

The Horn Call

Archive Special Edition -



journal of the

International Horn Society

Internationale Hörngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

June, 1986

HONORARY MEMBERS

Bernhard Bruechle, West Germany
Vitali Bujanovsky, USSR
Domenico Ceccarossi, Italy
James Chambers, U.S.A.
Philip F. Farkas, U.S.A.
Holger Fransman, Finland
Kurt Janetsky, West Germany
Mason Jones, U.S.A.
Wilhelm Lanzky-Otto, Sweden
Edmond Leloir, Switzerland
Harold Meek, U.S.A.
Ingbert Michelsen, Denmark
William C. Robinson, U.S.A.
James Stagliano, U.S.A.
Lucien Thevet, France
Barry Tuckwell, U.S.A.

Deceased Honorary Members:

Carl Geyer, U.S.A.
Max Hess, U.S.A.
Herbert Holtz, U.S.A.
Anton Horner, U.S.A.
Wendell Hoss, U.S.A.
Fritz Huth, West Germany
Reginald Morley-Pegge, England
Max Pottag, U.S.A.
Lorenzo Sansone, U.S.A.
Willem A. Valkenier, U.S.A.

The Horn Call

June 30, 1986

Volume XVI, Special Edition

Year beginning July 1, 1985—Ending June 30, 1986

OFFICERS OF THE INTERNATIONAL HORN SOCIETY

PRESIDENT:

James Winter
1386 E. Barstow
Fresno, CA 93710 USA

VICE-PRESIDENT:

Gayle Chesebro
308 Covington Rd.
Greenville, SC 29609 USA

SECRETARY/TREASURER:

Elaine Braun
456 Rippleton Rd.
London, Ont.
Canada N6G 1M5

EDITOR:

Paul Mansur
Dept. of Music
SE Okla. St. Univ.
Durant, OK 74701 USA

EXECUTIVE-SECRETARY:

Ruth Hokanson
1213 Sweet Briar Rd.
Madison, WI 53705 USA

PAST PRESIDENTS:

Barry Tuckwell
Douglas Hill
Paul Anderson

ADVISORY COUNCIL

Daniel Bourgue
Paris Opera Orchestra
Elaine Braun
University of Western Ontario
Gayle Chesebro
Furman University
Randall E. Faust
Auburn University
Marvin Howe
Retired Teacher, Michigan
Mason Jones
Philadelphia Orchestra
David (Arthur) Krehbiel
San Francisco Symphony
Albert Linder
Gothenburg Symphony, Sweden
Paul Mansur
SE Okla. State University
Marvin McCoy
Minneapolis Publisher
Robert Paxman
London Horn Maker
Philip Myers
New York Philharmonic
Hans Pizka
Bavarian State Opera
Siegfried Schwarzl
Wiener Waldhorn Verein
Gerd Seifert
Berlin Philharmonic
James Winter
Fresno State University

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.]

Library of Congress Number ISSN 0046-7928

© International Horn Society 1986

All Rights Reserved

Printed in the United States of America

Paul Mansur, Editor
Dept. of Music
SE Okla. State University
Durant, Oklahoma 74701 USA

CONTRIBUTING EDITORS

Recordings:

Christopher Leuba
4800 NE 70th St.
Seattle, WA 98115 USA

Music, Books:

Randall E. Faust
Goodwin Music Bldg.
Auburn University
Auburn, AL 36830 USA

Wm M. Scharnberg
School of Music
North Texas State University
Denton, TX 76203 USA

Manuscripts:

Gayle Chesebro
Department of Music
Furman University
Greenville, SC 29613 USA

Newsletter:

Richard Decker
418 Seneca Drive
Syracuse, NY 13205

Advertising Agent:

Margaret Robinson
4111 No. 62nd. St.
Omaha, NE 68104

Editorial Board:

Jeffrey Agrell
Elaine Braun
Richard Decker
Paul Mansur
Margaret Robinson

Computer Coordinator:

Peter Roll
3118 Isabella St.
Evanston, IL 60201 USA

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

Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited. The publication schedule is for October 1 and April 1. All material intended for publication should be directed to the editor's office by August 15 and February 15.

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

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

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

Ruth Hokanson
I.H.S. Executive-Secretary
1213 Sweet Briar Rd.
Madison, WI 53705 USA

TABLE OF CONTENTS

Mansur's Answers.....	4
IHS Archive Update/Report, Marsh	8
Catalogue of Archive Tapes of IHS Workshops I-IV and VI, Mueller	10
Music Listening Center, Dolak	32
More Tapes	38
Archive Celebration, Watson	42
Program of Archive Celebration	45
IHS Archive Gala Concert	50
The IHS Archive: Source for Historical Research, Dressler	56
The International Horn Society Archive— A Resource For Regional Workshops, Chesebro and Paul	58
Notice	60

INDEX OF ADVERTISERS

Gebr. Alexander Mainz	40
Mel Bay Publications, Inc.	22
Crystal Records	61
Gmbh Finke & Co.	14
Giardinelli Band Instrument Co.	39
IHS Clearance	63
Robert King Music Sales, Inc.	36
S.W. Lewis Orchestral Horns	inside Back Cover
McCoy's Horn Library	5
Marvin M. McCoy	31
Paxman Musical Instruments Ltd.	44
PP Music	9
Rayburn Musical Instrument Co., Inc.	58
Hornvertrieb Engelbert Schmid	6
Trinity Concerts Publishing	59
Wind Music, Inc.	54

MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur

The IHS Archive collection is a big deal! It is a splendid idea and the credit for its conception and inception belongs to Robert Marsh. He attempts to give much of the credit to others but without his intense effort beginning many years ago the Archive would not yet be in existence. The momentum began when Ball State University hosted the sixth International Horn Workshop in 1974. The story, in short, is that Robert secured a pledge from the Library Staff and the President of the university to provide a permanent home for an Archive if the Workshop would show a profit. It did, and those monies were dedicated to begin the Archive and provide Archive-quality mastering tapes to capture and dub performances for the permanent collection.

Circumstances from that point onward seemed to fall naturally into place. The Max Pottag Library (his personal collection) formed the basis for further development and acquisitions. Items from Carl Geyer were secured from his widow shortly after Carl's death. Marsh took a sabbatical leave in 1976-77 and toured the USA searching for appropriate materials. One of the prize finds was the John Graas collection. (Graas was one of the first jazz hornists. His first fame was as the unknown hornist playing on the V-Discs sent to the armed forces of the USA during World War II. "Who is that horn player?" was the near-universal question of the day. As a near-stripling lad of 18, and a Seaman First Class in the US Navy, Pacific Theater of Operations, I well recall some of those amazing sounds I had never heard before.)

Marsh also visited in the homes of many IHS officers and former officers. His target was to secure anything to document the development of our Society. He obtained original letters, carbons of letters, old membership lists, drafts of workshop plans, personal notes from prior meetings, tape recordings, discs of rare vintage, and anything he could lay his hand to that might be of historical or pedagogical value.

To say that he was successful is the grossest sort of understatement. The Tenth Anniversary Celebration was, in itself, a living testimonial to the intensity of drive that Bob Marsh projected to make the Archive a reality. Let it not be forgotten that we, the IHS membership and all hornists everywhere throughout posterity, owe him a great debt for his dedication to a cause that shall always be a source of information and pertinent resources for all of us.

Robert has now retired from active service at Ball State University and is pursuing private goals from his retirement home. However, one can count on his full and continuing support for IHS and for the Archive. We who have witnessed his long and energetic service know full well that the Archive will always be a sort of permanent memorial to him and his deep love of the Horn. **Well done, Robert Marsh!** A most hearty and genuine "Thank You" from all your colleagues.

The design of this special Archive edition of **The Horn Call** is deliberately different from other issues. It is not intended to be timely but to be timeless. It is a history of two days' activity of a commemorative event. Further, it includes a catalog of materials that are presently available for students and researchers. More importantly, perhaps, than what is contained herein is a projected hope that this edition becomes a permanent guide to the materials already collected and a stimulus to hornists everywhere to utilize the Archive. That stimulus should be to each of us to contribute historical materials pertaining to the Horn for generations to come as well as to mine its depths. I have every confidence that the Archive will prove to be a most valuable resource for scholars and researchers in future years. The significance of this depository simply can not yet be assessed; but I am persuaded that none of us living today can grasp the ultimate impact upon the art of horn playing and teaching effected by this realization of such a depository of horn information.

Contributions of materials suitable for the Archive should be directed to:

**Special Collections
IHS Archive
Bracken Memorial Library
Ball State University
Muncie, IN 47306 USA**

NOTE: Contributions should be of an historical or pedagogical nature. This would include, but is not limited to, music, original scores, arrangements, correspondence, printed matter, photographs, recordings of all types such as disc and tape, reviews, journals, magazines, newspapers, bulletins and such like. The Archive is not a museum. Artifacts and mementos of a substantive nature are intended to be preserved in an IHS Horn Museum. This museum is proposed and is expected to be housed by the Ball State University School of Music in a separate collection. A nucleus for this museum is in hand and is to be transferred from the Archive to the School of Music for this purpose. Further announcements will follow concerning this Horn Museum.

All photographs in this issue are provided by Ball State University.



McCOY'S HORN LIBRARY

NEW PUBLICATIONS

Concerto for Horn & Piano - Aug. Kiel - Op. 23	\$10.00
Sonata for Horn & Piano - Chester Wittell (1893-)	\$10.00
Study in B ^b Blues - Horn Solo - Waldo Campos.	\$ 5.00
Adagio-Allegro-Adagio for 5 Horns - W.A. Mozart-K594	\$12.00
Arranged by Herman Jeurissen	

BE SURE TO ORDER

Mozart Four Horn Concerti - Ed. H. Baumann	\$ 7.00 each
Frøydys' Favorite Prunes - Vol. I, II, III	\$ 9.00 each
19 Viennese Horn Quartets - Vol. I & II	\$10.00 each

If order is less than \$10.00, please add 50 cents.

U.S. and Canada Postage Paid.

FOREIGN-please add \$1.00 per item for surface mail,
\$2.00 per item for air mail.

Remit in U.S. Funds please.

Please send for **FREE** Complete Catalog - Over 70 exciting
works listed.

McCOY'S HORN LIBRARY

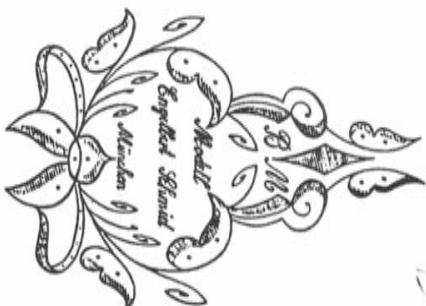
3204 W. 44th Street
Minneapolis, MN 55410
Phone: (612) 927-6021

Mailhörnerei

Modelle

Engelbert Schmid

München



Engelbert Schmid Horns are the result of an effort to combine the hornplayers' wishes, the tradition of the old German instrument makers (e.g. Geyer, Knopf, Schmidt) and the latest scientific findings. Engelbert Schmid single-, double- and triple-horns are built in three bell sizes to satisfy the different sound ideas. The intonation is carefully calculated, the response very easy and exact because of improved valves with less corners and better openings. Dealers wanted.

For further information write to:

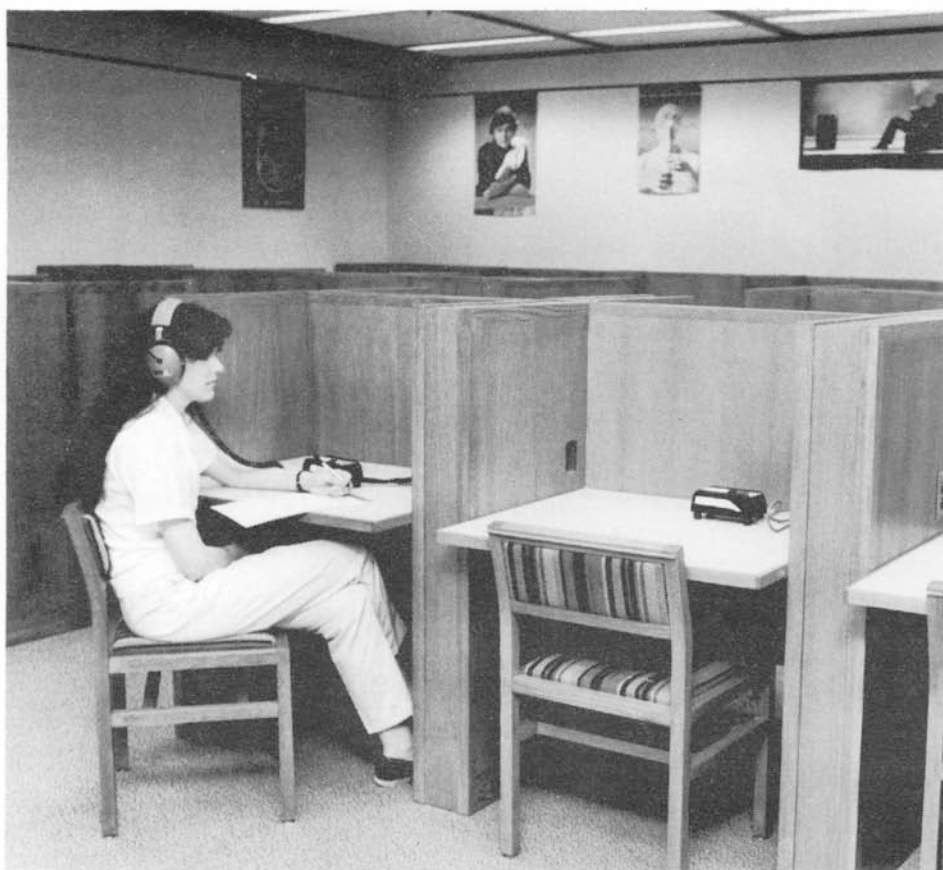
Hornvertrieb Engelbert Schmid, Mailingerstr. 26, D-8000 München 19



Special display of IHS Archive materials set up for the Archive Tenth Anniversary Celebration, Bracken Memorial Library, Special Collections Section.



Close-up of left window display in Special Collections.



Cindy Mueller transcribing
7th Workshop Tapes

IHS ARCHIVE UPDATE/REPORT

By Robert E. Marsh

The modus operandi of the Archive has been refined during the 1984-85 academic year and is now under the aegis of

Mr. David C. Tambo, Head
Special Collections of University Libraries
Alexander Bracken Library
Ball State University, Muncie, Ind. 47306
Phone: 317-285-5078

The holdings have been moved to a more spacious/protected archival storage room on the fourth floor of Bracken Library (as reported by John Dressler, "The I.H.S. Archive: Source for Historical Research," *Horn Call*, Apr. 1985, pps. 34-35) and this material is accessible to the public through Special Collections, located in room 210 — Bracken Library.

Hours: Academic Year (Sept.-May 15)

Mon.-Fri. — 8:00 am to 5:00 pm

Wed. Eve. — 7:30 pm to 9:30 pm

Summer Sessions (May 15-Aug.)

Mon.-Fri. — 7:30 am to 4:00 pm

Mr. Tambo suggests that persons write or call in advance of visiting the Archive. Memorabilia to be included in the Archive may be sent directly to Mr. Tambo.

Recent acquisitions include approximately 60-70 hours of tapes from the Second International Brass Congress (Indiana University, June 1985) and substantive tape coverage of the First Horn Workshop (Florida State University, June 1969) contributed by Wendell (Pete) Exline. Of the latter, Pete had carried a tape recorder to the 1st Workshop and recorded every session that he attended. Consequently we were able to preserve for the Archive those historically significant lectures, either missing or never recorded, by our Deceased Honorary Members Carl Geyer, Anton Horner, Wendell Hoss, Max Pottag and also performance/lectures by the late John Barrows. A Special Thanks to Pete! These 'new' additions are denoted by ++ in the topic outline of Cynthia Mueller which concludes this report.

Following is the first in a series of workshop catalogues: a listing of tape recorded lecture topics. This outline was compiled by Cynthia Mueller as a participant in the Ball State University Undergraduate Fellows Program, 1984-85. She will continue this project next year with supporting grants from the Honors College and the School of Music.



PP MUSIC

10110 Angora Drive
Cheltenham, MD 20623

BRASS QUINTETS

S. Karg-Elert (arr. W. Picher): PRAISE THE LORD WITH DRUMS AND CYMBALS \$6.00

Majestic brass transcription of this movement from Karg-Elert's organ work "Portraits." Exciting concert selection written in the style of Handel. Also very effective wedding music. Parts (two B^b trpts., hrn., tbn., tba.).

Scott Joplin (arr. Walter Lex): THE GREAT CRUSH COLLISION MARCH \$8.00

Fun quintet arrangement of one of Joplin's first published works. A descriptive piece with musical sound effects of a train wreck! Great for concerts and kiddie demos. Score and Parts (two B^b trpts., hrn., tbn., tba.).

William Picher and Nathan Wilensky: HANUKKAH MUSIC FOR BRASS QUINTET \$15.00

Contains the most popular of the Jewish holiday favorites: "Simoo Shemen," "Mo'oz Tzur" ("Rock of Ages"), "Hanukkah Begins Tonight," "In the Window," "Dreidel Song/S'Vivog," and "O Hanukkah." Perfect for holiday season recitals and other engagements. Full score and parts (two B^b trpt., 1 B^b trpt., hrn., tbn., tba.).

MORE BRASS QUINTETS

Mark Manduca: SONATINA \$8.00

Scott Joplin (arr. B.H. Amira): BETHENA-A CONCERT WALTZ \$8.00

Marc-Antoine Charpentier (arr. W. Picher): PRELUDE TO "TE DEUM" \$4.00

Please enclose 75¢ postage
(MD Residents Add 5% Tax)

Write for FREE Brass Music Catalog



Close-up of right window display in Special Collections.

CATALOGUE OF ARCHIVE TAPES OF IHS WORKSHOPS I-IV and VI

By Cynthia Mueller

The purpose of this study, conducted from September 1984-May 1985, was to further expand upon the work begun by Dr. F. Ehnes in cataloguing the tapes stored in the International Horn Society Archives. Although the names of the lectures have been available in Dr. Ehnes' thesis, no more specific index of topics has been available. The notes which follow are outlines of lectures and discussions held in Workshops I-IV and Workshop VI. It is hoped that this information will be of use to those who may be interested in visiting the archives and conducting their own research on specific topics. Specific workshop coverage — notably Workshop II — consists mostly of recitals and festival concerts. In this case, only the recitals which included comments and question/answer sessions have been noted in this study. For a complete list of the recital participants and pices, the reasearcher is directed to Dr. Ehnes' thesis.

1st Workshop

Anton Horner, James Chambers; General Session, June 16, 1969

- * Anton Horner's Early Career
- * Playing Under Victor Herbert
- * Philadelphia Orchestra, circa. 1902
- * Use of the Single F Horn and the Hand Horn
- * Pioneering the Double Horn
- * Teaching Career: Horner
- * Retirement: Horner



David Tambo and Nyal Williams, Bracken Library specialists, examine scores preserved in the IHS Archive section.

James Chambers, General Session ++ June 16, 1969

75 min.

- * Modern Professional Horn Playing
- * Orchestral Finance Management
- * Salaries
- * Work Schedule
- * Recordings
- * Choosing a Teacher, Preparing for Professional Life
- * Obtaining Experience
- * Assistant Horns
- * Female Horn Players
- * Mechanical Advancements of the Instrument
- * Models of Horns
- * Demands on Section Players
- * Effects of Diet Upon Horn Players
- * Nervous Tension
- * Horn Ensembles
- * Studio Horn
- * Exercise Method Books, Warm-Ups

Anton Horner, James Chambers; Master Class ++ June 16, 1969

75 min.

- * Use of Nickel Silver in Horns
- * Lacquered/Unlacquered Horns
- * Buffing Horns
- * Accuracy
- * Conductors Horner Has Played For
- * Retirement: Horner

- * Orchestra Horn Sections
- * Embouchure
- * Materials for Lessons
- * Concept of Horn Sound
- * Recordings
- * Mouthpieces
- * Mutes
- * Range

Max Pottag, Philip Farkas; General Session June 17, 1969

75 min.

- * Teaching
- * Lesson Materials
- * Beginning Horn Players
- * Early Twentieth Century Horn Playing
- * Switching from Trumpet to Horn
- * Famed Brass Players
- * Embouchure Deviations, "Ein-" and "Ansetzen"
- * Mouthpieces
- * Horn Models
- * Breaking In a New Horn

Philip Farkas, General Session June 17, 1969

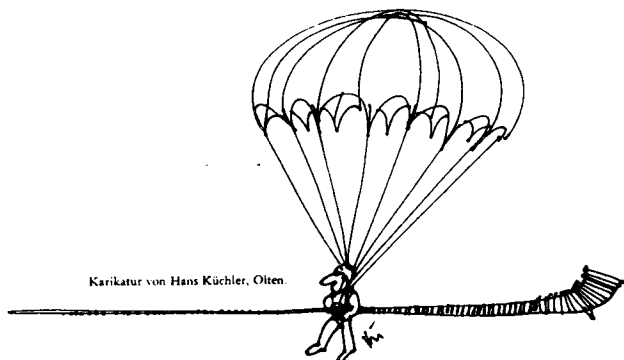
75 min.

- * Tone Coloring
- * Standing vs. Sitting for Solo Work
- * F vs. B-flat Horns, Descant Horns
- * Stopping the Horn
- * Hand Position
- * Teaching Double, Triple Tonguing
- * Breathing
- * Projection
- * Vibrato
- * Transposition
- * Fortissimo, Upper Register
- * Glottis: Use or Ignore?

Barry Tuckwell, Master Class ++ June 17, 1969

75 min.

- * Tuckwell's Early Career
- * American vs. English approach to Horn Playing
- * National Characteristic Horn Sound
- * Concertizing Schedule for Solo Work



Karikatur von Hans Küchler, Olten.

- * Hindemith *Sonata for Four Horns*
- * Control in the Low Register
- * Fingering Break-F and B-flat Horns
- * Tuckwell's Horn Model, Mouthpiece
- * Descant Horn
- * Lacquered Horns
- * Mouthpiece Pressure
- * Embouchure for Low Register
- * Mutes
- * Concert Acoustics
- * Warm-Ups
- * Standing vs. Sitting for Solo Work
- * Intonation
- * Valve Combinations
- * Australian Horn Playing
- * Hand Stopping
- * Transpositions
- * Orchestral Life in London
- * Pitch Stability

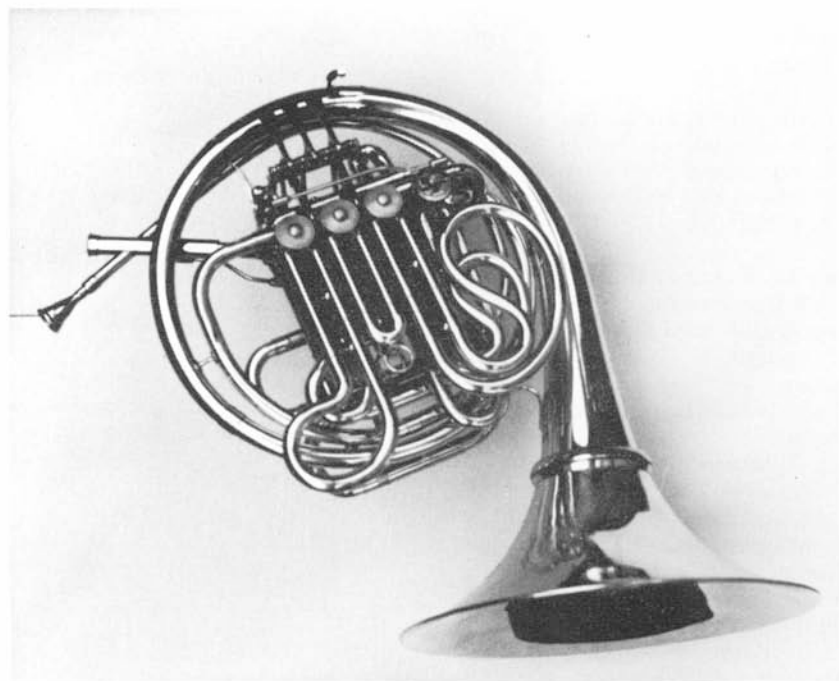
Arthur Berv, Anton Horner; Master Class ++ June 18, 1969

- * Pitch Recognition
- * Concept of Horn Sound
- * Warm-Ups
- * Range
- * F and B-flat Horn "Breaks"
- * Slurs
- * Lip Aperture
- * Use of Jaw, Tongue
- * Tone Consistency
- * Breath Support
- * Staccato
- * Other Articulations
- * Right Hand Position
- * Embouchure
- * Attacks
- * *Concerto no. 3, Mozart: Rondo*
- * *Concerto no. 1, R. Strauss: first movement*
- * Mouthpieces
- * Concentration
- * *Concerto no. 2, Mozart*
- * *Symphony no. 5, Tchaikovsky (excerpt)*
- * Horn Models

John Barrows, General Session ++ June 18, 1969

- * Breathing
- * Posture
- * Articulations
- * *Concerto no. 2, Mozart*
- * *Romance, Saint-Saens*
- * Releases
- * The Throat
- * Use of Mouthpiece for Teaching
- * Horn Models
- * Orchestral vs. Woodwind Quintet Technique
- * Use of Tongue

The Full Triple Horn in F-Bb-f With Great Features



As light as a double Horn
Non-corroding rotors with ball bearings
Valves in line for easy
response and open tone quality



Gentle curves without sharp
bends eliminate bad notes
and provide free-blowing qualities

FINKE GmbH & Co.

D-4973 Vlotho-Exter
Postf. 2006
West Germany

- * Sitting Positions for Ensemble
- * Teaching Repertoire
- * Section Playing
- * Intonation Control

John Barrows, Master Class ++ June 18, 1969

- * Breathing
- * Breath Support and Posture
- * Efficiency of Embouchure
- * Developing Low Register
- * Directing Air Stream
- * Embouchure Change for Low Register
- * Stage Acoustics
- * Sitting vs. Standing for Solo Work
- * Holding the Horn
- * Releases
- * Mouthpieces
- * Method Books, Student Horns and Mouthpieces
- * Switching from Trumpet to Horn
- * Barrows' Chamber Music
- * Woodwind Quintet Recordings
- * Fingerings

Wendell Hoss, General Session June 18, 1969

- * Accents in Horn Music
- * Discussion/Demonstration: Appoggiaturas and Dotted Rhythms
 - Concerto no. 1*, R. Strauss
 - Concerto no. 2*, Haydn
- * Metric Accents
- * Stylistic, Harmonistic Accents
- * Stressing Appoggiaturas
 - Strauss, *Til Eulenspiegel*
- * Natural Accents
- * Phrasing Considerations for Accents, Appoggiaturas
 - Concerto no. 3*, Mozart
 - Symphony no. 5* (excerpt), Tchaikovsky
- * Importance of Eighth Notes
- * Delay and Syncope
 - R. Wagner, Quartet Arrangement
 - Dvorak, "*New World*" *Symphony* (no. 9)
- * "Lift" Notes
- * Dotted Rhythms
 - Symphony no. 7* (excerpt), Beethoven

Carl Geyer, Philip Farkas; General Session June 19, 1969

- * Introduction of Carl Geyer
- * Geyer's Arrival in America
- * Opening of the Geyer Shop in America
- * Custom Horns
- * Mouthpieces
- * Fitting Personalities with Horns
- * Continuation of the Geyer Tradition
- * Retirement
- * Lacquered vs. Unlacquered Horns
- * Compensating Horns
- * German Silver Horns

Max Pottag, Master Class ++ June 19, 1969

- * Embouchure
- * Long Tones
- * Attacks
- * Developing Range
- * Basic Tone

Arthur Berv, General Session June 19, 1969

- * Berv's Career
- * Berv's Background
- * Auditioning for the Philadelphia Orchestra
- * Lessons with Anton Horner
- * Playing for Stokowski
- * Assistant First under Anton Horner
- * Auditioning in New York
- * Playing in the Cleveland Symphony
- * Sensitivity in Playing
- * Playing for Toscanini
- * Playing the Horn Call from "Siegfried"
- * Playing in the NBC Symphony
- * Commercial Recordings
- * Balance within a Section

Barry Tuckwell, General Session ++ June 20, 1969

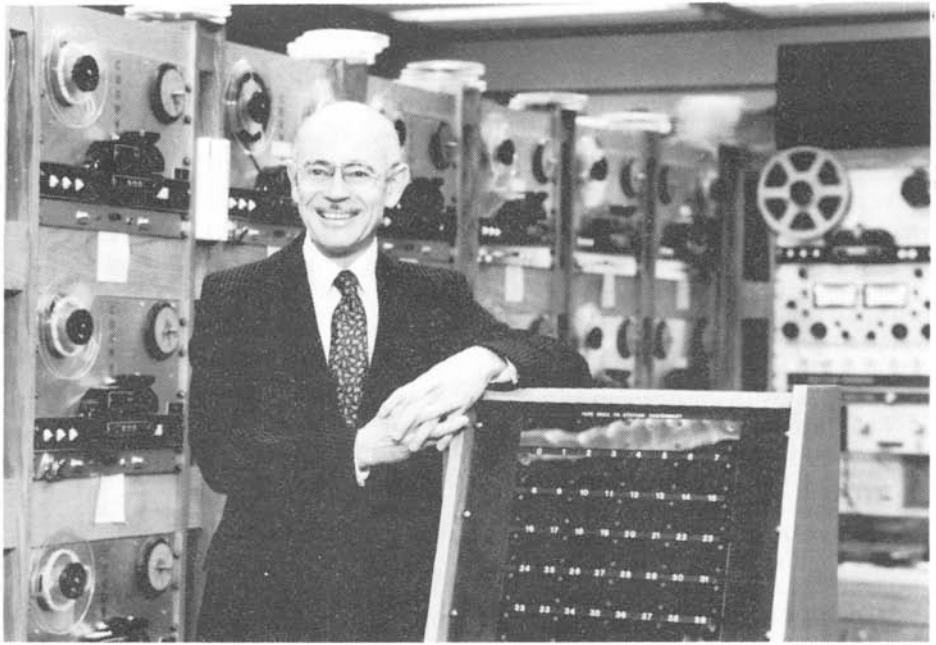
- * London Orchestras
- * Tuckwell's Career
- * Tuckwell's Background
- * History of the English (London) Orchestras
- * Studio Recording
- * English vs. American Orchestra Budgets
- * Horn Playing in Australia

Arthur Berv, Philip Farkas, Carl Geyer, Anton Horner, Wendell Hoss, Max Pottag,
Barry Tuckwell: Panel Discussion June 20, 1969

- * Panel Members' Teachers
- * Histories of American Horn Playing
- * Positions for Solo Work, England and America
- * Natural Horns and Their Training
- * Transpositions
- * Tuning and Intonation
- * Most Difficult Excerpts in Repertoire
- * Careers of Pottag, Horner
- * Orchestral vs. Wind Ensemble Technique
- * Great Conductors

Banquet, Horn Choir Performance ++ June 20, 1969

- * Spike Shaw (composer), *Andante and Allegro for Eight Horns*
- * Beethoven, *Sonata* (performed by C.F. Schmidt Hand Horn, owned by Max Pottag, played by Myra Buffin)
- * Happy Birthday



Nyal Williams is pictured here standing in the tape recording control center.



Alphorn display set up in the lobby of Bracken Memorial Library for the anniversary celebration.

2nd Workshop

Ib Lanzky-Otto, Recital Comments Date Not Included in Materials

- * Introduction: *Concertino* by Lars-Erik Larsson
- * Comparison: Swedish and American Horn Players
 - Use of F vs. B-flat Horn
 - Training

Ib Lanzky-Otto, Recital Comments June 15, 1970

- * Discussion: Models of Horn, including Compensating Horns
- * Standing Up for Solo Work
- * Right Hand Position
- * Preferred Alloy for Horn
- * “Free” Position
- * Ensemble with an Accompanist
- * Solo Records: Performances by Lanzky-Otto
- * Swedish Orchestras
- * Lanzky-Otto’s Father: Important Swedish Horn Teacher

Myron Bloom, Recital Comments June 17, 1970

- * Developing Strength of Embouchure
- * The Casals Festival
- * Models of Horns
- * Vibrato
- * Sound: Light vs. Dark
- * Right Hand Position
- * Standing vs. Sitting for Solo Work
- * Discussion: George Szell
- * Horn Playing in Cleveland Symphony Orchestra
- * Horn Modifications
- * Personal Background: Myron Bloom

3rd Workshop

Philip Farkas, General Session June 14, 1971

60 min.

- * How to Interpret Important Excerpts
 - Brahms, *First Symphony*
 - von Flotow, “*Martha*” Overture
 - Thomas, “*Mignon*” Overture
 - Mendelssohn, Nocturne from *A Midsummer Night’s Dream*
 - Brahms, *Third Symphony*
 - Wagner, *Siegfried Idyll*
 - Strauss, *Til Eulenspiegel*
 - Tchaikovsky, *Fifth Symphony*
 - Mozart, the Rondos from the Concerti
 - Bach, *Brandenburg Concerto, No. 1*
 - Wagner, horn call from *Siegfried*
- * The “Ideal” Mute

Friedrich Gabler, Lecture/Recital June 16, 1971

- * The History of the Horn
 - Ancient Horns, including the shofar and Roman horns
 - Origin of the Name: “French” Horn
 - Relationship with Trumpet
 - The Hampel Hand Scale
 - Crooks

- * Development of Valves
 - The Valved Trumpet
 - Stoelzel and “pumpen” Valves

John Barrows, General Session: "The Application of Techniques"

June 18, 1971

- * Breathing
- * Articulations
- * Constructive Criticism
- * Interpretation
- * Discussion: *Concerto No. 4*, Mozart
 - Articulations
 - Style
 - Constructing a Cadenza
- * Vibrato
- * Upper Register/Dynamics

4th Workshop

Ib Lanzky-Otto, "Effective Practice of Technical Passages"

June 12, 1972

30 min.

- * Rehearsing a Difficult Passage
 - Begin at the End
- * Using the Metronome
- * Analyzing Problem Spots
- * Tonguings
- * Connecting Segments of a Run
- * Demonstrations

Walter Lawson, "Selecting and Maintaining a Horn"

June 12, 1972

75 min.

- * Students' Models
- * What to Look for in a New Horn
 - exterior finish
 - shipping damage
 - distortion of tubing
 - valves
 - mouthpipe corrosion
 - mouthpiece fit
- * What to Look for in an Old Horn
 - worn areas
 - patches, distortions, prior repair work
 - leaks
 - condition of case
- * Valves
 - bearings
 - “endplay”
 - test playing
 - screws
 - interior of valves
 - valve caps
- * Mouthpipes
 - straightness, dents, corrosion
 - split seams
 - protector plates
 - braces, water keys

- * Body Tubing
- * Bell
- * Case
- * Playing
 - intonation, dynamics, projection
 - “feel” of the horn
 - tone
- * Valve Maintenance
- * Repair Kit, Horn Maintenance

James Winter, “The Community Orchestra Horn Player: Opportunities,
Repertory Problems” June 12, 1972 55 min.

- * Orchestral Delineations: by Budget
- * Job Opportunities for Horn Players, in America
- * Politics and Musical Funding
- * Community Orchestras
 - budget and funding
 - repertoire
 - practice time available
 - position of principal vs. section
 - motivation
 - politics within the community orchestra
- * Daily Warm-Up: Demonstration

Lowell Shaw, *Fripperies* June 12, 1972 70 min.

- * Performance: *Fripperies*, nos. 14, 10
- * What the *Fripperies* Are
 - style
 - length
 - part-writing
- * Background on Horn: Lowell Shaw
 - Jazz influence
 - arranging experience
- * Pedagogical Purpose of *Fripperies*
- * Problems in *Fripperies*
 - tempo
 - rhythm
 - style: demonstration of an exercise
- * Performance and Encore: further *Fripperies*

Robert Marsh, “The Horn in the Woodwind Quintet” June 12, 1972 55 min.

- * Musicianship
- * Technical Control and Finesse
- * Intonation
- * Control of Tone Quality
- * Articulation
- * Flexibility and Range
- * Endurance
- * Technical Demands
 - scales and chromatics
 - lip trills
 - special effects
 - vibrato
- * Stage Appearance
- * Seating Arrangements
- * Concept and Interpretation, Rapport

- * Matching Pitch
- * Transpositions
- * Woodwind Quintet Literature
- * Student quintets
- * Horn Models
- * Development of Characteristic Technique

Horace Fitzpatrick, "The Natural Horn in Modern Performance:
Some Misconceptions Parsed" June 13, 1972 60 min.

- * Comments on Reginald Morley-Pegge
 - his life
 - his private collection
- * Revival of Interest in Antique Instruments, Performance
- * Misconceptions
- * Revival of Hand Horn
- * Performance Practices
- * Idiosyncrasies of Hand Horn
- * Different Antique Horns: Classical and Baroque
- * Ornamentation

Martin Morris, "Low, But Not Lowly" June 13, 1972 60 min.

- * Low Horn Positions
- * Low Horn Pitfalls
- * Advantages to Playing Low Horn
- * Tone Production
- * Exercises for Low Horn
- * Development of Characteristic Low Horn Parts
- * Importance of Horns as a Section
- * The Wagner-Tuba
- * Special Equipment
- * Balance
- * Development of Strength and Power
- * Intonation
- * Mutes, Stopping
- * Exercise Method Books

William C. Robinson, "Tone Production and Use of the Breath for
Brass Instrument Playing" June 13, 1972 60 min.

- * When to Work on Breathing with Students
- * Importance of Proper Use of Breath and Relaxation
- * Teaching Students "Danger Signs"
- * Deep Breathing: Physiology
- * Efficient Use of Breath
- * Standing up vs. Sitting
- * Exercises for Warm-Ups
- * Embouchure and Air
- * Applications
- * Centering Tone
- * Tuning Intervals

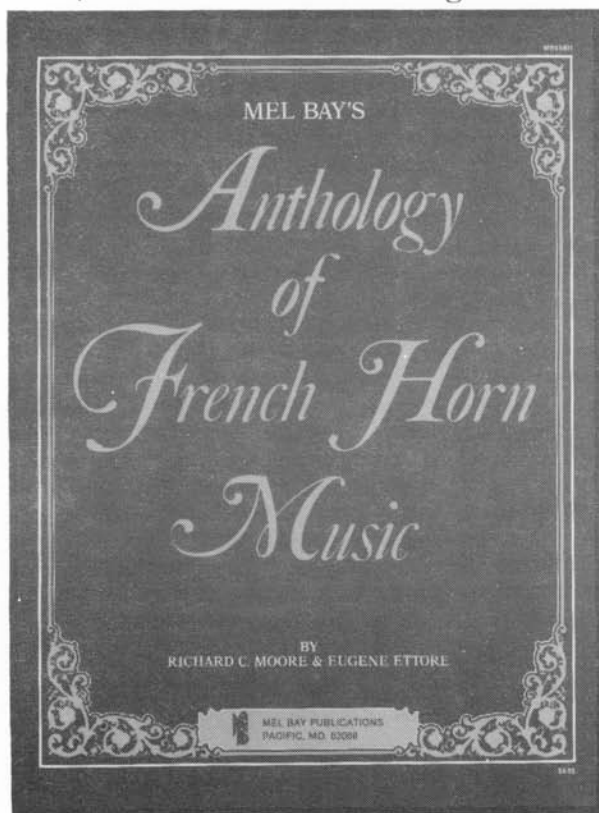
Dale Clevenger, "Musical Motivations" June 14, 1972 70 min.

- * Divisions in Music Making: Technical and Artistic
- * Sources of Motivation
- * Phrasing

Mel Bay
Presents

Anthology of French Horn Music

by Richard C. Moore & Eugene Ettore



Features the works of:

Bach
Beethoven
Berlioz
Bizet
Brahms
Dvorak
Franck
Handel
Haydn
Liszt
Mendelssohn
Mozart
Prokofiev
Ravel
Rimsky-Korsakov
Rossini
Saint-Saëns
Schubert
Schumann
Thomas
Tchaikovsky
Weber

\$9.95

The most up to date collection of horn excerpts available!

Charge Cards: ☐ MasterCard ☐ VISA Card Expires: _____

Account Number: _____

Signature: _____

Name _____

Address _____

Telephone (____) _____

Send check, money order, MasterCard, or VISA information plus \$1.00 postage and handling to:

Mel Bay Publications, Inc., #4 Industrial Dr., Pacific, MO 63069-0066



- * Commonalities between Professional Players
- * Confidence
- * Interpreting Music, Musical Statements
- * Sectional Playing
 - matching
 - singing line
 - value of predictability
- * Demonstrations
- * Horn Models
- * Principal Leadership
- * Playing Second Horn
- * Rhythm and Notation

James Buffington, "The Freelance Life—The Spice of Variety"
June 14, 1972

60 min.

- * The Horn in Academic Life
- * Freelancing:
- * Repertoire
 - club dates
 - musical theater
 - studio work
- * Studio Work
 - radio
 - television
 - recording industry
 - commercial jingles
- * Evolution of Studio Work
- * Process
- * The Studio Set-Up
 - size
 - acoustics
 - seating and miking
- * Seating and Procedure
 - ideal set-up
 - horns and microphones
 - baffles
 - headsets
 - "click" tracks
- * Communication Difficulties
- * Studio Parts
 - well-written
 - notation
 - interpretation
 - special effects

Abe Kniaz, "Embouchure: To Change or Not to Change" June 14, 1972 60 min.

- * Definition of Embouchure
- * Elements of Embouchure
- * Embouchure Changing
- * When to Make an Embouchure Change
- * Description of a Good Embouchure
- * Efficiency
- * Specific Problems
- * Dropping Jaw

Barry Tuckwell, "Standing Up or Sitting Down"
* Reasons for Standing Up

June 15, 1972

60 min.

- * Horn Models and F vs. B-flat horns
- * Reasons for Standing-Up Tradition
- * Acoustical Effects
- * Opinions from the Floor
- * Bell Direction
- * Position in Relation to Piano
- * Marching Band
- * Right Hand Position
- * Hall Acoustics

David Krehbiel, "A Little Horn Psychology, Or, How to Practice
Less and Enjoy It More"

June 15, 1972

60 min.

- * Relaxation
- * Performance Motivation
- * Warm-Ups
- * Concentration
- * Reinforcement of Good Habits
- * Reasons for Practicing
- * How to Motivate Self
- * What to Practice
- * When to Practice
- * Amount of Practice
- * Vacation Time
- * Sound Production Analogies
- * Discipline

Michael Hoeltzel, "Sense and Nonsense About the B-flat—high F Horn"
June 16, 1972

60 min.

- * America vs. Germany: Number of Descant Horns in Use
- * Horn Playing in Germany
- * What to Expect if You Play This Horn
- * Teaching Horn in Germany
 - Beginning on the Descant Horn
- * Invention of the B-flat—high F Horn
- * Growth of the Popularity of the Descant
- * Problems in the Descant Horn
- * When to Use the Descant
- * Endurance Problems
- * Demonstrations
 - Symphony no. 1*, Brahms (excerpt)
 - on the C hand horn
 - on the F horn
 - on the B-flat horn
 - on the descant F horn
 - Til Eulenspiegel*, Strauss
- * Section Blend
 - Fidelio*, Aria; Beethoven
- * Strengths of the High F Horn
- * Weaknesses of the B-flat—High F Horn
- * Demonstration of Descant:
 - Brandenburg Concerto no. 1*, Bach
 - Concerto no. 1*, Haydn

Alan Civil, "Are Conductors Really Afraid of Horn Players?"

June 16, 1972

60 min.

- * Civil's Background
 - military band, Northampton
 - lessons with Aubrey Brain
 - service bands
 - orchestras
- * Technical Etudes: Duets

6th Workshop

Phillip Farkas, "The Inner Workings of the Horn, or, What to do
Until the Plumber Comes."

June 10, 1974

30 min.

- * Importance of Understanding the Horn
- * Natural Horn: Crooks vs. Valves
- * Uses of Valves
- * Fingering Charts
- * Application
- * Right Hand Technique
- * Echo Horn

Barry Tuckwell, "Is Your Mouthpiece Really Necessary?" June 10, 1974 60 min.

- * Mouthpieces
- * Embouchure
- * Warm-ups
- * Double/Single Tonguing
- * Breathing
- * Questions and Answers:
 - Breathing
 - Multiphonics
 - Pre-warm-up
 - Technique/Musicality
 - Mouthpieces
 - Hand Position

The presentation by Norman Schweikert, "Hornists, Past and Present, in Photographs," given on June 10, 1974, is available on tape; however, due to the visual nature of the lecture, the comments alone lose relevance.

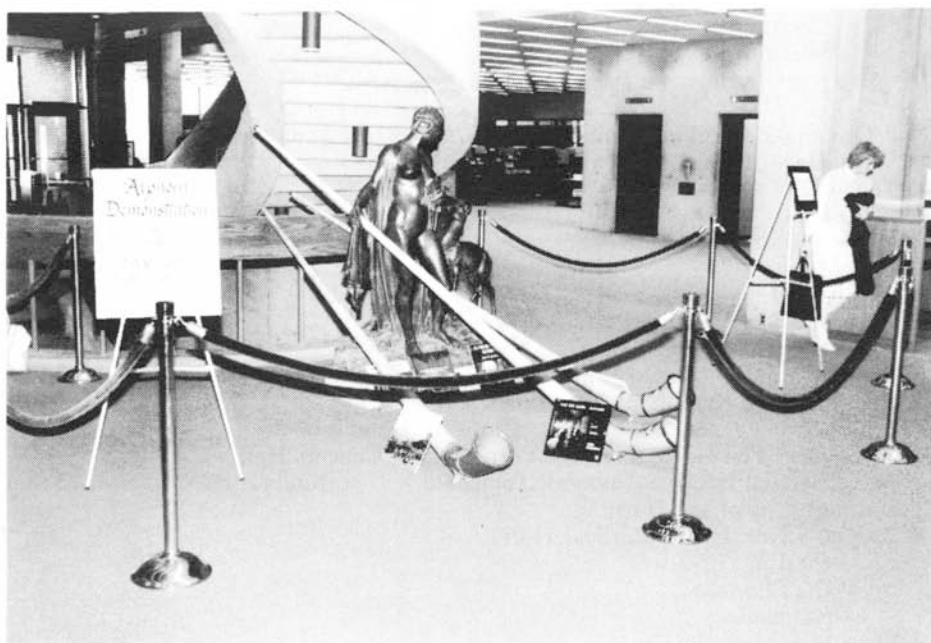
Walter Lawson, "Modifications and Accessories for the Horn"

June 10, 1974

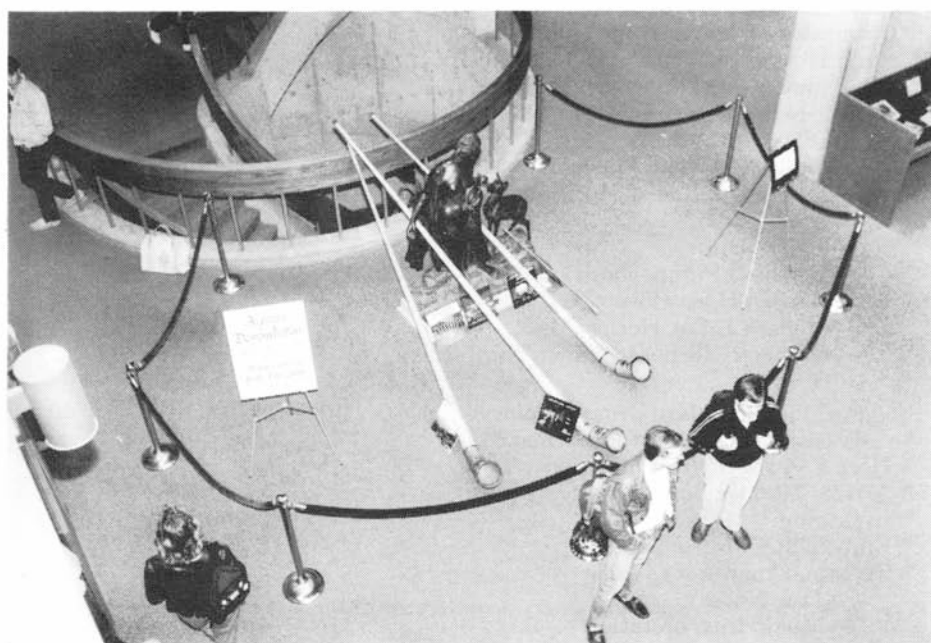
75 min.

- * When to Alter a Horn
- * Cases
- * Tool Kit
- * Mutes
- * Mouthpieces
- * Mouthpipes
- * Mouthpiece Receiver
- * Valve Maintenance
- * Tuning
- * Detachable Bells
- * Section Playing: Use of Similar/Dissimilar Equipment

- William Robinson, "Psychology of Playing the Horn" June 10, 1974 45 min.
- * Concentration Techniques
 - * Practice of Fundamentals:
 - Use of Breath
 - Middle Low Register
 - Difficult Entrances
 - Arpeggios and Breath Attacks
 - * Improvement of Technique
 - * Phrasing
- Froydis Ree Hauge, "The Use of Prune Music in Horn Literature" June 11, 1974 60 min.
- * Definition of Music
 - * "Popular" Horn (outside an orchestra)
 - * Explanation of "Prune" Music
 - * Transcriptions
 - * Performance Demonstration; including:
 - Gluck; *Melodie from Orfeus*
 - Faure; *Après une reve*
 - Saint-Saens; *Romance*
 - Gliere; *Nocturne*
 - Arnold; *Rondo in B-flat*
 - Sinigaglia; *Lied and Humoreske*
 - Dumas; *Pavane Variee*
Berceuse
 - * Slow Concerto Movements for Prunes
 - * Recommendations of other Prunes
- Chicago Symphony Quartet: Clevenger, Howell, Oldberg, Schweikert
In Memorium: John Barrows June 11, 1974 60 min
- * Dauprat Quartets
 - * Hindemith, *Sonata for Four Horns: 'Schnell'*
 - * Lowell Shaw, *Fripperies* vol. V, nos. 19,20; Premiere performance
 - * Questions/Answers:
 - Seating
 - Section Sound
 - Practice Time
 - Audition Preparations, Discussion
 - Quality of Sound
 - Projection
 - Sound Compensation
 - "New" Pieces for Horns
 - Chord Placement—Intonation
 - Nerves
 - * Closing: More of *Fripperies* vol. V
- Norman Schweikert, "Playing Assistant First Horn" June 11, 1974 30 min
- * Developoment of the Assistant Position
 - * Function of the Assistant
 - * When to Use the Assistant
 - * Substituting For Other Parts
 - * Miscellaneous Tips
 - * Appeal to Principals
 - * Hiring an Assistant
 - * Question/Answer:
 - What if You Lose Count?



Another view of the lobby display of Alphorns.



Balcony view of the library lobby with Alphorn Demonstration display.

- Deciding When to Play w/Principal
- Seating
- Signals Between Principals and Assistants

Dale Clevenger, "So You Want to Be a Pro?" June 12, 1974 60 min.

- * What Does It Take to be a Pro?
- * Talent
 - Craft
 - Artistry
- * Education
- * Available Jobs
- * Questions/Answers:
 - Prepared Solos
 - Readiness to "Go Pro"
 - Chicago Symphony Auditions

Louis Stout, "The Horn, from the Forest to the Concert Hall"
(assisted by Miss Deborah Tomchak) June 12, 1974 75 min.

- * Development of the Horn
- * Animal's Horns; The Earliest Horns
 - the Lur
 - the Shophar
 - Seashells
- * First Man-Made Horns
 - Herald Trumpet; Herald Horn
 - English Hunting Horn
 - Post Horn
 - Cavalry Bugle
 - Raoux Hunting Horn
 - William Shaw Horn
 - Raoux Hand Horn
- * Discussion of Material for Horns
- * Hand Horns; Demonstrations of Excerpts
- * Development of the Modern Horn
 - Tibetan Horn
 - 1850 Valved Horn
 - Painted Stoltzel Piston Horns
 - 1850 Paris Raoux Horn; Pistons Added by Brown
 - Alpenhorn
 - Jobert Horn
 - Viennese Pumpenhorn
 - Garden Hose Horn
 - Modern B-flat Horns
 - F Raoux Horn-Ascending Third Valve

Fred Fox, "Essentials of Brass Playing." June 12, 1974 60 min.

- * Necessities for Quality Performance
- * Horn's Purpose: Amplification
- * Articulation/Embouchure
- * Breathing
- * Embouchure: Muscles
- * Question/Answer
 - Low Notes
 - Music Interpretation
 - Vibrato

Gunther Schuller, "Horn Technique As Related to Performance in Various Musical Styles." (Dale Clevenger, Demonstrator)

June 13, 1974

60 min.

- * Importance of Composers' Wishes
- * Interpretations of Composers' Intentions:
- * Reading Notation
- * Relationship Between Performer/Listener
- * Concept of "Relativity"
- * Vibrato
- * Projection
- * Musical Structure
- * Tone Color
- * Demonstration of Excerpts
- * Question/Answer:
 - Reading Contemporary Scores
 - Tone Color and Embouchure
 - Intuitive Playing
 - Intonation with Piano Accompaniment
 - Intonation in Contemporary Scores

Alexander Grieve, "Horn Playing Down Under."

June 14, 1974

60 min.

- * Australian Broadcast Commission
- * Conservatories
- * Geographical Information
- * Major Australian Symphonies
- * Australian Arts Council Orchestra
- * Music Education
- * Financial Support
- * Concert Season
- * Avant-Garde Performance
- * Pay Scale
- * Job Opportunities
- * Music in School
- * Other Opportunities: Chamber, Solo, Opera
- * Audition Procedures
- * Foreigners' Opportunities

James Winter, Moderator, "The Hand Stopping Controversy: Acoustical Theory and Practical Applications." Dr. Malcolm Henderson, Dr. Willi Aebl (also Marvin Howe, audience participant)

June 14, 1974

45 min.

- * Introduction/Explanation of Physics
- * Effects of Hand Stopping on Pitch
- * Flattening of Tone vs. Harmonic Jump
- * Explanation of Dr. Aebl's Experiment
- * Physics Applied to Hand Stopping
- * Hand Stopping: Effects on Harmonic Series
- * Question/Answer
 - Non-transposing Mutes
 - Upper Harmonics, Stopped
 - Further Discussion of Apparent Harmonic Jump
 - Fundamentals and "Endowed Tones"
 - Stopping B-flat, Descant Horns
 - Brahm's *Trio*

- Nancy Fako, "Combining a Career and Family." June 14, 1974 45 min.
- * Her Musical Background
 - * Her Jobs
 - * Playing in Chicago Symphony, Pregnancy
 - * Raising Children
 - * Equality
 - * Jobs vs. Motherhood
 - * Discrimination and Attitudes toward Women in Orchestras
 - * Age Discrimination
- Alan Civil, "Performing Mozart's Horn Concerti." June 14, 1974 60 min.
- * Importance of the Mozart Concerti and Concert Rondo
 - * *Concerto #4*
 - Stamina in 1st and 2nd Movements
 - Interpretations
 - Cadenzas
 - Articulation
 - * *Concerto #3*
 - Articulation
 - Reading "Beyond the Printed Page"
 - * Authentic Editions of the Concerti
 - * #3
 - Hand Horn and Articulation
 - * #2
 - Difficult to Perform
 - * #1
 - Missing Movement
 - Playing in A Horn
 - * Question/Answer
 - The Quintet
 - Appoggiatura
 - Tempo Interpretations
 - Trills
 - * Performance, Quartet with Alan Civil, Barry Tuckwell, Froydis Hauge, and Dale Clevenger
 - Overture to *The Magic Flute*
 - Nocturnes for Four Horns*, Rimsky-Korsakoff
 - White Christmas*
 - Symphony No. 4*, Tchaikovsky
 - Closing

- Alan Civil, "Dennis Brain." June 14, 1974 45 min.
- * 1921-57: Family Background
 - * Early Career
 - * Solo Career
 - * Performing Idiosyncrasies, Technique
 - * Circumstances of His Death
 - * His Recordings
 - * Late Career: Disenchantment
 - * Question/Answer
 - His Tone: Live vs. Recorded
 - Articulations
 - Relationships with Colleagues
 - Similarities/Differences to Aubrey and Alfred Brain
 - Personality
 - Further Articulation, Hand Position

- D. Brain as Private Teacher
 - His Bad Days/Consistency
 - Recording the Mozart Concerti
 - Endurance
 - Orchestral Performances, Recordings
 - Favorite Solo Pieces
- (Questions not pertaining to Dennis Brain:
- Cadenzas
 - Women in Orchestras)



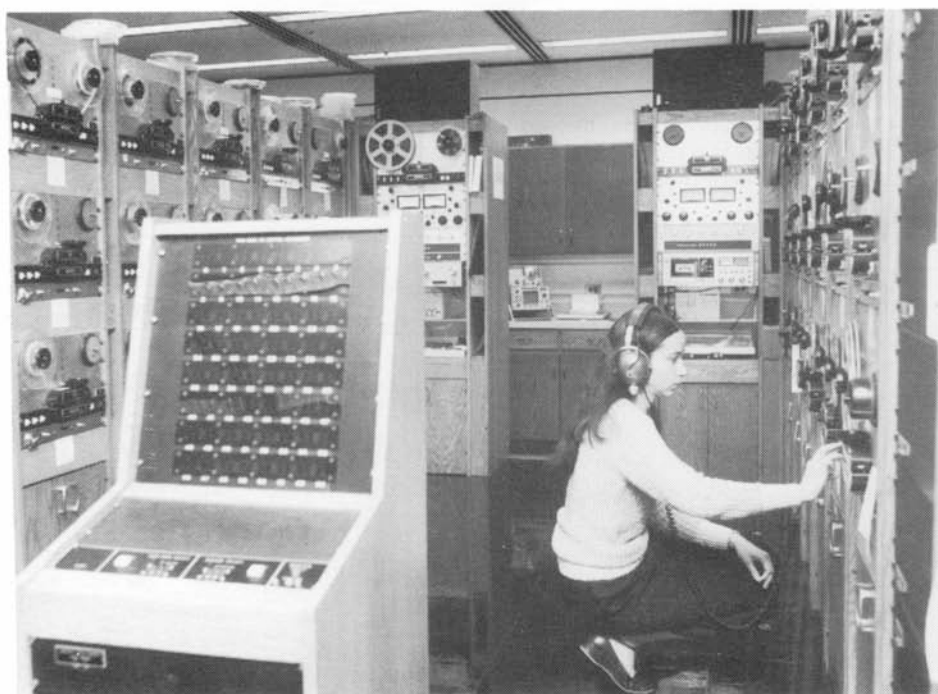
HORNS - HORNS - HORNS

I **must** sell some of my instruments to finance my publishing endeavor known as McCoy's Horn Library. Write or call for information.

Mirafone B ^b /Hi F descant horn, large bell, brass lacquered like new, excellent instrument	\$1,400.00
Carl Geyer's first horn made in the U.S. Geyer worked for R. Wunderlich in Chicago when he first came to U.S. in 1904. This horn is an F horn with Wunderlichs name. It has a Schmidt bell. Excellent condition. Real collectors item. Best offer over	\$900.00
Fuchs "G" horn with B ^b mouthpipe and slides. Lacquered brass, two patches on bell. Made before 1900.	\$750.00
French Hunting Horn in "D". No makers name	\$450.00
Gautrot model hand horn by Couesnon, in F, E, E ^b & D (Terminal crooks), lacquered brass, very luxurious padded gig bag with padded bags for crooks	\$1,200.00
M.A. Raoux piston valve horn with crooks (terminal) in G, F, E, E ^b and D. Very excellent and unusual instrument. Horn was made with pistons (not added later) - not detachable. Excellent condition. Best offer over	\$1,500.00
Finke natural horn in B ^b alto with tuning slides downward through F#, with compartmentalized case. Excellent instrument	\$800.00
Finke natural horn in F with tuning slides downward through B ^b basso with compartmentalized case. Mate to above horn.	\$900.00
Finke triple horn with newer fiberglass rotors. Single rotors (three) are of brass - with screw-bell, compensating low F - B ^b . Best offer over	\$1,000.00
Mirafone Wagner Tuba, four valve B ^b , with case. Excellent instrument	\$1,400.00

MARVIN M. MCCOY
3204 W. 44th St.
Minneapolis, MN 55410

*I will welcome any and all
inquiries and/or offers.*
Phone: (612) 927-6021



Debrah Dolak, Music Listening Center Attendant/Assistant

MUSIC LISTENING CENTER

By Deb Dolak

The following is a list of dubbed horn workshop tapes housed at the Music Listening Center.

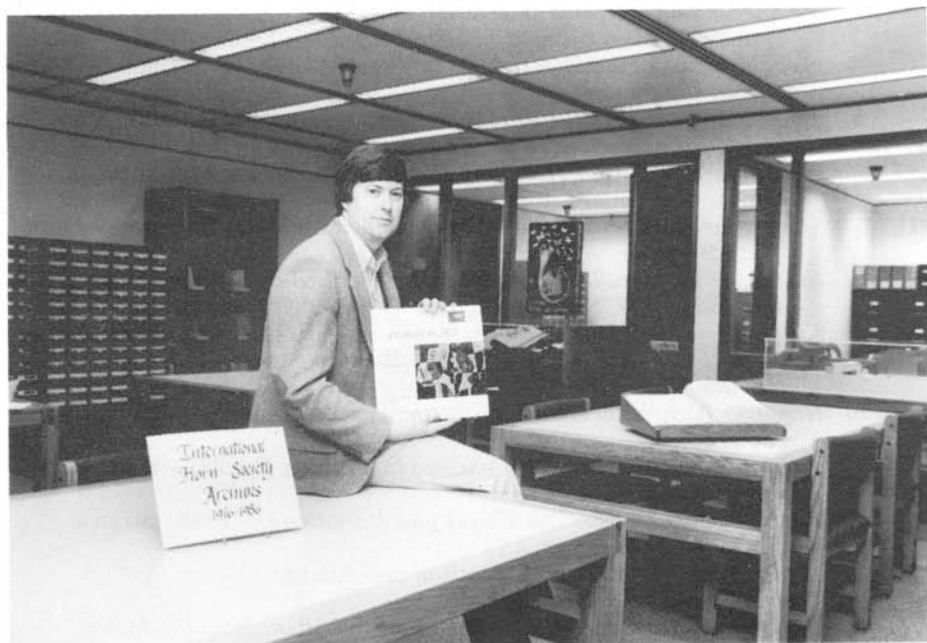
1st Annual Horn Workshop — June 16-20, 1969 — Florida State University

Tape	Date	Time	Event
1	6-16-69	8:45-10:00	Horner/Chambers Opening Session
2	6-16-69	1:00-2:15	Chambers—General Session
3	6-16-69	2:30-3:45	Horner—Master Class
4	6-16-69	4:00	Norman Schweikert
5	6-18-69	8:45	Hoss—General Session
		10:15	Master Class—Horner/Chambers/Berv
6	6-18-69	1:00-2:15	Mr. Barrows—General Sessions
7	6-18-69	2:30-3:45	Mr. Barrows—Master Classes
8	6-19-69	10:15	Pottag—Master Class
9	6-20-69	8:45	Tuckwell—General Sessions
10	6-20-69	10:15	Hoss—Master Class
11	6-20-69		Banquet/Happy Birthday/Shaw— <i>Andante & Allegro</i> /Beethoven— <i>Sonata</i>
12	1969		Horn Choir Recital Recording

2nd Annual Horn Workshop — June 15-19, 1970 — Florida State University

Tape No. Tape Contents

- I 1. Ib Lanzky-Otto *Horn Concerto* — by Lars Eric-Larsson — Roy Johnson, Piano



David Tambo, curator of the IHS collection, holds a copy of the famed John Graas Jazz album.



Recital performance of *Keep the Peace* for Horn, Guitar and Narrator by John Jacob Graas, Jr. Performers, left to right, are: Daniel Swanson, Regena Emerson and Tony Reimer.

2. *Erinnerung an Tyrol*—Muller Klein aberneidlich (?) — Muller, and Barry Tuckwell, Myron Bloom, Phillip Farkas, Ib Lanzky-Otto
3. *Suite for Eight Horns* — Ronald Lo Presti *March*, Horn Choir — Wendell Hoss, Conductor
4. *Lines and Contrasts for 16 Horns, Part 1* — Gunther Schuller, Horn Ensemble, Gunther Schuller, Conductor
5. *Sonata in F major for Horn and Piano* — Beethoven, Myron Bloom — Horn, Lita Guerra, Piano
- II 1. *Sonata for Horn and Piano* — Paul Hindemith, John Barrows — Horn, Tate Barrows — Piano
2. *Suites for Violoncello* — J.S. Bach, transcribed by Wendell Hoss, *Suite III, Bouree II, Suite V, Gavotte II*, Wendell Hoss Horn
3. *Villanelle* — Paul Dukas, Barry Tuckwell — Horn, Lita Guerra — Piano
4. *Concerto I in E flat major, Op. 11* — Richard Strauss, *Allegro-Andante-Rondo-Allegro*, Barry Tuckwell — Horn, Lita Guerra — Piano
5. *Nonet* — Alec Wilder, *Swing a Little*, Horn Ensemble — James Decker, Conductor
- III 1. Ib Lanzky-Otto — Recital *Concerto in a minor, Op. 28* — Kurt Atterburg; speaking after recital
2. Barry Tuckwell — Recital *Theme and Variations* — Franz Strauss, *Reverie* — Glazunov
- IV 1. Myron Bloom — Recital Question and Answer
2. Wendell Hoss — Bach Cello Suite
3. Selections from Concert 6/19/70 — *Spem in Alium Naquam Habuit* — Thomas Tallis, Adapted by Carol Jo Jensen, *Ave Maria* — Victoria-Donfray, *Prelude and Fugue in a minor* — Bach slow, *Nonet* — Alec Wilder, Moderato — *Song with Good Humor* — *Swing a little, Siegfried Funeral Music* — Wagoner Cray

3rd Annual Horn Workshop — June 14-18, 1971 — Florida State University

Tape	Date	Event
1-2	6/14/71	Mr. Farkas — General Session
3-4	6/14/71	Mr. Lanzky-Otto — Recital
5	6/16/71	Mr. Gabler — Recital
6-7	6/18/71	Mr. Barrows — Session — Recital/Mr. Hoeltzel — Sessions — Recital — Part 1
8-9	6/18/71	Mr. Hoeltzel — Recital — Part 2/Mr. Hoeltzel — Sessions — Part 1 & 3
10-12	6/18/71	Concert

All tapes are recorded at 3¾ ips. and are stored tails out.

5th Annual Horn Workshop — June 17-22, 1973 — Pomona College

Tape	Date	Time	Event
1	6/18/73	9:00-10:00	Barry Tuckwell, Speaker
2	6/18/73	10:30-12:00	Wendell Hoss: "Musical Mosaics — Melodic subdivisions. Fred Fox: "Factors in Tone Production"
3	6/19/73	9:00-10:00	Charles Kavalovski: "Playing in 'tune — Natural or Tempered Scale"
4	6/19/73	10:30-11:30	Froydis Hauge: "Vibrato in Horn Playing — How, When, Why?"
5	6/19/73	7:30 p.m.	Rock, Pop, & Jazz/Mark McGovern

6	6/21/73		Short Recital
7	6/20/73	9:00-10:00	Phillip Farkas: "Authentic Interpretations of Horn Passages"
8	6/20/73	10:30-11:30	Penny Wells: The Diet and Feeding of the Horn Player
9	6/21/73	9:00-10:00	John Barrows: "Style"
10	6/21/73	10:30-11:30	Richard Dunn: "Interpretation of 18th Century Solo Horn Literature."
11	6/21/73	7:30 p.m.	Panel Discussion: "Warm-up or Warm Out?" Part 1 James Winter-Moderator
12	6/21/73	7:30 p.m.	Panel Discussion: Part 2
13	6/21/73	7:30 p.m.	Panel Discussion: Part 3
14	6/22/73	9:00-10:00	William Robinson, Speaker
15	6/22/73	10:30-11:30	Steven Michael Horvath: "The Physiological Reasons in Bass Playing"

6th Annual Horn Workshop — June 10-14, 1974 — Ball State University

Tape	Date	Time	Event
1	6/10/74	8:30 9:00	Opening General Session — Welcome by Hosts Philip Farkas, Speaker — "All About the Inner Workings of that Mechanical Marvel — The Horn, or What To Do Until the Plumber Comes" — Part I
2	6/10/74	9:00 1:30	Philip Farkas, Speaker — All About the Inner Workings of that Mechanical Marvel — The Horn, or What To Do Until the Plumber Comes" — Part II Barry Tuckwell, Speaker — Is Your Mouthpiece Necessary — Part I
3	6/10/74	1:30	Barry Tuckwell, Speaker — Is Your Mouthpiece Necessary — Part II
4	6/10/74	1:30 3:00	Barry Tuckwell, Speaker — Is Your Mouthpiece Necessary — Part III Norman Schweikert, Speaker — "Hornists, Past and Present, in Photographs" — Part I
5	6/10/74	3:00	Norman Schweikert, Speaker — Part II
6	6/10/74	3:00 4:15	Norman Schweikert, Speaker — Part III Walter Lawson, Speaker — "Modifications & Accessories for the Horn" — Part I
7	6/10/74	4:15	Walter Lawson, Speaker — Part II
8	6/10/74	4:15 7:00	Walter Lawson — Part III William Robinson, Speaker — "Psychology of Playing the Horn" — Part I
9	6/10/74	7:00	William Robinson, Speaker — Part II
10	6/11/74	9:00	Froydis Ree Hauge, "The Use of Prune Music in Horn Literature" Part I Lecture/Demonstration
11	6/11/74	9:00 2:00	Froydis Ree Hauge, Part II Norman Schweikert, Speaker — "Playing Assistant First Horn" — Part I
12	6/11/74	2:00	Norman Schweikert, Speaker — Part II
13	6/12/74	9:00	Dale Clevenger, Speaker — "So You Want To Be A Pro?" — Part I
14	6/12/74	9:00	Dale Clevenger, Speaker — Part II
15	6/12/74	10:30	Louis J. Stout, Speaker — "The Horn, from the Forest to the Concert Hall" — Part I

16	6/12/74	10:30	Louis J. Stout, Speaker — Part II
17	6/12/74	10:30	Louis J. Stout, Speaker — Part III
		3:00	Fred Fox, Speaker — "Essentials of Brass Playing" — Part I
18	6/12/74	3:00	Fred Fox, Speaker — Part II
19	6/12/74	3:00	Fred Fox, Speaker — Part III
20	6/13/74	9:00	Gunther Schuller, Speaker — Dale Clevenger, Demon- strator — "Horn Technique as related to Per- formance in Various Musical Styles" Part I
21	6/13/74	9:00	Gunther Schuller/Dale Clevenger — Part II
22	6/13/74	9:00	Gunther Schuller/Dale Clevenger — Part III
23	6/14/74	9:00	Alexander Grieve, Speaker — "Horn-Playing-Down- Under" Part I
24	6/14/74	9:00	Alexander Grieve, Speaker — Part II
25	6/14/74	10:30	James Winter, Moderator — "The Hand Stopping Controversy: Acoustical Theory and Practical Applications" Part I
26	6/14/74	10:30	James Winter, Moderator — Part II
		11:15	Nancy Fako, Speaker — "Combining a Career With a Family Life" — Part I
27	6/14/74	11:15	Nancy Fako, Speaker — Part II
		1:30	Alan Civil, Speaker — "Performing Mozart's Horn Concerti" — Part I
28	6/14/74	1:30	Alan Civil, Speaker — Part II
29	6/14/74	1:30	Alan Civil, Speaker — Part III
30	6/14/74	3:00	Mr. Civil, (Brain) informal session Part I
31	6/14/74	3:00	Mr. Civil, Part II
32	6/14/74	7:30	Festival Concert Part I, Horn Choirs 1 & 2
33	6/14/74	7:30	Festival Concert Part II, Horn Choir 3
34	6/14/74	7:30	Festival Concert Part III, Mass Horn Choir
A	6/11/74	1:00	Chicago Quartet: Part I

Brass Players' Guide 1986 - 1987

The Brass Players' Guide is a 75-page listing of virtually every title in print for brass instruments. It can be used as both a reference and as a catalog, since we stock and sell each of the more than 13,000 titles listed. More than 500 titles have been added to the latest edition, and all out-of-print titles have been deleted.

Your order for any of these titles will be shipped directly from our inventory, and all orders are shipped the day we receive them. We ship anywhere in the world upon receipt of payment in U.S. funds.

For your copy of the Brass Players' Guide and complete ordering information, please send \$2.00 in U.S. funds to:

ROBERT KING MUSIC SALES, INC.
112A Main St., North Easton, Mass. 02356

B	6/11/74	1:00	Chicago Quartet: Part II
C	6/11/74	1:00	Chamber Music Concert I
D	6/12/74	8:00	Chamber Music Concert II
E	6/12/74	8:00	Chamber Music Concert III
F	6/12/74	8:00	Chamber Music Concert IV
G	6/13/74	1:00	Gunther Schuller: Lecture/moderator Part I
H	6/13/74	1:00	Gunther Schuller: Part II
I	6/13/74	1:00	Gunther Schuller: Part III



Marvin McCoy, Advisory Council member, performs during the lobby ceremonies and demonstration.

MORE TAPES

The intent of the IHS Advisory Council and the Archive is to secure tapes of all International Workshops. Several, for various reasons, were never secured or supplied by workshop hosts. The Archive possesses tapes which have not yet been catalogued and dubbed. Among these are the full sets of tapes for the Avignon Workshop and the International Horn Symposium-Wien. A listing of the tapes only is appended here to the list compiled by Deb Dolak.

14th International Horn Workshop (1982)

14 Colloque International Des Cornistes Palais Des Papes Avignon (France)

Tape Inventory

- 1ab Concert Ouverture
- 2a Elliot Higgins Lecture
- 3ab Wekre Master Class
- 4ab Cors du Conservatoire de Bordeaux
- 5ab G. Barboteu Master Class
- 8ab Michael Hoeltzel, Herman Jeurissen Concert
- 9ab Hans Pizka Lecture
- 10a Douglas Hill Master Class
- 12a Iervolino Master Class
- 14ab Forum Pedagogique
- 15ab Wekre, Hill, Leipzig Quartet Concert
- 16ab Albert Linder Lecture
- 17ab Forum Pedagogique
- 18ab Douglas Hill, Meir Rimón Recital
- 19ab le Quatuor de Cors de Leipzig
- 20ab Douglas Hill Lecture
- 21ab Ifor James Master Class
- 22ab Albert Linder, Hans Pizka Recital
- 24ab Forum Pedagogique
- 25ab Concert des ensemble des cors
- 26ab Froydis Ree Wekre Lecture
- 27a Albert Linder Master Class
- 29ab Ifor James, Pierre Del Vescovo Concert
- 30ab Participants Concert
- 32ab Concert Final
- 32c Concert Final

International Horn Symposium—Wien (1983)

Tape Inventory

- 1ab 100 Jahre Wiener Waldhorn Verein
- 1c
- 2ab Montag, 19 September 83
- 2c
- 3ab Kammerkonzert
- 3c
- 4ab Dienstag, 20 September 83
- 4cd

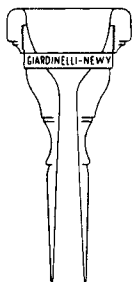
- 5ab Kammerkonzert der Gaste
 5c
 6ab Mittwoch, 21 September 83
 6cd
 7ab Galaabend Internationaler Solisten
 7c
 8ab Konzert auf der Schallaburg
 9ab Abschlusskonzert
 9c
 10ab St.-Eustachius-Mess, Jagdkonzert
 10c
 11ab Messe, Stephanskirche

b b b

Giardinelli

Band Instrument Company

... Where our name sets the standard and our selection meets the challenge.



Band Instrument Co.
 151 W. 46th Street
 New York, N.Y. 10036
 (212)575-5959

International Pro Shop

Meeting Place for Instrumentalists,
 the World Over

Largest selection of top brand brass
 and woodwind instruments.

*Designers and manufacturers of
 the world's finest MOUTHPIECES*

Headquarters for sales and service of
 the world's finest instruments and accessories

MOUTHPIECES • Standard
 • Custom • Available
 in 1 piece, 2 piece and 3 piece

**WRITE FOR
 FREE CATALOG
 or Call Toll Free
 1-800-457-7200**



Please send: Instrument Catalog
☐ Brass ☐ Woodwind
 Mouthpiece Catalog ☐

Name _____

Address _____

City State _____

Zip _____



200 Jahre
1782-1982

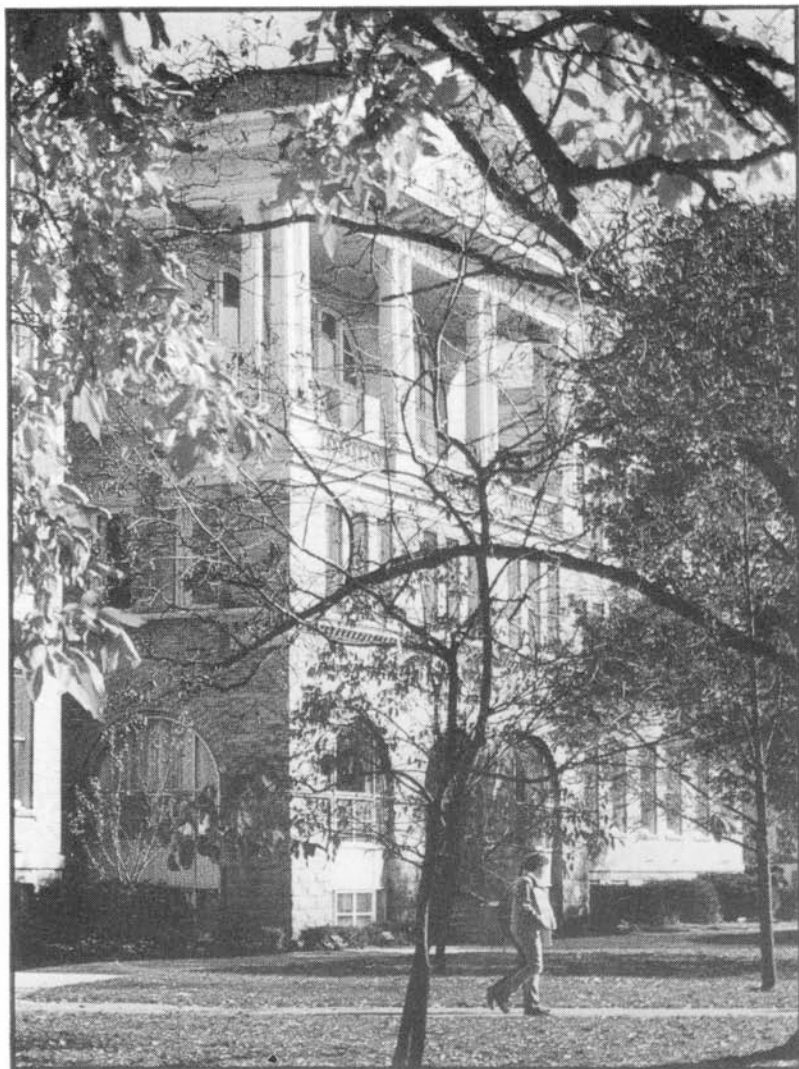


Gebr. Alexander Mainz

D-6500 Mainz · Bahnhofstr. 9 · Postfach 1166 · Tel. 06131/23 2944



Bookworm's-eye-view of Alphorn Trio.



Administration Building, Ball State University, Muncie, Indiana

ARCHIVE CELEBRATION

by Catherine Watson

The tenth anniversary of the International Horn Society Archive at Ball State University, Muncie, Indiana, was celebrated in a big way with two days of lectures and concerts March 23-24, 1986. Members of the society from many regions of the country attended. There were also several well-known American horn players, and a number of observers.

The celebration began with speeches and a concert which included a performance

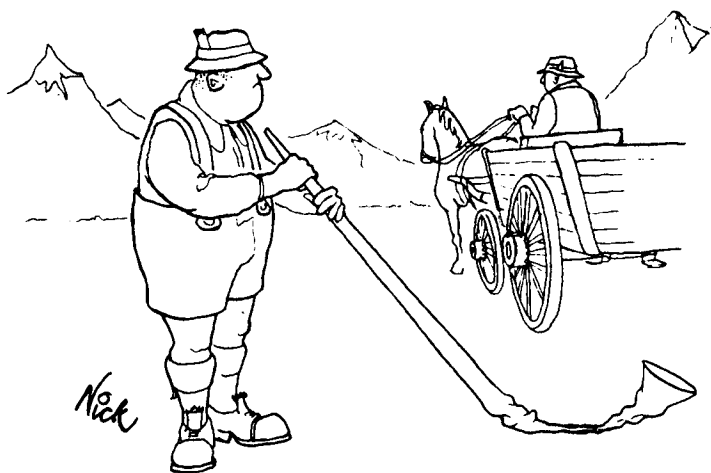
of the "Adagio Cantabile" from Beethoven's *Sonata, Op. 13* performed by the 25-member Ball State University Horn Ensemble. After that, the archive was open to the public, and there was time to listen to old workshop tapes and to see the exhibits of music and horns.

The concert after dinner was impressive. James Winter, Philip Farkas and Douglas Hill each played, and there was a performance by the Officers' Quartet of the I.H.S. The second half of the concert was dedicated to the deceased honorary members of the society, and was performed by a massed ensemble of about 75 horns. C.D. Lorenz's *Adagio Religioso* was dedicated to the memory of Richard Merewether, horn designer for Paxman and cherished friend of many of us, who died tragically in December.

The second day of the festival there were performances by local musicians, as well as several lectures concerning the archive. We were very fortunate to be able to see the rare film of Dennis Brain playing the Beethoven *Sonata*. The film was preceded by several words from Philip Farkas and from Neill Sanders. Sanders had played in the orchestra with Brain the evening the latter was killed. The celebration ended shortly thereafter with a demonstration by Marvin McCoy of his alphorn collection. He was assisted in this by Philip Farkas.

The archive of the International Horn Society is located in Bracken Library on the campus of Ball State University in Muncie, Indiana. It contains manuscripts of works that were entered in the society's composition contests, as well as photographs, recordings, and rare books about the horn and horn methods. There are also three bells that were manufactured and donated by Walter Lawson, a collection of Max Pottag's mouthpieces, and books containing the results of several research projects on technical aspects of the horn. (For example, there is one about the effect of the use of different metals in the bell on the sound of the horn.)

The public may see and use these things at the library. For many people, however, it isn't convenient to go to Indiana. For these people, it is possible to get copies of many of the archive's books and papers, obeying the copyright laws, through interlibrary loan at your local library. A complete catalogue of the archive's possessions doesn't exist, but if you would like to know whether it has something in particular, or information about a certain horn-related subject, you need only write and ask. You should also say that your question concerns the Archive of the International Horn Society. The address is: Head of Special Collections, Bracken Library, Ball State University, Muncie, Indiana 47306.





The Finest Instruments

Paxman are sole makers of the unique 'Merewether System' horns. A full range of designs is available, hand made to the highest standards of craftsmanship.

Paxman also hold large stocks of accessories, books, records and sheet music as well as providing world famous back-up and repair services.



Paxman Musical Instruments Ltd
116 Long Acre, London WC2E 9PA 01-240 3647/2

Ball State University
Alexander M. Bracken Library
and
College of Fine Arts
and
International Horn Society

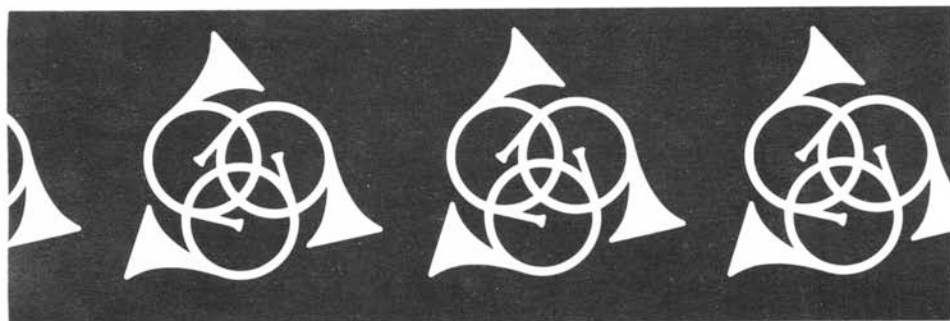


Present

10th Anniversary
Celebration

INTERNATIONAL HORN SOCIETY ARCHIVE

MARCH 23-24, 1986



1985-86 is Bracken Library's Tenth Anniversary Year

Sunday, March 23, 1986

2:00 to **Opening Ceremony**
3:00 P.M. Bracken Library, Third Floor

Jagdsignale: Zum Wecken, Begrüssung
Regena Emerson, Cynthia Mueller, post horns

President John E. Worthen, Presiding

Ball State University Officials
Dean Michael B. Wood, Welcome
Dean John K. Urice, Introductions

International Horn Society Officials

Remarks: *James Winter, President;*
Douglas Hill, Past-President;
Paul Anderson, Past-President

Honorary Member Presentations to the Archive

College of Fine Arts and School of Music
Musical Presentation

*Pansies (of D. H. Lawrence) *Morris Knight*
(1) "There is Rain in Me . . ."
(2) "New Moon"
(3) "Spray"
(4) "Sea-Weed . . ."
(5) "Little Fish"
(6) "Lizard"
(7) "Elephants in the Circus"
(8) "Glory"
(9) "Old Song"

Phillip S. Ewart, bass
Rolf Legbandt, clarinet Fred Ehnes, horn
Patricia Tretick, violin Wallace Dubach, cello
Philip Albright, contrabass

*Dichromes III *Robert William Sherman*
in four movements
Clifford Tretick, flute Fred Ehnes, horn

Adagio Cantabile *Ludwig van Beethoven*
from Sonata, Op. 13 *arr. Arne Oldberg*
Ball State University Horn Ensemble
Amy Hoevel, conductor

*World Premiere

- 3:00 to Reception**
4:00 P.M. Bracken Library, Second Floor, BL 225
- 3:00 to Bracken Library**
4:30 P.M. Archive, Open House, Repository Area,
 Fourth Floor, BL 478
 Special Collections, open, Archive displays,
 Second Floor, BL 210
 Music Listening Center, open, Workshop tapes,
 Third Floor, BL 307
- 4:00 to Music Publisher and Instrument Company Exhibits,**
7:30 P.M. University Hall lobby
- 4:30 to International Horn Society Anniversary Celebration**
6:30 P.M. Horn Choir/Festive Archive Ensemble Rehearsals
 University Hall
- 8:00 to Gala Concert**
10:00 P.M. University Hall
- 10:00 to Exhibits, open**
11:00 P.M. University Hall lobby



Monday, March 24, 1986

8 A.M. to 5:00 P.M. **Special Collections, open, Archive displays**
Bracken Library, Second Floor, BL 210

Music Listening Center, open, Workshop tapes
Bracken Library, Third Floor, BL 307

8:45 to 9:30 A.M. **Historical/Planning/Coordinating Session**
Bracken Library, Second Floor, BL 225

“The International Horn Society Archive, a
Resource for Regional Workshops”
Dr. Gayle Chesebro, Presenter

9:30 to 10:30 A.M. **Research Seminar**

Bracken Library, Second Floor, BL 225
“The Need for Acoustical Research on the Horn
and an Examination of the Opportunities Available
for the Horn Archive to Participate in Such a
Study”
Paul Anderson, Moderator
Douglas Hill, Walter Lawson, Neill Sanders,
Presenters
Fred Ehnes, Robert Marsh, Responders

10:30 to 11:00 A.M. **Coffee Break**

10:30 to 1:30 P.M. **Exhibits, open**
University Hall lobby

11:00 to 11:45 A.M. **Open Forum**

Bracken Library, Second Floor, BL 225
“Developing the Archive as a Resource of Teaching
Materials for the Horn”
Elaine Braun, Moderator
Fred Ehnes, Philip Farkas, Douglas Hill,
Paul Mansur, Robert Marsh, Harold Meek,
James Winter, and Milan Yancich, Participants

11:45 to 1:15 P.M. **Archive, Open House**
Repository Area, Fourth Floor, BL 478

1:30 to Ball State University Archive Concert

2:15 P.M. University Hall

Robert Marsh, Comments

Deux Divertissements *Jean Joseph Mouret (1682-1738)*

C. Van Nelson, natural horn

Kirby Koriath, harpsichord

Reverie for English Horn and Horn Quartet

Victor Herbert

trans. for Cecil Leeson by *Max Pottag*

George Wolfe, alto saxophone

Ball State University Horn Ensemble

Robert Marsh, conductor

Calls: For a Time in Summer

Cleve Scott

for horn and tape

Regena Emerson, horn

Keep the Peace

John Jacob Graas, Jr.

for horn, guitar, and narrator

Regena Emerson, horn Daniel Swanson, guitar

Morris Knight, narrator

2:15 to Film, Beethoven Sonata, by Dennis Brain

3:00 P.M. University Hall

Philip Farkas, Moderator

3:00 to Exhibits, open

5:00 P.M. University Hall lobby

3:15 to Videotape Session

4:00 P.M. Bracken Library, Lower level, Classrooms 1 and 2

Barry Tuckwell and Walter Lawson videotape(s)

Walter Lawson, Presenter

4:15 to Alphorn Demonstrations

5:00 P.M. Bracken Library, First Floor Lobby

Marvin McCoy, Assisted by Philip Farkas,

Paul Everett, Marc Peretz, Trumpets

Wesley Hanson, William Tromble, Trombones

5:00 P.M. Conference concludes

This program provided by Friends of Alexander M. Bracken Library.



Ball State University
School of Music
and
International Horn Society

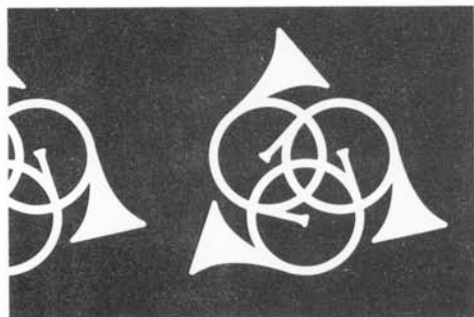
Present



10th Anniversary
Celebration

INTERNATIONAL HORN SOCIETY ARCHIVE

GALA CONCERT



University Hall
Sunday, March 23, 1986
8:00 P.M.

1985-86 is Bracken Library's Tenth Anniversary Year

Welcome

Dr. Erwin Mueller
Acting Director, Ball State School of Music

March from "Suite for 8 Horns" *Ronald LoPresti*
B.S.U. Horn Ensemble
Fred Ehnes, conductor

En Forêt, Op. 40 *Eugene Bozza*
Master Sergeant Lynden Mitchell, horn, U. S. Army Quintet
John Kozar, piano

Fugace *Claude Bolling arr. Michael Tamaro*
Lynden Mitchell, horn—John Kozar, piano
Linda Shah, acoustic bass—Steve Beck, drums

Nocturnes *Arnold Cooke*
I. The Moon (Shelley)
II. Returning, We Hear the Larks (Isaac Rosenberg)
III. River Roses (D. H. Lawrence)
IV. The Owl (Tennyson)
V. Boat Song (John Davidson)

Das Waldvöglein *Franz Lachner (1803–1890) ed. Thomas Bacon*

Waldhorn ruf *Vincenz Lachner (1811–1893) ed. Thomas Bacon*
John Meadows, tenor—James Winter, horn—John Kozar, piano

To be announced
Philip Farkas, horn—John Kozar, piano

Vier kleine Stücke für Hornquartet (1961) *Rudolf Mayer*
1. Präludium (Allegro moderato)
2. Tänzchen (Allegretto)
3. Elegie (Adagio)
4. Choral (Moderato)
I.H.S. Officers' Quartet
Elaine Braun, Gayle Chesebro, Paul Mansur, James Winter

***Sonata for French Horn and Jazz Combo (1985)**

David N. Baker

- I. Easy Swing
- II. Slow
- III. Fast

*Douglas Hill, horn
and the
B.S.U. Faculty Jazz Quintet
Larry McWilliams, fluegelhorn
George Wolfe, tenor saxophone—Larry Harris, piano
Richard Paul, drums—Linda Shah, bass*

Intermission

*This portion of the program is dedicated to the
deceased honorary members of the I.H.S.:
Carl Geyer, Max Hess, Herbert Holtz
Anton Horner, Wendell Hoss, Fritz Huth
Reginald Morley-Pegge, Max Pottag, Lorenzo Sansone*

I.H.S. Anniversary Celebration Horn Choir

The King's Prayer from "Lohengrin"

*Richard Wagner
arr. Lowell Shaw*

Gayle Chesebro, conductor

Prelude and Fugue

*Johann Sebastian Bach
trans. Lowell Shaw*

Philip Farkas, conductor

Adagio Religioso

*In Memory of Richard Merewether
James Winter, conductor*

C. D. Lorenz

"Tarandtango"
"Horn Bluff"

*Alan Civil
Alan Civil*

*Festive Archive Ensemble
Philip Farkas, conductor*

In the Country, Miniature Selection

*Kreutzer, Abt, Küchen
compiled and arranged: Max Pottag
Robert Marsh, conductor*

†Happy Birthday

arr. Irvin Cooper

*(Written in honor of birthdays—Max Pottag, Anton Horner, Carl
Geyer—at the first Horn Workshop, 1969, Tallahassee, Florida)
James Winter, conductor*

*World Premiere

†Second Performance

Ball State University Horn Ensemble

Robert Marsh, Fred Ehnes, *directors*

Sylvia Buckley
Lorinda Cunningham
Susan Davidson

Jill Dorsey
Regena Emerson
Soni Freeman

Jeff Harvey
Amy Hoevel
Heather Johnson

Cynthia Mueller
Michelle Oyler
Tony Reimer

Alumni Members

JoFran Bendix
Robert Brilli
William Browne
Robert Byerly
Richard Campos
Michele Cash
Robert Court

James Deal
Fred Ehnes
Barbara Hammond
Pamela Hoffman
Peggy Horein
Mary Leslie
Robert Marlatt

Robert Marsh, Jr.
David Martin
Lynden Mitchell
Ruth Mitchell
Stewart Troyer
Mary Moeller
C. Van Nelson

Nancy Nitsch
Tammylyn O'Connor
Lawrence Purdue
Sarah Rosebruck
Scott Spradling
Wayne Stiner
Mickey Stisher

Festive Archive Ensemble

Philip Farkas, *conductor*

Elaine Braun
Robert Brilli
Gayle Chesebro
Fred Ehnes

Regena Emerson
Nancy Fako
Douglas Hill
Peggy Horein
Robert Marlatt

David Martin
Marvin McCoy
Lynden Mitchell
Larry Philpott
Tony Reimer

Neill Saunders
Herbert Spencer
James Winter
Milan Yancich

International Horn Society Officials

President
Vice-President
Secretary-Treasurer
Editor, *Horn Call*
Executive Secretary
Past Presidents

Dr. James Winter, Fresno State University
Dr. Gayle Chesebro, North Greenville College
Elaine Braun, University of Western Ontario
Dr. Paul Mansur, S. E. Oklahoma State University
Ruth Hokanson, Madison, Wisconsin
Barry Tuckwell, London, England
Douglas Hill, University of Wisconsin
Paul Anderson, University of Iowa
Richard Decker
Margaret Robinson

Newsletter Editor
Advertising Agent

International Horn Society Advisory Council

Daniel Bourgue
Paris Opera Orchestra
Elaine Braun
University of Western
Ontario
Gayle Chesebro
Furman University
Randall E. Faust
Auburn University
Marvin Howe
Retired Teacher, Michigan

Mason Jones
Philadelphia Orchestra
David (Arthur) Krehbiel
San Francisco Symphony
Albert Linder
Gothenburg Symphony
Sweden
Paul Mansur
S. E. Oklahoma State
University
Marvin McCoy
Minneapolis Publisher

Richard Merewether
London Horn Maker
Philip Myers
New York Philharmonic
Hans Pizka
Bavarian State Opera
Siegfried Schwarzl
Wiener Waldhorn Verein
Gerd Seifert
Berlin Philharmonic
James Winter
Fresno State University

WIND MUSIC PUBLICATIONS

The Art of Brass Playing—by Philip Farkas	\$10.00
A Practical Guide to French Horn Playing—by Milan Yancich	\$10.00
Method for French Horn—Volume I and Volume II by Milan Yancich	each \$ 3.00
Grand Theoretical and Practical Method for the Valve Horn by Joseph Schantl	\$ 5.95
Etudes for Modern Valve—by Felix de Grave	\$ 4.75
Kling Horn-Schule	\$ 4.75
Thirty Etudes for Horn—by A. Cugnot	\$ 5.00
An Illustrated Method for French Horn Playing— by William C. Robinson—Edited by Philip Farkas	\$ 3.00
An Illustrated Advance Method for French Horn Playing by William C. Robinson—Edited by Philip Farkas	\$ 4.00
A Photo Study of 40 Virtuoso Horn Players' Embouchures by Philip Farkas	\$ 5.00
90 Etudes—Complete Kopprasch	\$10.00

Fifteen Solos for French Horn with Piano Accompaniment Arranged and Edited by Milan Yancich	\$ 5.95
Grand Duets for Horns—by J. Blanc	\$ 4.50
Thirty Duets for Horns—by J. J. Kenn	\$ 4.00
Six Duets for Two Horns—by H. Kohler	\$ 2.00
8 Artistic Brass Sextets—by Philip Palmer Edited by Philip Farkas	\$ 9.00

Duets for Two Flutes from the Piano Works of Scarlatti Edited by Joseph Mariano	\$ 4.75
The "Complete First Clarinet Parts to Johannes Brahms" Major Orchestral Works"	\$ 5.50

The "Complete First Horn Parts to Johannes Brahms" Major Orchestral Works"	\$ 4.75
The "Complete First Horn Parts to Peter I. Tchaikowsky's" Major Orchestral Works"	\$ 5.00
The "Complete First Horn Parts to Richard Strauss" Tone Poems"	\$ 5.00
The "Complete First Horn Parts to Mahler's Symphonies 1-6"	\$ 6.95

A Practical Guide to French Horn Playing Sound Recording Performed and Narrated by Milan Yancich Long Playing 4-Record Album	\$20.00
Fifteen Solos for French Horn with Piano Accompaniment. Milan Yancich, French Horn—Edwin McArthur, Piano	\$ 5.95 cassette only

WIND MUSIC ★ INC.

FRENCH HORN
MOUTHPIECES
MY-15—MY-13—MY-9
\$20.00

153 Highland Parkway
Rochester, New York 14620

PRICES SUBJECT
TO CHANGE

Postage Fees: Add \$1.00 for first item ordered. Add \$.25 for each additional item. Record
Postage Fees: Add \$1.00 for Postage and Handling of Fifteen Solos for Horn and Piano.
Foreign orders add \$2.00. For Practical Guide to French Horn Playing Sound Recording,
add \$2.00. Foreign orders, add \$4.00. U.S. Funds



Alphorn Trio comprised of, left to right: Philip Farkas, Nancy Fako and Marvin McCoy.



Marvin McCoy playing the Alphorn solo with Ball State University Faculty Brass Quartet accompaniment. [Paul Everett, Marc Peretz, Trumpets; Wesley Hanson, William Tromble, Trombones.]



Nyal Williams, Fred Ehnes, and Robert Marsh examining experimental horn bells in the Archive of the International Horn Society.

THE IHS ARCHIVE: SOURCE FOR HISTORICAL RESEARCH

by John Dressler
University of Georgia
Athens, GA 30602

While visiting the campus of Ball State University in Muncie, Indiana, last August I had the good fortune to discover the IHS Archive housed on the fourth floor of Bracken Library. The collection is not actually open to the public; however, Nyal Williams, Music Librarian, was very kind to allow me to view materials and to interview him for more information about the holdings. The entire collection consists of two components: materials pertinent to the IHS itself (records of the society, officers' files, publications, membership directories and photographs) and ancillary collections (donations of personal materials). In particular the second classification of items would interest scholars and students.

I would suggest to all researchers that they should contact Mr. Williams or Robert Marsh to facilitate matters about seeing materials before traveling to the campus. Upon their arrival visitors to the library should consult *A Guide to the Archive of the International Horn Society 1969-1977 at the Alexander M. Bracken Library, Ball State University, Muncie, Indiana*. This document (THESIS DA E335) was prepared by Dr. Fred R. Ehnes and discusses the history of the society, the scope and content of the archive and container lists. The final two sections of the paper provide suggestions for further research and appendices. These appendices

contain two lists: one useful as an index and a partial list of the contents of the Max Pottag Memorial Library Collection.

On pages 181 and 182 of his document Ehnes suggests the archive can be very useful in investigating several possible topics: biographical studies of Max Pottag, Wendell Hoss, Barry Tuckwell, Alfred Brain and American hornists since 1920; a comprehensive history of the society; collecting valuable information by transcribing taped lectures and narratives (especially those of Willem Valkenier, Wendell Hoss and Max Hess); the translation into English of numerous articles and letters.

The following annotations are made in an effort to highlight some of the special collections. Hopefully this will encourage horn players and scholars to do further study in the archive and to bring their findings to public attention.

HONORARY MEMBER COLLECTIONS

Carl Geyer	letters/ads/pictures of horns (Kruspe, Dressel, Schmidt), photo with Farkas at first workshop
Max Hess	"Max Hess Interview" tape (by M. Yancich)
Anton Horner	photos playing with Philadelphia/4 copies of article-interview (1951)
Wendell Hoss	photos/taped interview, "Career as Professional Hornist" (by R. Marsh, 1977)
Willem Valkenier	photos

ANCILLARY COLLECTIONS

Alfred Brain	(from his days in Los Angeles) memorabilia/letters/citations/awards/newspaper clippings from his widow/no horns or mouthpieces
John Graas	(Los Angeles studio musician and composer) original jazz compositions/jazz arrangements/manuscript parts of a horn concerto/Jazz Lab I (Decca recording)/master reel-to-reel tapes: performances and lectures
Lorenzo Sansone	solos with piano or orchestra/transcriptions for horn and wind ensemble/orchestral parts/other transcriptions for horn, 2 horns, etc.
Max Pottag	methods/studies/etudes/orchestral studies/solos with piano/duets/trios/quartets/ensembles/chamber music/memorabilia/photos, etc./some mouthpieces, mutes and horns

VARIOUS PIECES OF EQUIPMENT

an unbent Lawson leadpipe
a leadpipe (No. FB210) drawn May 23, 1978
one horn in F and Bb with A-E valve custom made by F. E. Olds and Company inscribed, "Donated by John J. Graas Family"
one horn in F and Bb (Conn 6D) with A valve inscribed, "IHS Archive—Donated by Paul R. Pressler" (reported to be one of only two such instruments)

Reprinted from The Horn Call, XV No. 2, April, 1985.



THE INTERNATIONAL HORN SOCIETY ARCHIVE—
A RESOURCE FOR REGIONAL WORKSHOPS

Gayle Chesebro and Philip Paul
Co-founders of the Southeast
Horn Workshops, 1977

A regional workshop can be defined as an event which lasts one or more days, is open to the public, and centers around concerts, masterclasses, and horn-playing activities. The purpose of such workshops is to share ideas with regional horn players and possibly clinicians from outside of the region, expose players to new music and ideas, and generally give a broader view of horn playing than would otherwise be available. Some of the resources that may be utilized from the Archive section on Regional Workshops include a timetable for planning the event, brochures, schedules, financial reports, and promotional and publicity materials adapted to different situations.

One advantage of a regional workshop is that the number involved is small which invites participation by students and amateur players. Also, more personal contact between clinicians and participants is possible. For instance, mini-lessons have been used with area professionals giving 15-minute private lessons to anyone who signs up. The camaraderie that exists at such events encourages all to perform in some activity during the event.

Special problems exist for the regional workshop hosts, often based on the small number of participants. Horn-player-hosts may be treading on new ground when hosting an event, or the institution may not foresee the needs of the workshop. Trivial yet troublesome problems may involve keys, xerox machines, or copies of ensemble music, among others. Planning ahead and anticipating situations requires experience; hence, the Archive section as a resource for planning can be most beneficial. This will provide ideas on how others have handled financial matters, pro-

RAYBURN Musical Instrument Co., Inc.

Come and browse through RAYBURN'S large selection of NEW & USED woodwind, brass, percussion & stringed instruments, mouthpieces & reeds. Shop among the famous classical and jazz musicians in the "Hub of Music in Boston."

**WE BUY & SELL USED WOODWIND
& BRASS INSTRUMENTS**

Professional Service by



Mr. Emilio Lyons

"The Woodwind & Saxophone Doctor"

IN STOCK
Selmer MARK VI
& Balanced Action
in original lacquer



BACH
CONN
KING
BUFFET
YAMAHA
ARMSTRONG
GEMEINHARDT
DeFORD
EMERSON
GETZEN
SELMER
HAYNES
LeBLANC
YANAGISAWA
BERG LARSEN
BOBBY DUKOFF
OTTO LINK
MEYER
BEECHLER
CLAUDE LAKEY
BRILHART



ARTLEY
BUESCHER
MITCHELL LURIE
HOLTON
AL CASS
JET-TONE
BENGE
RICO
MIRAPHONE
OLIVIERI
BARI
VanDOREN
LA VOZ
OMEGA
LOREE
CABART
FOX
SCHREIBER
KRUSPE
ALEXANDER
SCHILKE



Serving professional musicians, students, music
schools & universities around the world since 1939

263 HUNTINGTON AVE. • BOSTON, MA 02115
Next to Symphony Hall

(617) 266-4727

moted events, contacted clinicians, etc. Just reading over the materials from previous workshops can be reassuring and helpful.

Materials which may be available in the IHS Archive section on Regional Workshops will include printed material (brochures, programs, forms, evaluation sheets, publicity, financial reports), correspondence, exhibitor information, clinician information, tapes, and photographs. Although there will be a wealth of ideas in this material, an important element for any host is to be adaptable to your own situation and to use the resources and conditions you have to the best advantage.

All the best in planning YOUR regional workshop!

Timetable for Planning Workshops

August: Determine dates and clinicians and reserve all facilities. Send postcards to college teachers and other people who will need to plan ahead to attend. Obtain grant from IHS for funds.

September: Set up Committees and compile a list of persons to inform to reserve the date. Contracts or letters of contract sent to clinicians.

October: Prepare brochures. Send letters to special groups who you will want to involve, i.e. band directors, a professional ensemble, exhibitors, etc.

November: Obtain mailing lists and notify institutions of the competition for students.

December/January: Mail brochures.

February: Obtain commitments from accompanists, extra musicians needed, such as violinists, etc., and professional players who will be performing on recitals or in groups on the weekend schedule.

March: Advance registrations may be due before the 15th of the month. Set up programs. Prepare registration folders, duplicate ensemble music (where permission is granted). Begin to arrange housing from the "bed and breakfast" cards. Plan rehearsal schedules for performers and competition participants. Publicity arrangements must be made.

April, first week: Workshop



new work now available:

The Seasons Suite

for
woodwind octet
by

Richard Burdick

score, parts and post: \$18.00

write:

Trinity Concerts Publishing
2320 Dana Street
Berkeley, CA 94704-1661

NOTICE

A new section of the IHS Archive has been established for information on Regional Workshops. This section will give historical accounts of regional events and will be a valuable resource for future hosts to use in planning. If you can contribute, please send whatever materials you think would be appropriate. These might include title of event, date, host name, sponsoring institution, schedule of events, brochures, tapes, photos, financial report including income sources and expenses, publicity, news articles, and information on clinicians. Send materials to:

IHS Archive
Alexander M. Bracken Library
Ball State University
Muncie, Indiana 47306 USA



Luncheon meeting of IHS officers and visitors with School of Music and Bracken Library personnel.

JOHN CERNINARO. Principal Horn Los Angeles Philharmonic, former principal New York Philharmonic. *"poised, skillful, technically impeccable"*, New York Times
 S375: Bozza En Foret, Saint-Saens Romance, Poulenc Elegy, Gliere, Kraft, etc.
 S376: Hindemith Sonata for F Horn, Faure, Bernhard Heiden, Franz Strauss
 S672: "A New-Slain Knight", Heroic new music for horn by Rand Steiger. Also Robt. Schumann Adagio & Allegro, Gliere Nocturne, Schmid Im Tiefsten Walde.

MEIR RIMON. Principal Horn, Israel Philharmonic.

S506: Israeli music for Horn & Orchestra by Kogan, Rooth, Halpern, Zorman, Graziani. David Amos conducting members of Israel Philharmonic.

S507: "Quiet Moods". Glazunov Serenade, Saint-Saens Romance, Hovhannes Artik Concerto, etc. David Amos conducting members of Israel Philharmonic.

S673: Meir Rimon with the Indiana Percussion Ensemble & members of the Israel Philharmonic. music by Deason, Pusztai, Schonthal, & Schuller: Trois Hommages.

FROYDIS REE WEKRE. Co-principal Oslo Philharmonic. *"prodigious technique, awesome control and accuracy"*, American Record Guide

S126: "Prunes" (with Roger Bobo, Tuba & Bass Horn). J.S. Bach, Sinigaglia, Schubert, Cui, and Roger Kellaway: Sonoro & Dance of the Ocean Breeze

S377: Schumann, Saint-Saens Morceau de Concert, Chabrier, Cherubini, Tomasi

DOUGLAS HILL. Principal Horn Madison Symphony; Professor University of Wisconsin at Madison; Member, Wingra Woodwind Quintet.

S373: Sonatas by Ferdinand Ries, Joseph Rheinberger. Richard Strauss Andante

S670: Hindemith Sonata for Eb Horn, Persichetti Parable, Iain Hamilton, & Hill.

CALVIN SMITH. Horn Player Westwood Wind Quintet, formerly Annapolis Brass. Principal Long Beach (CA) Symphony & various Motion Picture Studio Orchestras.

S371: Schubert Auf dem Strom (w/Linda Ogden, soprano), duets (w/William Zsembery, Horn) by Wilder, Schuller, Heiden. Other works by Nelhybel, etc.

CHRISTOPHER LEUBA. former Principal Horn Chicago & Minneapolis Symphonies.

S372: Horn Sonatas by Paul Tufts, Halsey Stevens, & John Verrall.

"Performances are top-notch", Los Angeles Times

LOWELL GREER. Horn Soloist, former winner and then judge of Heldenberg Intl. Horn Competition. *"marvelously fluid tone"*, Fanfare

S374: Bozza En Foret, Saint-Saens Romance, Dukas Villanelle, Poulenc Elegie, Charpentier Pour Diane, Gagnebin Aubade, & Busser Cantecor.

GREGORY HUSTIS. Principal Horn, Dallas Symphony.

S378: Franz Strauss Theme & Variations, Rossini Prelude, Theme & Variations, Lefebvre Romance, Francaix Canon, Richard Faith Movements, Villa-Lobos Choros.

THOMAS BACON. Principal Horn Houston Symphony.

S379: "Fantasie". Salon music by Franz Strauss, Moscheles, Lorenz, Rossini, & Kuhlau. *"absolutely marvelous 19th-century crowd pleasers"*, The New Records

RALPH LOCKWOOD. Principal Horn Eastern Music Festival, Prof. Arizona St. Univ.

S671: (w/Melanie Ninnemann, Organ) music by Randall Faust, Krol, Ravanello, Badings, Read, Scheck, Woehrmann, & Marks. *"a model disc in every respect. music is uniformly attractive"*, The New Records

NEW YORK BRASS QUINTET.

S210: Jan Bach Laudes, Persichetti Parable, Leclerc Par Monts et Par Vaux.

AMERICAN BRASS QUINTET.

S214: J.S. Bach, Bertali, Ewald Quintet #3, Lovelock, Gilbert Amy.

ANNAPOLIS BRASS QUINTET. Six recordings including the following:

S219: Sapieyevski Aesop Suite, Elam Sprenkle Three Fanfares & Six Songs.

S202: Ingolf Dahl Music for Brass, J.S. Bach, Holborne, Schein, Le Jeune, etc.

FREE RECORD WITH PURCHASE OF THREE

\$9.98 each. For each four ordered, pay for only three.

Add just \$1.50 per order for shipping (WA add 7% tax)

Send for free Catalog featuring Brass Chamber Music

CRYSTAL  RECORDS®

2235 Willida Lane

Sedro Woolley, WA 98284

ARCHIVE SPECIAL BACK ISSUE CLEARANCE SALE

Are you short some back issues of **The Horn Call** you need to complete a set? To celebrate the Tenth Anniversary of the IHS Archive we are offering back issues of **The Horn Call**, Volumes I through XII at only \$1.00 each, plus 25¢ each for postage and handling. (Surface mail, only) Volume VI is out-of-print. This offer expires on 30 June 1987; thereafter the cost will be \$2.50 for each issue.

Volumes I through XII, 11 volumes, \$22.00 plus \$5.50 postage and handling, net cost: \$27.50.

Volumes XIII through XVI are available at \$6.00 per issue.

Close-out of IHS medallion key chains at \$2.50 each, reduced from \$4.00 each.

These special rates are for IHS members, only!

Send check or money order to:

International Horn Society
Department of Music
SE Okla. State University
Durant, OK 74701 USA

Circle Numbers Ordered.

Qty.

___ I #1, #2; II #1, #2; III #1, #2; IV #1, #2;	Total Iss./Amount
___ V #1, #2; VII #1, #2; VIII #1, #2; IX #1, #2;	_____/_____
___ X #1, #2; XI #1, #2; XI #1, #2.	.25 ea. p&h: _____
___ Volumes XIII thru XVI @ \$6.00 each	+ _____
___ Key Chains @ \$2.50 each	=====
TOTAL	\$ _____

LEWIS ORCHESTRAL HORNS

In the prestigious Chicago Symphony Orchestra, Dale Clevenger complements the artistry of great composers on a custom-made horn by S.W. Lewis. He is joined by celebrated artists world-wide performing on LEWIS Horns to express the artform of music.



**S.W. LEWIS
ORCHESTRAL HORNS**

DALE CLEVENGER
Principal Horn
Chicago Sym. Orch.

"I play a Lewis Horn because I know of no other custom-built horn with better material, finer craftsmanship, a more even scale, and a lovelier tone."

A handwritten signature of Dale Clevenger in cursive script, written in black ink.

REPAIR SERVICES

SPECIALIZING IN COMPREHENSIVE
RESTORATION OF BRASS INSTRUMENTS
FOR THE PROFESSIONAL

CUSTOM FABRICATION
VALVES REPLATED AND FITTED

Repair Estimates on Inspection

S.W. LEWIS ORCHESTRAL HORNS

1770 West Berteau Avenue • Chicago, Illinois 60613 U.S.A.
Telephone (312) 348-1112

