniformity in some of the articulations, lower instruments vis-a-vis the upper, in rapid passage work. Undoubtedly the intent was there, with the recording technique itself emphasizing the attack rather than the tone itself.

Composer Wilke Renwick has been a Hornist with the Denver Symphony; it is a pleasure to hear his brief *Dance* so well represented.

Masterpiece Theatre

The Toronto Chamber Winds performance of the Mozart *Serenade in Bb*, a recent reissue by Crystal Records of a Canadian "Kneptune International" recording, should be considered a definitive statement regarding this work. Top flight playing, guided smoothly by conductor Winston Webber, is superbly captured in Toronto's Massey Hall, making this extended work a delightful listening experience.

Despite Massey's "generous" acoustics, articulations in the horns, for instance, are clearly delineated without artificiality. This performance is interesting, also, in that it re-establishes the 18th Century practice of embellishment and ornamentation with the effect of complete naturalness. This record indeed represents the best in North American wind perform-

ance. Complete technical data regarding recording techniques are provided.

Voice with wind quintet is an attractive medium. On a recent Crystal Records release we have *Four Songs on Poems of Juan Ramon Jimenez* by Joseph Goodman with the beautiful voice of Montserrat Alevedra in collaboration with Soni Ventorum, **David Kappy**, Horn.

Goodman does not explore the potential of the Horn sufficiently, although the other instruments are handled idiomatically. One might compare the textures of this composition with those of R. Murray Schaeffer's *Minnelieder* cycle.

The recording suffers perhaps from the lack of suitable ambience in the recording venue.

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13th IHS Workshop/Potsdam NY

Robert Washburn, *Quintet for Brass*, **Roy Schaberg**

V. Buyanovsky, *Italy*, **Philip Myers**

G. Rossini, *Prelude, Theme and Variations*, **Frank Lloyd**

P. Hindemith, *Sonata for Althorn*, **Edwin Thayer**

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Vincenzo Bellini, *Concerto for Trumpet*, **Arthur Krehbiel**

A. Tcherepnine, *Four Quartets*, **William Kuyper**, **John Carabella**, **Jerome Ashby**, **Ranier De Intinis** (of the New York Philharmonic)

G. Puzzi, *Two Pieces*, **Gail Williams**

Alec Wilder, *Sonata No. 1*, **Sharon Moe**

Ifor James, *Windmills; Yodeling at the Fair*, **Ifor James**

Dinicu, *Hora Staccata*, **Ifor James**

Laszlo Rooth, *Quiet Monday*, **Meir Rimón**

Ifor James, *Duo for Two Horns and Piano*, **Ifor James & Frank Lloyd**

G.F. Haendel, *For Unto Us* and *Hallelujah*, horn choir

Beethoven/Civil, *Egmont* overture, horn choir

AUDIO VILLAGE *

14th IHS Workshop/Avignon, France

Michel Corette, *La Choisy* (final) arr.

Daniel Bourgue) **Daniel Bourgue & Albert Abadie** with student ensemble

George Barboteu, *Printemps (extrait des Saisons)*, **Daniel Bourgue**

W.A. Mozart, *Concert 2*, final, **Pierre del Vescovo**

V. Bujanovsky, *Espagna*, **Frýdis Ree Wekre**

David Amram, *Blue Variations pour cor solo (to the memory of Thelonius Monk)*, **Douglas Hill**

Bernhard Heiden, *Quartet for Horns [1981]*, **Douglas Hill**, **Frýdis Ree Wekre**, **Meir Rimón**, **Michael Hoeltzel**

Peter Heise, *Fantasie for Horn and Piano*, **Albert Linder**

Ifor James, *Hymne for Horn and Piano*, **Ifor James**

Eugene Bozza, *Quartet for Horns*, **Gunter Opitz**, **Dieter Reinhard**, **Siegfried Gیزیکی**, **Waldemar Markus** (Leipzig)

Le point du jour et Carillon, mass ensemble

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Don Haddad, *Till Eulenspiegel Blues*, **Ifor James**, **Michel Cantin**, **Elliot Higgins**, **Albert Linder** (Douglas Hill contrabass, **Meir Rimón** percussion)

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Wagner, *Siegfried's Horn Call*

Richard Strauss, *Concerto No. 2*

Mendelssohn, *Nocturne from Midsummer Night's Dream* (Philharmonia/Kietzki)

W.A. Mozart, *A Musical Joke*, K.522, (Philharmonia/Cantelli) Neill Sanders, 2d Horn

W.A. Mozart, *Divertimento 14 in Bb*, K.270

Berkeley, *Trio for Horn, Violin and Piano*

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Ibert, *Trois Pieces Breves*

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Gioacchino Rossini, *Prelude, Theme and Variations*

Henri Busser, *La chasse de Saint Hubert*, op. 99

Werner Wolf Glaser, *Dialogue for Horn and Organ* (1977)

Erland von Koch, *Monologue Nr. 6* (1975)

Wilhelm Friedemann Bach, *Aria Zerbrecht zerreist ihr schnoeden Bande* for Soprano, Horn & Piano

Jan Makovecky, *Duo Concertant No. 1 for Horn and Viola*

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William Byrd, *Galliard*

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The first international seminar for the following instruments: horn, trumpet and trombone, was held at Reggio Emilia (Italy) from 1st to 6th September 1982. Proff. Antonio Iervolino (horn), Pierre Thibaud, (trumpet), and Vinko Globokar (trombone) gave the lectures. 180 people attended the seminars which were promoted by the teachers from "A. Peri" music institute.

Luigi Girati (horn), Franco Notari and Luciano Cadoppi, (trumpet) and Sante Faccini (trombone) are the teachers who organized and pursued the seminars together with M.o Armando Gentilucci, director of the institute and all the school staff.

Last year the "A. Peri" institute became the first in Italy to organize a horn seminar, held by prof. Antonio Iervolino from "Mannes College" of New York. Thanks to that succesful initiative the present seminars followed. The aim of such initiative is to help young students meet teachers from different towns of Italy and from different schools and compare their methods.

All the musicians interested in renewal of instrumental teaching methods had the opportunity of profiting from the extraordinary cleverness of soloists and teachers who are known all over the world. "R. Valli" theatre assisted the seminars by providing use of rooms. The seminar ended with a very successful concert given by proff. Pierre



From left to right: Globokar, Gentilucci, Thibaud, Iervolino.

Thibaud and Vinko Globokar.

Prof. Hans Pizka, on his way through from Reggio Emilia, gave a brilliant and masterly demonstration of hand horn technique. Thank you Pizka.

Luigi Girati
Via P. Neruda, 8
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Italia

Si è svolto dal 1 al 6 settembre 1982, a Reggio Emilia (Italia), il 1° Seminario Internazionale per gli Strumenti: Corno, Tromba e Trombone.

Tali seminari sono stati tenuti dai Proff. Antonio Iervolino per il Corno, Pierre Thibaud per la Tromba, Vinko Globokar per il Trombone.

Questa iniziativa confortata dalla presenza di 180 persone, è stata promossa dagli stessi insegnanti dell'Istituto Musicale Pareggiato A. Peri di Reggio Emilia.

Luigi Girati (Corno), Franco Notari e Luciano Cadoppi (Tromba) e Sante Faccini (Trombone), i quali per mandato del Consiglio d'Istituto hanno seguito e curato, unitamente al Direttore Maestro Armando Gentilucci e a tutto il personale della Scuola, l'intera settimana di lavori.

L'Istituto A. Perio non è nuovo a tali iniziative; già lo scorso anno ha realizzato per la prima volta in Italia, il Seminario sul Corno, tenuto sempre dal Prof. Antonio Iervolino, del Mannes College di N.Y.

E visto il successo precedente, realizza il triplice seminario per i predetti Strumenti.

Lo scopo di tali iniziative, è quello di favorire l'incontro di tanto giovani allievi con insegnanti provenienti da varie parti d'Italia e da diverse scuole e di metterli a confronto. Approfittando della presenza di solisti e docenti di fama internazionale, che per la loro straordinaria bravura, non possono fare altro che lasciare una traccia profonda nelle menti e nelle coscienze di ogni musicista, sensibile ai problemi del rinnovamento strumentistico, didattico-musicale. Anche il Teatro R. Valli ha collaborato all'iniziativa mettendo a disposizione per alcuni giorni le sale per le lezioni e per il concerto finale dei Proff. Thibaud e Globokar, che ha riscosso un grande e meritato successo.

Il Prof. Hans Pizka, di passaggio da Reggio Emilia, ha dato una stupenda e magistrale dimostrazione sulle tecnica del Corno a mano. Grazie Pizka!

Luigi Girati



THE WOODWIND QUINTET: CHALLENGES AND REWARDS FOR THE HORN PLAYER

by David Kappy

An opinion of a worthy colleague has been expressed concerning the limitations of playing horn in a woodwind quintet due to the lack of repertoire, difficulty in achieving a proper blend, and the restraint demanded of the hornist relative to dynamics. I would like to address this with some thoughts in favor of what I consider to be the highest state of the horn player's art—as a member of a truly sensitive woodwind quintet, and how to apply one's efforts in overcoming some challenges unique to this genre.

The woodwind quintet is composed of five essentially different instruments, and one cannot expect a desired blend to be automatic; it is the very diversity of individual timbres that creates the possibility of such a broad spectrum of tonal color. We in the *Soni Ventorum* have found that through diligent effort and conscientious listening, one can indeed reduce the extremes of individual timbral differences in the group and achieve a satisfying group sound, as our recordings aspire to demonstrate. How specifically has this been achieved, and what particular challenges await all horn players who choose to be involved in quintet playing?

The first step towards establishing a musical uniformity of approach, a critical factor in all chamber groups, was to accept a heightened awareness/observance of the laws of just intonation. Our passionate will to play in tune with each other has proved successful in mellowing the sound of the ensemble. An incredible in-tune chord, characteristically resonant due to the alignment of overtones, can and does transcend matters of timbre. Further mellowness was achieved by playing at $A=440$, or even a few cents below. This provides an overall darker sound, emphasizing low as opposed to high overtones. Our flutist, Felix Skowronek, plays a wooden flute, thus perpetuating the sound ideal of that instrument, unchallenged until fifty years ago. Our clarinetist, William McColl, plays with a Viennese period mouthpiece/reed combination which gives him an unusually rich, dark

sound.

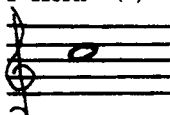
For my part, I have pursued an approach to playing in the quintet that allows me the flexibility to play both soloistically and in support of my colleagues. In response to the problems of balance, blend, and tone colors in general, I have found it prudent to broaden my palate of timbres by:

1. experimenting with and adapting many positions for the right hand in the bell,
2. holding the bell both on and free of my body,
3. exploring alternate fingerings for color changes, and
4. refining my dynamic range.

We are customarily taught only one fundamentally correct place in the bell for the hand; whereas it is only too obvious to those of us who have attended the IHS workshops, that there appear to be an infinite number of "correct" hand positions. By slowly rotating the hand in the bell, one can clearly hear the difference between the more open sound gained in the "six o'clock" position and the more covered sound gained in the "three o'clock" position. I contend that a variety of hand positions must be explored and put to everyday use.

Further variations in color occur when the bell is lifted off the leg. This is a particularly appropriate sound when playing "second bassoon," as is frequently required, i.e.: Nielsen Quintet, Op. 43, 1st mvt., Harbison Quintet, 3rd mvt.

Further still, the use of "natural" fingerings, particularly the ninth harmonic: F Horn (1) This note, and other



itches in the same overtone class and fingered appropriately, are marvelous, highly absorptive notes that blend with the other winds wonderfully, due to the fact that they are enriched with the presence of many overtones. These notes, fingered in this manner, are especially appropriate to Classic music, i.e. Danzi, Reicha, Cambini, as they would customarily be played thusly on instruments of the time.

While it is true that in woodwind quintet playing the horn is denied the most obviously loud playing more appropriate to the music of Strauss and Mahler, (whose works I thoroughly enjoy playing), it is the attention to dynamic *nuance* that provides the horn player the challenges and thrills of overcoming them. Careful practice will result in an enhanced control over the subtle distinctions of dynamic strata necessary to successful chamber music performance.

Though I admire free standing sculpture, I am drawn to the art forms which concern themselves with refinement and understatement. From bonsai trees to the Gates of Paradise on the Baptistery doors in Florence with its subtle, yet distinct perspective in bas relief, the fine art of sensitivity is also demanded of all successful quintets, and the demands placed on the horn player are only exceeded by the gratification of making music at such an enhanced level.

David Kappy
School of Music
University of Washington
Seattle, Washington
February 18, 1983



BOOK REVIEW

by Christopher Leuba

Accuracy in Rhythm, 55 Rhythmic Studies in Duet Form for All Instruments

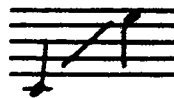
Richard Ely

Wimbledon Music Inc.
1980, Century City, Ca 90067
\$10.00

Richard Ely, who teaches Horn and Chamber Music at the University of Victoria in Canada, has presented us a most useful tool to help sharpen the student's perceptions of Rhythm and its relationship to Meter.

These studies are especially valuable since the duet-format requires the player to integrate his performance with another player, rather than merely with a metro-

nome. The studies in compound, triple patterns are ingenious, and will probably challenge some professional players; yet the tonal and range requirements are quite circumscribed, most of the studies remaining between



with a few rising to



thus enabling the novice player to gain an early grasp on the problems of acquiring a good rhythmic sense.

Additionally, the studies are cleverly presented to enable their use by instruments of all ranges and clef-notation.

Highest recommendation!



AUDITION BY VIDEO-TAPE: COMMENTARY

by Christopher Leuba

The time has arrived to initiate an open exchange of ideas regarding the merits, ethics and other considerations relating to "taped auditions," an idea being promoted in the ranks of Hornists by such distinguished personages as Gunther Schuller and James Decker.

This concept, utilising the convenience of readily accessible video recording equipment, has undoubtedly gained impetus from the example provided by Rock bands and their "video promos," a very effective sales device.

However, one should ask, is this selling technique appropriate for either the aspiring classical performer or the employer?

First, to address the question in a positive manner from a player's standpoint, I have had this year a student and aspiring professional recently selected into the semi-final audition pools in two of the larger "Eastern" orchestras, and secured a position in a South American

orchestra, via the tape route. Obviously, a "plus."

Nevertheless, I have several concerns regarding "video previews."

1.)The non-tension situation in which the preview is prepared: The candidate has the opportunity of choosing the optimum time at which to prepare the video preview, without the tension which inevitably builds up while a player prepares for a "live" audition, thus giving the candidate with a taped audition a marked advantage over candidates auditioning *in situ*.

2.)Affirmative action: a video presentation can automatically eliminate any member of a minority group considered not considered desirable by a given member of the Committee, or indeed the reverse. "Video previews" indeed negate the concept of "behind the screen auditions," used for the preliminary auditions of most larger orchestras. On this basis alone, there might in certain cases be the basis for court action in the future.

3.)The "elitist element:" Although I am informed that for \$100.00 or a similar modest fee, a video packet will be provided to the candidate for preparation

in the player's own locality, there is yet a hidden bias towards those students connected with the more affluent "elitist" schools, which inherently have superior facilities for the production of such tapes, thereby placing the players from the less affluent schools and those without access to equivalent facilities and/or professional expertise at a subtle disadvantage.

4.)The impossibility of achieving a true tonal representation by recording; a less-than-optimum sound reproduction may indeed harm the candidate: we *do* sound differently "in life" than on tape, and performing for the microphone is an art in itself.

These thoughts have been presented in the hope of stimulating discussion, and eliciting further response.

Christopher Leuba

previously

Principal Hornist, Chicago Symphony
[under Dr. Fritz Reiner]

Principal Hornist, Minneapolis Symphony

Principal Hornist, Philharmonia Hungarica



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MUSIC REVIEWS

by William Scharnberg

The solos and ensembles reviewed below have been graded using a 1-6 system, with grade 1 as the beginning level and grade 6 as difficult.

Reinhold Gliere (ed by Joseph Anderer)
Romance, Op. 35, No. 6;
Valse Triste, Op. 35, No. 7
 International Music Co. (1982) (\$3 each)
 Grade 4+ each Duration: ca 3' each

From the same opus that includes his *Nocturne* and *Intermezzo* we finally have two more romantic gems. Like the previously published pair, these are well-shaped, lyrical, rhythmically demanding, harmonically interesting, and require little technical skill outside legato control. This is beautiful horn writing!

Alexander Glazunov (ed. S. Levin)
Serenade No. 2 for Horn and Strings;
Idyll for Horn and Strings
 Cor Publishing Co., 67 Bell Place,
 Massapequa, NY 11758 (1965) (\$6 each)
 Grade 4-5 Duration: ca. 8' (*Idyll*);
 ca. 3.5' (*Serenade*)

These two worthy works for horn and strings have been in print for a number of years, yet seem to have remained relatively unnoticed (although Meir Rimón recently recorded the *Serenade*). Unfortunately their singularity is probably outweighed by both brevity and the necessity of string players, which renders them difficult to program.

The *Idyll*, dedicated to Cesar Cui, is a serenely poetic work for muted strings and horn obbligato. The horn's sustained and non-technical part seems to have been added to color an otherwise string composition.

In contrast, the brief *Serenade* (a "dance-like piece wherein a colorful folk dance is juxtaposed with episodes of 'sultry' lyricism") requires a good range (written C-c") and modest technique. This particular edition is a string quintet version of the string orchestra original, so little has been altered.

Louis Francois Dauprat (ed. by Daniel Bourgue)

Quintet No. 1 for Horn and String Quartet
 McCoy's Horn Library (1982) (\$7)
 Grade 5+ Duration: ca. 12'

This work is notable for its historical importance and excellent editorial work and printing. Hornists should know that Dauprat (1781-1898), was, along with Duvernoy, Dornich and Gallay, one of the important horn players of France in the nineteenth century. Apparently he also composed several works including three quintets for horn and strings; this quintet comes in a typical three-movement package complete with quick arpeggios and passage work (horn in F).

Daniel Bourgue has offered editorial cuts and articulations to improve this otherwise rather repetitious and melodically uneven work. If you are looking for another work for horn and string quartet you might try this one; with some "selling" by fine players the work is potentially marketable to the public.

Pierre Max Dubois
Dans l'Ouest (In the West) for Horn and Piano
 Gerard Billaudot (1982) (\$4.25)
 Grade 4+ Duration: ca. 4'

If one were presenting a program of peculiarities, this work should be included. In two movements, ("Totem" and "Les poneys sauvages"), Monsieur Dubois has attempted rusticity through traditional harmonic and melodic devices (i.e. parallel fifths). At first glance the horn part looks sparse and has a narrow enough range (A-a' written) to warrant a Grade 3+ difficulty, yet upon closer examination the technical difficulties in the second movement require a higher rating. An odd piece.

Karl Stamitz (transcribed by Verne Reynolds)
Concerto for Horn and Winds (transcribed from *Cello Concerto No. 1 in G*)
 Ludwig Music Publishing Co., 557-67 E. 140th St., Cleveland, OH 44410 (1983)
 (\$12.95) Grade 5 Duration (3 movements): ca 20'

The first question most will ask concerning this transcription is "why?" With so many fine classical concerti, why spend the time learning a transcription of a cello

concerto? One response might be that at least a great work for horn has not been transcribed to a medium for which it was not intended. Secondly, the concerto works well for horn; although the tessitura and passage work are not idiomatic of classical horn writing, it is a unique *tour de force* for someone looking for works off the beaten path (where no recordings exist), featuring flexibility, some finger technique, a little double-tonguing, and only modest range demands (written D-g').

Richard Wagner (arranged by Hermann Jeurissen)

Tristan Fantasy for Six-Part Horn Choir
McCoy's Horn Library (1981) (\$10)
Grade 5 Duration: ca. 5'

The composition of "fantasies" based on themes from works by romantic composers seems to have been a hobby of horn players around the turn of this century. Continuing in that tradition, Hermann Jeurissen's "fantasy" on fragments of Wagner's *Tristan und Isolde* is a well-shaped work based on four themes from the drama. The harmonic design is post-Wagnerian and six (or more) strong horn players are required to project the melodic lines through a rather thick texture. Although this is not a great work, it is serviceable for a good horn ensemble.

The 1983 Catalogue of Medici Music Press (4206 Ridgewood, Bellingham, WA 98226) lists sixty-three new publications for horn, from studies to ensembles. The works tend to be transcriptions of early vocal and instrumental compositions from the pen of about eight transcribers, including Ronald Dishinger, the publisher. The publications are generally well-printed (except some avoidable page turns in the duets) and are only slightly high-priced. The works are also graded for the public school market, although, in many cases the works seem more difficult than marked.

Below are brief reviews of eight new publications grouped by combination:

Duets:

Handel and Telemann/Eberhard Ramm
— *Eight Baroque Duets for Horns* (\$8)
Grade 3-4

J.S. Bach/Ramm—*Nine Duets for Horns* (\$9) Grade 3-4

J.B. Loelliet/Ramm — *Eight Duets for Horns* (\$8) Grade 3-4

W. Croft/Ramm — *Sonata No. 2 in B-Flat Major* (\$6) Grade 3-4

Most recommended are the duets of Handel, Telemann and Bach, several of which may be familiar to the public. There are occasional awkward bass to treble clef switches in the low part, and the works generally deserve a grade 4-5 rating if the allegros are performed at quick tempi.

Quartets:

J.F.K. Fischer/Ramm — *Ricercar pro Tempore Adventus Super Initium* (\$6)
Grade 3-4

G. Gabrieli/Ramm — *Ricercar on the Eighthtone* (1595) (\$8) Grade 3-4

The work by Fischer is quite easy rhythmically, yet requires fine tuning of perfect intervals and triads, and a good low range of the fourth horn (F'). The Gabrieli work is more rhythmically interesting and technically demanding (at least a grade 4 level). Both works have a modest high range (written g') and very few editorial marks.

Quintets:

G.B.P. Palestrina/Fred Teuber — *Three Pieces* (\$12) Grade 3-4

L. Cherubini/Ramm — *Singing and Laughing* (\$7) Grade 2-3

The Palestrina works (*Laudate, Improperium, Exaltabo Te*) are vocal offertories where the ensemble difficulty lies in clarifying each line in the typically narrow-ranged (Bb-g' written) polyphonic texture.

However brief (one-half minute), the Cherubini composition is an excellent ensemble selection. It is a five-part canon in a narrow range (d-f written) until the last two measures which split to Bb-bb'. This is hardly grade 2 material with each voice entering on top-line f', and proceeding at half-note=mm. 104 with running eighth-notes here and there; grade 4 would be a more appropriate rating.



NEW MUSIC REVIEWS

by Randall E. Faust

A recent edition of *The Horn Call* included advertising for the following: (1) *Six Melodies* for Horn and Piano by Charles Gounod, edited by Daniel Bourgue, and published by McCoy's Horn Library; and (2) *6 Pieces Melodiques Originales* (with piano; by C. Gounod, arranged by Edmund Leloir, and distributed in the U.S.A. by Theodore Presser. **These are the same 6 pieces!** However, there are differences in the two publications:

There is a difference in the printing and the layout of the two publications. (One is not a copy of the other.) The Bourgue edition is published in one volume for \$9. The Leloir arrangements are published in three volumes: volume 1 includes *Melodies 1 and 2* for \$6.50, volume 2 includes 3 and 4 for \$7.25, and volume 3 must include numbers 5 and 6 but was not sent to this reviewer. Is it still in the publication process?

The Bourgue collection is an **edition**; the Leloir collection is an **arrangement**.

The Leloir arrangement has more detailed dynamics, accents, and articulations than the Bourgue edition. On the other hand, this reviewer would like to see how both publications compare to the original manuscript.

Melody No. 2 is in the key of D Major in the Leloir arrangement; it is in E-flat Major in the Bourgue edition.

The two collections have some differences in octave placement.

Melodies 3 and 4 in the Leloir collection are *Melodies 5 and 6* in the Bourgue edition.

Daniel Bourgue has recently recorded these melodies on an album—*Musique Francaise pour Cor*, Disques REM Editions, 14 Rue Lainerie, 69005 Lyon. This reviewer would be interested in hearing Mr. Leloir's interpretation of these works also.

In conclusion, this reviewer finds these publications to be useful additions to our literature — as long as one is aware of the differences noted above. Grade III-IV.

Six Melodies for Horn and Piano — Charles Gounod from the *Nineteenth*

Century French Music for Horn series edited by Daniel Bourgue and published by McCoy's Horn Library, 3204 West 44th St., Minneapolis, Minnesota 55410, USA.

6 Pieces melodiques originales pour cor a pistons et piano — C. Gounod, arrangement by Edmund Leloir, from *The Horn* collection directed by Edmund Leloir, Gerard Billaudot, editor. Sole agent in U.S.A.: Theodore Presser.

Horn Music for Beginners is an album of twenty-four solos for horn and piano including works by Bach, Mozart, Beethoven and several Hungarian composers. The harmonic styles range from traditional tertian to quintessential quartal. The rhythmic content progresses from simple patterns to those containing changing meters/ and/or subdivisions.

Horn Music for Beginners. Edited by Janos Onozo and Matyas Kovacs. Editio Musica Budapest, Z. 6902. Sole Agent in the U.S.A.: Boosey and Hawkes, Inc.. Grades I-IV, 4.75.

Flights of Fancy is dedicated "to Philip Farkas, Pilot from Burton Hardin, Pilot." In fact, this work is a song cycle about flying, with emotions progressing from naivete through tragedy, to tranquility. Listeners will find the tonal concept accessible and performers will find the angular lyricism gratifying, though challenging.

The horn range is from g-c". Grade V+.

The poems are as follows: (1) "The Swing"—Robert Louis Stevenson, (2) "Silver Ships"—Mildred Plew Meigs, (3) "Prayer for the Pilot"—Cecil Roberts, (4) "An Irish Airman Foresees His Death"—William Butler Yeats, and (5) "High Flight"—John Gillespie McGee, Jr.,

Flights of Fancy, Op. 23 by Burton E. Hardin for Horn, Tenor (Soprano), and Piano. Israel Brass-Woodwind Publications, P.O. Box 2811, Holon 58128, Israel.

Lewis Songer, who has traveled from Arabia to Avignon, currently teaches horn and music composition in Johnson City, Tennessee. His *Le Mime*, (the mime), is actually an acronym for three hornists: LEwis Songer, Michael Hoeltzel, and MEir Rimón. In addition to being a good study for range and flexibility, it is a light-hearted humorous contrast to other works of this genre. The pitches and rhythms of *Le Mime* are fairly predictable, however the pitch placement is well structured.

The range is four octaves from C-c". Grade V+.

Le Mime for Horn Solo by Lewis Songer. Koko Enterprises, Johnson City, Tennessee.

Lamentations is a colorful work for horn solo employing a wide range (Ab—db"), stopped horn, and horn chords. Some performers may find the composer's notation for the horn chords confusing because he notates the sounds desired, rather than the process for obtaining them. The rhythms are predictably standard, but the mixture of modalities in *Lamentations* is delightfully fresh.

Grade V. Duration 6:15.

Lamentations for Horn Solo in F. by Michael Yasenchak. Israel Brass-Woodwind Publications, P.O. Box 2811, Holon 58128 Israel.

Those hornists who have found the association of Ake Hermanson and Ib Lanzky-Otto to be alarming will feel likewise about their most recent collaboration: *La Strada* for Horn and Organ—a work striking in its juxtapositions of dramatic gestures and frozen clusters. Although little information on registrations is given, an imaginative organist could give a colorful realization of the sparsely-textured accompaniment. The tessitura of the horn part is very high—it starts and ends on a c"—a pitch which is repeated fifteen times during the composition.

Duration ca. 6 minutes. Grade VI. \$11.50

La Strada per Corno in fa, e organo, Op.

22 (1980)—Ake Hermanson. Edition Wilhelm Hansen, Stockholm. Distributed in the U.S.A.: Magnamusic-Baton, Inc., 10370 Page Industrial Blvd., St. Louis Missouri 63132.

Vaclav Nelhybel's *Divertimento* for Four Horns is a colorful study in articulation and instrumental scoring. Although the melodic materials of this composition are quite simple, they have been animated in a brilliant fashion. Performers should carefully observe the given articulations in order to project the internal melodic lines.

Grade IV. Range c—a".

Divertimento for Four Horns by Vaclav Nelhybel, Jerona Music Corporation, Hackensack, New Jersey.

Some advanced hornists already know Leslie Bassett's *Sonata* for Horn and Piano (published in 1954). Likewise, his *Music for Four Horns* (1974) carries on his tradition of fine craftsmanship even though the harmony is somewhat more dissonant and the thematic statements are more terse. What is particularly striking, however, is that this work is scored in a fashion that effectively exploits the dramatic color possibilities of the horn quartet.

It is a challenging composition! Rhythmic challenges include changing meters and subdivisions (including quintuplets). All four parts require a wide range and advanced facility. On the other hand, the content of the composition justifies the effort required for its mastery.

Music for Four Horns by Leslie Bassett. (1974) Robert King Music Company, North Easton, Massachusetts. Duration: 8 minutes. Four Movements. Grade V+. \$6.00

This reviewer is generally prejudiced against transcriptions. However, he has found the transcription of the *Quando Corpus* (an unaccompanied vocal quartet from Rossini's *Stabat Mater*), to be quite

successful. The parts are not technically difficult but they **do** require a mature phrasing and a singing quality throughout. The contrasts between the hornistic declamatory sections and those of chromatic lyricism help to illustrate the text:

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

When my body dies
let my soul be granted
the glory of Heaven.

Quando Corpus for Horn Quartet by G. Rossini, arranged by Marvin C. Howe. McCoy's Horn Library, 3204 West 44th St., Minneapolis, MN 55410 U.S.A. Grade IV'+. Range A—a". \$5.00

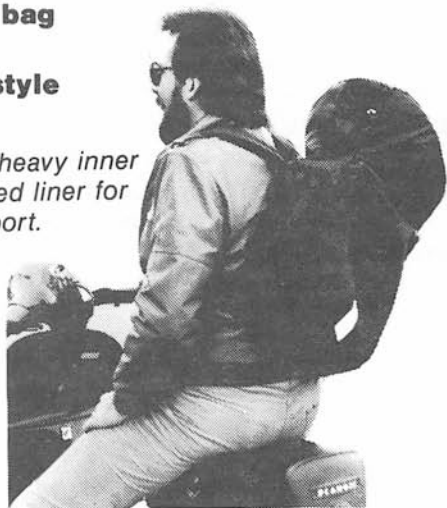
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AFTERBEATS

MEDDLING COMMITTEE MEDALS

The International Horn Society's Meddling Committee proudly announces the winners of the 1983 awards.

Le Croix du Bel Cor

To: Dieter Otto—who made his first appearance at the Annual Workshops with his hand-crafted horns, of which he says "Mann muss das Horn mit Liebe machen."

The Pierre Cardin Medal for Best Costume

To: Charles Kavalovski—for his lovely embroidered East Indian style shirt.

There were two runners-up in this category:

Douglas Campbell—for the same style shirt in different material, and

Bob Paxman—for his classic lime-green shirt—I say! Lime on a Limey?

The Purple Chop Medal will not be given this year; however, mention should be given to Alan civil's Horn which arrived several days late, and in bruised condition, but which under his guidance played admirably.

The Rookie of the Year Medal

To: C. Zent Garber of Teaneck N.J. who at the age of 85 took up the Horn in order to keep pace with his granddaughter, and, who having played a year and a half has joined the IHS and attended this year's workshop, where he bought a new horn!

The Medal for the Most Number of Notes Scored in a Playoff Week

To: Bill Vermeulen for Bassett Horn parts par excellence.

Runner-up in this category was Gail Williams.

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

To: Hans Pizka for his memorable performance of Strauss #1 on the hand horn.

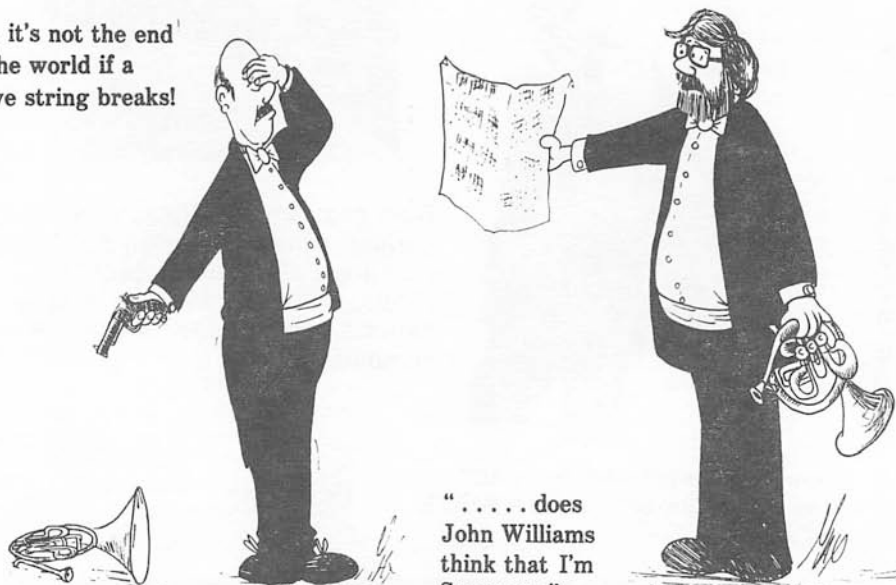
The Medal for Best Supporting Actor/Actress

To: Margo Garrett, accompaniste extraordinaire!

The Award for Best Acting

To: Joe Martin and staff for their never-ending smiles and friendliness

... it's not the end
of the world if a
valve string breaks!



The Iron Chops Award goes to whoever it was still playing quartets at 4 am Friday morning!

The Giant Clam will not be awarded this year.

In addition to our regular list of “meddles,” the committee offers the following:

The Cassius Clay Award

To: Chris Komer for the loudest Strauss #1 ever encountered.

The Cordon Bleu Award

To: the chef who served down-home cooking—so down we won’t soon forget it!

The Jupiter Pluvius Award

To the being in charge of weather—it was beautiful.

The Order of the Grand Decibel

To the participants in the final concert who repeatedly and fearlessly passed the threshold of pain (120db at 1000hz).



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