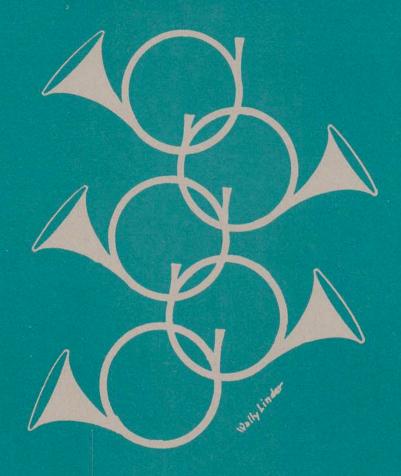
The Horn Call



journal of the

International Horn Society
Internationale Horngesellschaft
La Société Internationale des Cornistes
Sociedad Internacional de Trompas

April, 1987



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The Horn

April, 1987

Volume XVII. No. 2

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OFFICERS OF THE INTERNATIONAL HORN SOCIETY

PRESIDENT:

Mason Jones P.O. Box 37

Gladwyne, PA 19035 USA

VICE-PRESIDENT:

Hans Pizka

Weidenweg 12

Postfach 1136

D-8011 Kirchheim

West Germany

SECRETARY/TREASURER

Randall E. Faust

Goodwin Music Bldg.

Auburn, University

Auburn, AL 36849 USA

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

James Winter

Nancy Becknell

University of Wisconsin

ADVISORY COUNCIL

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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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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

Jugia Poelra

Music, Books:

Goodwin Music Bldg. Auburn University Auburn, AL 36849 USA

Wm M. Scharnberg School of Music North Texas State I

North Texas State University Denton, TX 76203 USA

Newsletter:

Richard Decker 418 Seneca Drive Syracuse, NY 13205 Orchestral Excerpt Clinic

Jazz Clinic:

Jeffrey Agrell
Gibralterstr. 1
CH-6003 Lucerne
Switzerland
Advertising Agent:
Margaret Robinson

4111 No. 62nd St. Omaha, NE 68106 USA

Editorial Board:

Jeffrey Agrell
Elaine Braun
Richard Decker
Paul Mansur
Margaret Robin

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.

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

TABLE OF CONTENTS

Letters to the Editor 5
Mansur's Answers 9
The Orchestral Horn Transpositions of Richard Strauss, Walshe11
The Detmold Workshop, Mansur16
About the Horn in Bohemia from Hudebni Nastroje, Vach30
Orchestral Excerpt Clinic, Agrell/Secon34
A Bibliographic Survey of the Horn in Chamber Music, 1750-1830, Bell
Early Brass Festival II, Roth
On Learning the Horn, Bigelow48
Report on the International Horn Society Horn/Band
Transcription Project, Pherigo54
Jazz Clinic, Agrell
Medical Problems of Wind Players: A Musician's Perspective, Farkas
A Chronological List of Horn Tutors, Wakefield
Music Reviews, Scharnberg
New Music Reviews, Faust
Book Reviews, Scharnberg
An Introduction to Richard Moore's New Book, Kaslow
Errata, Moore
Guest Review, Winter
Book Review, Faust
Recordings Section, Leuba
Afterbeats, Leuba
Honorary Members
IHS XIX Annual International Horn Symposium Information

INDEX OF ADVERTISERS

Adopt a Pro	Lawson
Gebr. Alexander Mainz 91	S.W. Lewis Orchestral Horns
Altiere BrassPacs35	inside Back Cover
American Horn Competition, Inc 52	Mamco
Brass Journals	Marvin McCoy
Crystal Records	McCoy's Horn Library98
Finke GmbH & Co	Musical Enterprises96
Foundation for Advancement of	Osmun Brass
Education in Music	Paxman Musical Instruments Ltd. inside
Frank Music Company46	Front Cover
Helden Records	Personal Advertising
Holton	Hans Pizka Edition 60
Indiana University School of Music 74	St. Louis Conservatory of Music 59
Instrumentalist Co	Streitwieser Trumpet Museum
Internationaler Naturhorn-Wettbewerb8	Trinity Concerts Publishing 82
IHS Boutique	Wichita Band Instrument Co
IHS Symposium	Wind Music, Inc
Kalison s.n.c. 97	

INDEX TO THE HORN CALL, VOL. XVI ARCHIVE SPECIAL AND VOL. XVII ARTICLES

Agrell, Jeffrey: 1985 IHS Composition Contest Report; 1,72 _: Jazz Clinic; 1,66; 2,61 _: Orchestral Excerpt Clinic; 1,66; 2,34 Bell, Kenneth: A Bibliographic Survey of the Horn in Chamber Music, 1750-1830; 2,37 Bigelow, Newton: On Learning the Horn; 2,48 Burdett, Keith: B.H.S.-Ripon 1100, 29th June, 1986; 1,35 Chesebro, Gayle and Philip Paul: The International Horn Society Archive—A Resource For Regional Workshops; Archive,58 Dolak, Deb: Music Listening Center; Archive,32 Dressler, John: The IHS Archive: Source for Historical Research; Archive, 56 Farkas, Philip: Medical Problems of Wind Players: A Musician's Perspective; 2,64 Fransley, Stephen H.: Gunther Schuller's Concerto for Horn and Orchestra: An Unpublished, Youthful Masterpiece; 1,17 Groves, John: Keystone Brass Institute: A Hornist's Impressions; 1,55 Jepson, Barbara: Clambake: The Dilemma of the Horn; 1,78 Kafer, Harold A.: 1986 Southeast Horn Workshop-An Administrative Perspective; 1,70 Kampen, Paul: The Ripon Horn; 1,38. Kavalovski, Charles: Franck Symphony in D Minor; 1,66 Leuba, J.C.: The Inherent Drive of Rhythm; 1,64 Mansur, Paul: That Detmold Workshop; 2,16 Marsh, Robert E.: IHS Archive Update/Report; Archive,8 Mueller, Cynthia: Catalogue of Archive Tapes of IHS Workshops I-IV and VI; Archive,10 Osmun, Robert: Maintenance of Rotary Valves; 1,49 Pherigo, Johnny: Solos for the Young Hornist; 1,60 : Report on the International Horn Society Horn/Band Transcription Project; 2,54 Pierce, Robert O.: In Memoriam: Willem Adriaan Valkenier; 1,29 Pigneguy, John: News and Notes from London; 1,85 Roth, Viola: Early Brass Festival II; 2,45 Ruff, Willie: Paul Hindemith and the Sound of the Horn; 1,52 Scharnberg, William: William C. Robinson, Founder of the IHS, Retires; 1,13 Secon, Morris: Beethoven's Sixth Symphony; 2,34 Stewart, Milton, L: An Analytical Review; 1,90 Vach. Milan and Hans Pizka: About the Horn in Bohemia From Hudebni Nastroje; 2,30 Valkenier, Robert: In Memoriam: Willem Adriaan Valkenier; 1,30 Wakefield, David: A Chronological List of Horn Tutors; 2,69 Walshe, Robert C.: The Transition from Hand Horn to Valve Horn in Germany; 1,25 : The Orchestral Horn Transpositions of Richard Strauss; 2,11 Watson, Catherine: Archive Celebration; Archive, 42 _:A Profile of Harold Meek; 1,41

MISCELLANEOUS FEATURES

Afterbeats (Humor Section): 1,98; 2,98
Book Reviews: Kaslow, David; 2,83
Leuba, Julian Christopher; 1,69
Scharnberg, William; 2,81
Wakefield, David; 1,80
Winter, James; 2,83
Letters to the Editor: 1,5; 2,5
Mansur's Answers, Notes from the Editor's Desk: 1,9; Archive,4; 2,9
Music Reviews: Faust, Randall E.; 1,95; 2,76
Scharnberg, William; 1,93; 2,73
Recordings: Leuba, Christopher; 1,87; 2,87.

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

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

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

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Die Redaktion des HORNCALL möchte die Mitglieder der Gesellschaft ermutigen, ihre Meinung zu Themen, die uns alle interessieren, in der Rubrik BRIEFE AN DEN HERAUSGEBER zu äussern. Grundsätzlich sollten solche Briefe einen Umfang von 300 Wörtern nicht überschreiten. Die Redaktion behält sich das Recht zu notwendigen Kurzungen und zur Veröffentlichung vor.

Alle Briefe sollten den Namen und die Anschrift des Absenders tragen.

Die Redaktion interessiert sich auch für Fotos aus unserem Tätigkeitsbereich. Bei Veröffentlichung wird der Name des Fotografen genannt. Auf Wunsch geben wir eingesandte Fotos zurück.

CARTAS AL EDITOR

Note de editor: La junta editorial de la Sociedad desea animar meimbros a expresar sus opiniones tocante tópicos de interés por esta columna — Cartas al editor. Les sugerimos que estas cartas no contengan más de 300 palabras de contenido; y además necesariamenta reservamos el derecho de redactar todas las cartas.

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

LETTRES AU REDACTEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Societé a exprimer leurs opinions sur tout sujet d'interêt 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.

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

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

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Societa desidera incoraggiare i soui membri a voler esprimere i loro pareri con rispetto a qualsiasi soggeto interesante circa a detta colonna "Lettere al Redattore."

E a suggerire che le lettere scritte non siano di una lungezza di piu di 300 parole e necessariamenta vogliamo riservare i diritte di redattore a tutte le lettere.

Accluso nelle lettere si dovreble leggere i nome intero e l'indirizzo dello scrittore.

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

LETTERS TO THE EDITOR

Do you think the Horn Society would be interested in a possible lecture about Dennis Brain? For years I have assembled materials relating to Aubrey, Alfred, and Dennis Brain. I would enjoy presenting these items as part of a lecture.

The following items would be included in the lecture:

- 1. Photos of Alfred ca. 1925, Dennis's wedding pictures, trip to L.A., etc.
- 2. Film of the Beethoven Sonata with Dennis.
- 3. Letter from Dennis to Alfred thanking him for his new mouthpiece, ca. 1952.
- Telegram from Judson (Philadelphia Orchestra) offering Alfred the principal horn position (ca. 1930).
- 5. Recordings and tapes of radio broadcasts of Alfred (1915-1950's); Aubrey (NGS recordings); and Dennis.

Sincerely, Drake Mabry PO Box 1537 Westford, MA 01886

We remind our horn player friends worldwide that the movement for the horn solo, "Appel Interstellaire," from the work *Des Canyons aux Etoiles* by Olivier Messiaen, may not be performed separately and out of context from the

complete work for orchestra.

Editions Alphonse Leduc 175, rue Saint-Honore 75040 Paris, France

There was a vital omission in Afterbeats, p. 98 of the last Horn Call. The five beauties are all in the London Philharmonic Orchestra. As luck would have it, the LPO are in Boston at the same time this year (October-November) and will be celebrating the same birth-days again. So, if five cowboys with London accents are seen in Boston, you'll know who they are!

Best wishes, John Pignéguy

I feel that the *Horn Call* should run more stories about antique horns and famous artists. Younger players don't know who the really good and/or famous horn players are. I have read several excellent articles that described the lives of known horn players, but they were obituaries. Some biographical stories on the big horn players help younger players to develop ideas on how to become professionals. These stories of [persons] rising to the top of their chosen profession are incidentally (sic) quite interesting.

Equally important, I believe, are the histories of the antique horns. A horn player should know something about how the horn was originally used (such as the Ripon Horn) and where it came from. Features run on these old horns can provide a link to the tradition of horn playing that goes back to the Scandinavian Lur. I feel that you must know where you've been before you can look to the future. It is the same way with painting and architecture. The old is good and continues to be functional while at the same time inspiring professionals in those fields to come up with something new, different, and better.

Although I'm not totally ignorant of these subjects, I have neither the resources of the *Horn Call* nor the collective experience of the staff. It would be an interesting addition to an already wonderful periodical.

Sincerely, John Dutton 3721 Twilight Dr. Topeka, KS 66614

I wonder if anyone could help me obtain recordings of any of the horn concerti of the legendary Giovanni Punto (a.k.a. Wh. Stich)? [Also as J. Stich. Ed.] For so important and prolific a composer for our instrument, I can't understand why his works are not readily available. I have heard one, performed by Barry Tuckwell, and it sounded magnificent (and incredible!). But it was over the radio and by the time I got a tape running...so was the cadenza! I would be happy to pay for taped cassettes if anyone has any of the Punto concerti. Thank you very much.

Edwin A. Kartman 2243 Oregon St. Berkeley, CA 94705

Editor's note: We can not recommend illegal taping. However, I think J.C. Leuba could help you find extant Punto recordings sources.

I have read with interest the current (special) number of our Society's journal, that issue dealing with the Archive at Ball State University. My experiences as a graduate assistant in Special Collections in the Music Library of the University of Maryland have demonstrated the desireability of beginning careful organization and record keeping early in the life of such collections. Especially in collections received en masse, massive efforts in retroactive organizing and indexing has occupied much time and money; such resources are used for a given collection as they become available, so some sorting projects have become endless.

Ball State has clearly made a fine effort to organize our materials, but it is also clear that some cataloguing remains unfinished. Since the collection will be receiving new materials in the future, the danger of never catching up with the incoming flow is very real. The IHS is still young enough to allow for organization of its materials (letters, documents, etc.) only shortly after they are produced. Furthermore, administrative histories and similar documents should be constructed now while past officers are still around to answer questions and clarify issues.

I urge the Society to collect funds to endow an assistantship at Ball State allowing either a music or music librarianship student to specialize in our collection. Such an assistantship would allow for immediate placement of materials into proper storage and for immediate recording of the materials in appropriate indices and finding aids. The assistant would also serve as knowledgeable contact between the Society and the Archive.

Ball State could probably provide figures on the amount needed to endow such a position. I should not think this amount would be very great as I suspect a few hours per week on a regular basis would suffice. A voluntary surcharge of two or three dollars from each IHS member might cover the endowment. Perhaps a group of members would underwrite the costs in order to name the assistantship for a beloved teacher or respected colleague.

I hope consideration by the Advisory Council and membership of the IHS will let us prevent the development of an unsolvable problem. Thank you.

> Sincerely, Gary A. Greene 11800 Beltsville Dr. #411 Beltsville, MD 20705

Editor's note: I do not feel this is a problem as Ball State is furnishing excellent service to the IHS Archive. Deteriorating circumstances could arise which would require more support from the IHS. I therefore agree with Mr. Greene that we should anticipate problems before they arise and be prepared to assist as necessary to maintain this vital service. My sincere thanks to Mr. Greene for his insight and concern.

This past summer I had a very fine concert in Linz, Austria, with my Clarin Horn. This instrument is now gradually gaining acceptance as representing the "open style" baroque horn sounds. The last two editions of *Brass Bulletin* had articles concerning the small sized, highpitched baroque horn and two more articles by historians or players are announced concerning that subject.

I remember quite clearly the resentment of the trumpeters when the Piccolo trumpet came along; but it is accepted for baroque performances all over the world and has found its way into the orchestra for all types of music. If a tradition is alive, changes have to be expected.

The Clarin Horn, to be played by trumpeters and hornplayers alike, will open up a new territory of music that has (essentially) been overlooked up to now. I have commissioned a number of pieces with various instrumentations by different composers for this instrument. Perhaps some of the readers of *The Horn Call* would be interested in the Clarin Horn and its literature. This is why I have included this program for your column on recent programs.

Franz X. Streitwieser Fairway Farm Vaughan Road Pottstown, PA 19464

(Editor's note: The program is being forwarded to the Newsletter Editor for consideration in a future issue. Watch for it there.)

Congratulations! a fine issue, for October '86.

I was especially touched by Steve Lewis's fine tribute to our friend Dick Merewether. Among his many other possessions, Richard Merewether had a delightful zany sense of humor. I am still hopeful that you (Paul) will initiate a collection of Merewether humor, and anecdotes. He would surely get a kick out of that.

Thanks to Professor Ruff for his observations re Hindemith. I had the pleasure (ca. 1951 as an Illinois faculty member) of working through the *Sonata* (F) with Paul Hindemith. He really liked deliberate tempos!

The playing of concerto orchestrations as an organ transcription instead of piano works well in many cases!

Sincerely, Marvin C. Howe

This morning on the *Today* Show I saw Barry Tuckwell and George Shearing playing a Jerome Kern number. They indicated that there was a record album out that is of those two playing Jerome Kern tunes. I am sure I will be able to find the record the next time I am in a record store that is in a more populated area than we are.

I would be very interested in acquiring the music for this so that I could play it here. Could you help me in obtaining this music? Or, can you tell me where I

can write to obtain the music?

Thank you very much for your help.

Sincerely, Gerald R. Tapp

I am a member of the IHS and am very interested in the possibility of obtaining a copy of the Gyorgy Ligeti Horn Trio mentioned in the Message from Mason Jones in the most recent IHS Newsletter, (Vol. 17, No. 2, 1986-87).

If you might let me know how to order the piece or direct this inquiry to the appropriate party I would be extremely grateful.

Many thanks.

David L. Mosley Asst. Prof. of Music Goshen College Goshen, IN 46526



2. Internationaler Naturhorn-Wettbewerb Bad Harzburg, 17. bis 21. Juni 1987, im Rahmen der 18. Harzburger Musiktage 1987 Anmeldungen ab 1. 3. 1987 bis 30. 4. 1987. Information und Anmeldeformular: Gesellschaft "Harzburger Musiktage" Postfach 127 · 3388 Bad Harzburg 1

Prelse: Spielbank Bad Harzburg

Jury: Hermann Baumann, D (Vorsitzender). Prerad Ditiček, YU. Horace Fitzpatrick, GB.

Lowell Greer, USA. Ab Koster, NL. Bernard LePogam, F. Thomas Müller, CH.

MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur

I would ordinarily devote some of this column to the previous workshop. Having written an account about Detmold to appear elsewhere in this issue, it seems more appropriate to relate information concerning the 19th Workshop at Brigham Young University, Provo, Utah, beginning on 22 June 1987. A virtually complete schedule has now been set. The preliminary schedule is printed in full on page 100 facing the full page advertisement for the Workshop. Host Gaylen Hatton reports that the guest artist list is complete. I am impressed with the line-up and the schedule. It looks grand and I urge everyone to look it over and plan to be in attendance. Coached ensembles will be featured once more. [At this writing I expect to conduct one of the groups and intend to present another "World Premiere" performance of a work from a British composer; at the least, a "Western Hemisphere Premiere."]

Missing from the scene at Detmold was Philip Farkas, America's dean of horn players. It turned out that he was in the second week of a two-week workshop in Spain for young Spanish professionals. The Spanish event ended at the same time as



the one in Detmold. So, whom would you guess I encountered at the TWA terminal at Kennedy airport en route from Detmold? None other than King Philip of Indiana in company with two other professors from Indiana University, en route home to Bloomington. We had a rather lengthy layover which permitted a pleasant chat and an opportunity to review for each other the events of our respective workshops. It was a small world! For proof of the encounter, see the photo accompanying this column.

Paul Mansur, left, en route home from Detmold, and Philip Farkas, right, en route home from Spain, have a strange encounter of the horn kind at Kennedy airport in New York, 29 Sept. 1986. (Horn Call photo)

In this issue of *Horn Call* we launch an "Adopt A Pro" campaign. Newsletter Editor Richard Decker estimates that about two-thirds of professional horn section members are not members of IHS. The plan is this: an IHS member can pay the annual membership fee in behalf of a professional hornist or teacher who is not presently a member of the IHS. The sponsoring member will receive a free double LP recording of the 15th annual Workshop held at Eastern Illinois University, Charleston, IL in June of 1983. For full details see the **Adopt A Pro** full-page notice elsewhere in this issue of *Horn Call*.

The first person to adopt a pro is Mason Jones, president of the IHS and an honorary life member. Jones "adopted" his friend and colleague, David Wetherill, co-principal Horn of the Philadelphia Orchestra. Our thanks to both Jones and Wetherill for allowing us to publicize their action in support of this project.

I am personally quite pleased with the development of Regional Workshops in recent years. I am confident that statement is endorsed by the Advisory Council, witness the financial support that has been made available for Regional Workshops. The Midwest Horn Workshop was held in mid-February at the University of Oklahoma, hosted by Eldon Matlick. It has grown into a pleasant, educational, and rehabilitating weekend that is a welcome respite from the tedium of regular teaching chores and school routine. The fifth Midwest workshop was well-attended and supported by students, teachers and professional players. I extend my congratulations to Eldon Matlick and his host school.

The Southeast Workshop has likewise grown and the area teachers and professionals are evidently presenting a high-quality product. The Tenth Southeast Workshop will be April 3-5 at East Tennessee State University at Johnson City, TN with Lew Songer as host.

A national effort by the Dutch Horn Society is culminating in the International Horn Days. This is their first large workshop and will run from the 22nd to the 26th of April in Amsterdam. Their program and array of artists and features looks to be splendid.

Yet another one is scheduled at the University of Dayton with Richard Chenoweth and the Miami Valley Horn Club as hosts. This one is in Dayton, OH for two days, May 17-18. There are others and I make no effort at being complete. Check your Newsletters for more listings. I assure you that all such regional efforts will help whet your appetite for more; which you can satiate at the 19th Annual International Horn Workshop, Provo, Utah, June 22-27, 1987. Go for it!

I feel that the time schedule for most International Workshops is due for a review following a general survey of the Membership. Certainly no set time-frame can work perfectly for all. However, there have been complaints from Europeans, Asians, and a number from the southern hemisphere that June is not a suitable time. There are also many in North America who find June unsuitable. A number have suggested that early to mid-August would be better. The reasoning is that most professionals are not performing in August; their orchestras are on vacation. Likewise, most schools are not in session in August. Most summer sessions are set for June and July and the June dates eliminate participation by many students and teachers.

The negative side of August is that a workshop then could possibly eliminate a real vacation with family away from the school, orchestra, band, and musical responsibilities many of us have for eleven or more months per year. So, the question is this: Which time of year would you prefer to have the International Workshop? Would you attend in June? in July? in August? Would another time be even better for you? I would welcome your responses to these questions. The Advisory Council is very interested in your reaction and would use your comments in planning any sort of survey or questionnaire that may be developed for future use. The object is not just to have large workshops. The real concern is to provide the services that members desire to as many members as possible. Please feel free to write to me or any officer or member of the Advisory Council with your concerns and interests.

Franz X. Streitwieser, advertiser for the **Trumpet Museum** in the last issue of *Horn Call*, was amused at the gremlin errors in his ad. [I am grateful; he could have been angry!] The errors are, hopefully, corrected in this issue. Among others, please note that the *barn* overlooks the pond and that there is not a *bar*. The gremlins strike everywhere, having just learned that Dr. Streitwieser broke a leg only two weeks ago. We certainly wish a full and speedy recovery to him.

THE ORCHESTRAL HORN TRANSPOSITIONS OF RICHARD STRAUSS by Robert C. Walshe

The procedure of writing transposed valve horn parts, parts which specify an instrument in a key other than the standard horn key of F, is often found in the orchestral writing of Richard Strauss (1864-1949). Strauss used most of the kevs that had been common to the orchestral natural horn (the generic term "natural horn" covers any type of valveless horn, including hand horns such as the waldhorn). The most frequently utilized transposition is E horn, as in Don Juan, with other keys being E-flat for the orchestral horns of the Conzert für das Waldhorn (op. 11), D in Till Eulenspiegel's Lustige Streiche, D-flat for Symphonie (op. 12), C in Arabella, B-flat for Eine Alpensinfonie, and A and G in Der Rosenkavalier. While the natural hornist needed key indications such as "Horn in Eb" or "Horn in D" to indicate which crook should be inserted next into his valveless instrument, the valve hornist did not require these since any key could be obtained with the valves and the composer only needed to indicate the desired pitch. Even though all of Strauss's mature works were written after the valve horn had replaced the natural horn in Germany, he continued to write horn parts throughout his life which required these seemingly unnecessary valve horn transpositions.

The reasons for using such horn transpositions are made clear by Strauss in his 1904-1906 revisions to the 1844 Traite d'Instrumentation et d'Orchestration Modernes by Hector Berlioz.²

Although horn players now use almost exclusively the [valve]³ horns in E, F, high A and high B^b ..., it is nevertheless advisable to retain Richard Wagner's method of indicating the key of the horn according to the changes of key in the music. It is true that horn players do not observe these different keys any more; but they are accustomed to transpose any key instantly into the key of the horn they are using, and they much prefer this method to being forced to read all the time the horn in F, for instance, with a great number of accidentals...Hence, composers should continue to indicate horn in E^b , D, D^b as they see fit. In my opinion, this has the advantage of a cleaner appearance on the score. Personally I prefer to read the horns in the different keys and to transpose them (habit may have something to do with this, too). The score is cleaner on first sight, since the staves of the woodwinds and strings with their transpositions and numerous accidentals.

This "clean" look to horn parts and scores is clearly related to the natural horn. Orchestral natural horn parts of the classical period differed in appearance from modern valve horn parts. First, the older parts usually were written without any key signature and key changes were made by changing the crook inserted in the horn. Berlioz, in his *Traite d'Instrumentation*, writes that (valveless) "horns are usually written without signature—regardless of their key or that of the orchestra." This feature, as Strauss noted, visually differentiated parts written for natural horns—and valveless trumpets—from other instruments in an orchestral score.

Second, eighteenth-century orchestral hand horn parts usually displayed only a small number of accidentals. Because hand technique in the eighteenth-century was concentrated in solo works rather than in orchestral writing, many orchestral horn parts contained little or no hand stopping at all. These horn parts were thereby limited melodically to the harmonic series, which, except for some extreme high register pitches and cut-of-tune harmonics, contains only diatonic notes. Thus, such parts contained few, if any, accidentals and appeared to be in the written key of C maior.

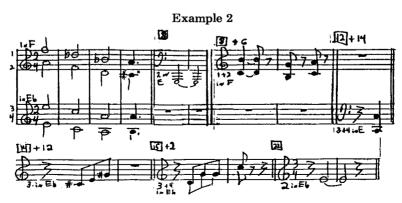
Third, valveless horns were frequently pitched in the same key as the work and the hornist's written C was usually the sounding tonic pitch of the work. These three characteristics of no key signature, few accidentals, and the player's written C being the tonic note, combined to impart to orchestral eighteenth-century parts for the natural horn a distinct "C major appearance," the same look which the valve horn

transpositions of Richard Strauss would tend to mimic in the nineteenth and twentieth-century.

Strauss's orchestral transpositions often change within a work. Example 1 shows horn parts from *Symphonia Domestica* (1903). The first horn changes horn key with each presentation of an important figure in a new orchestral key following a substantial rest. At the first horn's entrances at score numbers 101, 102, 103, and 104, each figure, except for one written F-sharp, is written without any accidentals (Example 1a). If the horn keys were reversed, as in Example 1b, then numerous accidentals would be present. Instead, visual simplification of parts and the natural horn-like "C major appearance" is created here by Strauss's horn transpositions.



The composer usually does not change horn key for every modulation, but "keys" the horn only for the first portion of a line, even if the line modulates a few measures later. The Classical hand horn composer, in choosing a transposition, would have picked a crook that permitted the player to use the open, or unstopped notes, of that key in each section or movement as much as possible. Strauss had a similar goal with his valve horn transpositions, even though physical crook changes are not intended. However, he seems to match the crook with only the first notes of important melodic lines rather than with larger units. This can be observed frequently in higher horn parts, since these parts have important thematic material more often than the lower horn parts. Example 2 shows the first few measures after each change of horn transposition in Act One of Arabella⁶ (which was selected due to its frequent horn key changes). Noteworthy is a general scarcity of accidentals in the upper parts (as well as in the lower parts).







The lower horns' transpositions are often affected by sustained bass notes. The natural horn had available only a small number of open pitches in its lowest register, and, for a low valve horn part to resemble that of a natural horn, the part's significant low notes, especially sustained low pitches, should coincide with one of the available low register harmonics for a natural horn in that key. In Example 2 the horn key often appears to have been changed for this purpose, such as at score numbers 8, 35+13, 42, 56+4, 83, and 166 (the notation "35+13" signifies thirteen measures past score number 35).

If Strauss had called for a different horn key each time an accidental or modulation occurred in the horn parts, then the number of horn key changes would have been much greater. These additional changes would sometimes have necessitated rapid or even instantaneous change of horn key and the result would have added a sizeable burden for the player of these already difficult horn parts. However, after putting a horn in one key, Strauss usually leaves the horn in the original key until there is another important entrance (preceded by a rest) which seems to require another change of horn key to approximate the "C major appearance."

Some irregularity in the application of this natural horn look was inescapable since Richard Strauss was attempting (admittedly, with some success) to present aspects of an obsolete instrument in music which is often playable only on modern instruments. For example, some variation in his use of valve horn transpositions can be noticed within the context of chromatic passages, as in Example 3 from Symphonia Domestica (1903). This shows two pairs of horns, one pair in E (3rd and 4th horns) and one pair in F (5th and 6th horns), playing the same concert pitches of a rapid grace note figure at the same time. Both sets of horns remain in their different transpositions despite measures of rest preceding this passage (score numbers 108 to 110) where a change of transposition could have been made. Even though an immediate change of horn key is possible, as in Wagner's Lohengrin with its application of hand horn technique on valve horns, players appreciate a momentary break to change mentally to another transposition, and Strauss usually provides such a

break. Both transpositions seem about equal in number of accidentals, so, perhaps this was why Strauss kept both sets of horns in their previous keys and did not choose to change the key of either pair.

Example 3



In at least one case Strauss eliminated horn transpositions completely and followed the modern practice of writing exclusively for horns in F. In the opera, *Der Rosenkavalier*, there are many horn transpositions, but, in the suite from the same work, all the horn parts are for horn in F. This, however, is an exception to Strauss's general practice of using natural-horn-like transpositions in valve horn parts. Despite such exceptions and the occasional irregular application of horn transpositions, Richard Strauss's treatment of valve horn keys does, indeed, perpetuate the visual aura of the valveless horn through the use of the "C major appearance" on the printed page.

Notes

'See Robert C. Walshe, "The Transition from Hand Horn to Valve Horn in Germany," The Horn Call, XVII/1 (Oct. 1986): p. 25.

²Hector Berlioz, *Traite d'Instrumentation et d'Orchestration Modernes* (Paris, 1844), revised and enlarged by Richard Strauss (1904-1905); trans. by Theodore Front, reprint ed. (New York: Kalmus, 1984), pp. 279-280.

³Strauss, speaking of the horn with cylinder valves, notes that "The instrument is already in general use in Germany and will doubtless soon be adopted everywhere." Quoted in Berlioz, *Traite d'Instrumentation*, p. 260.

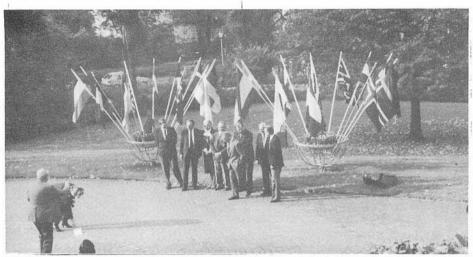
⁴Berlioz, Traite d'Instrumentation, p. 256.

⁸Thomas Martin Brown, Jr., Clarino Horn, Hunting Horn, and Hand Horn, D. A. Diss., Ball State University, 1978 (Ann Arbor: University Microfilms), p. 117.

^eThe examples from *Arabella* (© Copyright 1933 by Richard Strauss) are reprinted both by courtesy of the Richard Strauss privity of estate and by permission of Boosey and Hawkes, Incorporated.)

Robert C. Walshe 4232 Canterbury El Paso, Texas 79902





Officials and artists gather before the rings of flags for a news photo.

Horn Call photo

THAT DETMOLD WORKSHOP

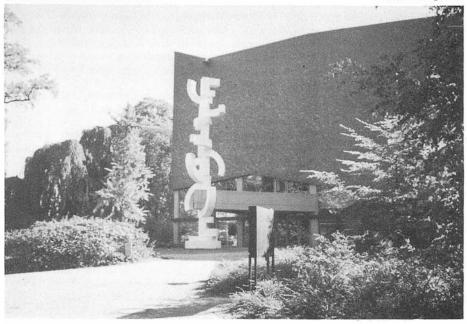
by Paul Mansur

The trip to Germany was fine; the flights were smooth and all went well, except that I had no return ticket. [To shorten a long story, a few phone calls got things sorted out and the return ticket was waiting for me at the TWA desk on Monday morning after the workshop. But there were moments of worry.] Almost within minutes of arrival at Frankfurt I encountered a half dozen familiar faces of IHS friends. Viola Youngblood, her husband, "Money," and I rented an Opel Kadett, sharing driving costs, and set out for Detmold. Sir Michael's directions worked out quite well and we had no problem. But it took some inquiries to find the Musikakademie. It turned out we had driven right by it twice; but there were no flags flying as we expected. [They were put out on the circular holder on Monday for the opening festivities; and for the remainder of the week.]

The setting was quite lovely. We enjoyed our drive into the hills and the Teutoberger Forest surrounding Detmold. We arrived on Saturday and devoted much of Sunday to sightseeing, including a visit to *Hermanns Denhmal*, a huge statue and memorial set upon a mountain nearby, and a guided tour of the local *Schloss*. (Sorry, this is not the time or place to narrate their significance. Go see them if ever you are near.) Detmold is a lovely city, quite charming, and the ladies reported to me that the styles in shops were modish and more enticing to them than those in mid-America. The population is about 70,000 and provides all the advantages of a modern city with historic buildings of great dignity and esthetic appeal.

By way of prelude (and partial disclaimer) it must be noted that I did not secure printed programs for everything and that my comprehension of German is limited. I'm certain I missed things or failed to understand much that I heard. Now, first, a sort of overview.

The Akademie is situated in an old *Palais* that now serves as an administration building. It is a grand old building with a lovely recital hall (*Alte Aula*) and a *mensa* (student cafeteria) in the basement. Behind it are a pair of fountains, a grassy field and a forested hill. Just to the right of the old palace and a short distance up the hill is the *Neue Aula* (New Hall) and hidden by the trees at the top of the hill are the classroom and practice buildings of new, modern construction. The path to the classrooms where the exhibits were on display made for a vigorous walk and climb up many rustic steps through a towering thick forest.



All the registrants received a folder and a souvenir program booklet/schedule featuring the famed Symposium Poster with all the butterflies. It contained short bios with photographs, in most cases, of thirty-two soloists scheduled for the week. Also listed were bio skietches and photos of eight lecturers, the principal accompanist, and three performing ensembles. If we can count the opening ceremonies with the horn fanfares, et al, there were nineteen concerts. At any rate, eighteen full-fledged, all-out programs. Plus the lectures, discussions, informal performances, impromptu quartets, visiting the exhibits, trying the new horns, browsing through new music, sampling the confections at the Crystal *Conditorei* and trying all the exotic foods and delicacies. (I actually saw some hornists visiting a MacDonald's!)

If I were to attempt a critique of every program this issue of *Horn Call* would get out of proportion very rapidly. Therefore I intend to simply report some highlights and impressions as I perceived them; and, if possible, simply list the artists and con-

dense the programs into minimal space for the sake of convenience.

First off, this was Michael Hoeltzel's show! He celebrated his fiftieth birthday in 1986 and the 18th International Horn Symposium was his celebration! Herr Hoeltzel performed in many, many concerts. He conducted performances. He made speeches. He wrote music and conducted it in performances. In any perspective it was an ego trip for Michael from the opening until the finale. Certainly, his ego is large enough for an entire professional football team! But in any context one must give the man due credit. He is a marvelously talented musician who plays the horn exceptionally well, is a gifted teacher, a capable conductor and certainly a talented entrepreneur. He plays, teaches, conducts, and writes with flair and showmanship. The net result was a very satisfying and enjoyable birthday party! Congratulations, Mike; we wish you fifty more.

One of the happy aspects of this workshop was having an orchestra to perform a number of concertos. The Sinfonietta Detmold, M. Hoeltzel conducting, of course, set things on course with the first work featuring Herman Jeurissen and M. Hoeltzel as soloists in the Handel *Suite in G* from "Il Pastor fido" for strings and two horns.

(Arrangement by H. Jeurissen) Then came a fiery, superb performance of C. Foerster's Concerto in E^b No. 2 for Horn and strings played by Dr. William Scharnberg, horn teacher at North Texas State University. Then Ferenc Tarjani and Ferenc Tarjani (father and son) played the Michael Haydn Concertino in D for two horns and strings, followed by Mozart's Serenade in D, KV 100, featuring solo Oboist B. Fuehrmann and Bruno Schneider, solo Hornist. Although not a completely professional group; that is, I understood that students comprised a substantial part of the Sinfonietta, they played with a vigorous, lusty style that I welcomed. It was an adventurous, exciting evening.

Routine, well, almost a routine, set in on Monday. The usual pattern was a recital at 11:00 entitled a *Matinee*, a recital at 14:15 entitled a *Recital*, and a concert in the evening at 19:30 hours. They were either a *Kammerkonzert* or a *Konzert*. Lectures would begin at 9:15; lunch followed the Matinee; ensemble rehearsals at 15:00; Masterclasses, three at once, from 17:00 to 18:00; and free time for dinner followed by the evening concert. A list of scheduled performances and performers will be placed at the end of this account. There were changes from the announced schedule so there will be errors of fact. I simply can't recall all of them in the exact places.

Tuesday's concert emphasized new music. Much of it will require more hearings before it enters the standard repertoire. The *Trio* by Lonquich and the *Four Bagatelles* by Jacques were likely the most easily apprehended. The IHS composition contest winner, *Introduzione e Capriccio per 7 Strumenti, op. 79* by Pal Rozsa, presented most interesting tone colors and combinations of sonorities, It is an ensemble, the horn part not being especially soloistic. Another of the contest works was *De Aestibus Rerum* by John Rimmer. It should be noted that the Virginia Tech Ensemble traveled to Detmold for this performance as a labor of love and dedication. It is rewarding to see and hear concrete results from the investment made in supporting the IHS composition contest.

Wednesday was spectacular! The entire day was spent in travel to scenic locations for the musical programs; all with natural horns. The first program was performed in Schloss Wobbel. The performance was in a ballroom too small for the crowd. Performances were excellent. The L. Mozart Sinfonia pastorale for Hirtenhorn as performend by Hermann Jeurissen proved to be the comic relief for the day. Following this program we ate lunch in the courtyard. There were several choices of traditional German fare and equally traditional beverages. Four of the Detmold hornists were outfitted in green forester uniforms and made a grand entrance to the courtyard on horseback, bearing large hunting horns, of course. One of the horses began to back out of this crazy mess as soon as the players sounded their instruments. (Friends, if you think you have trouble with your embouchure, try playing while astride a moving horse, one hand holding the horn, the other trying to manipulate the reins and a contrary animal back into the playing formation with the other members of your quartet!) Fortunately, someone grapsed the bridle of the balky equine and held him in place for the rest of the hunting horn demonstration.

Following lunch we boarded the buses for our second stop at Schloss Corvey. Our arrival was early which permitted some walking about and viewing many museum items before the concert in the Kaisersaal (King's Hall). It was a distinct privilege to have Concerto Köln as the accompanying orchestra. This is an ensemble that performs old music upon historical instruments. Thus, we heard the Brandenburg First performed much as it was in Bach's time with horn bells open and at Baroque pitch. The accompaniment for the classic works of Mozart, Rosetti, and Haydn provided rather different, but illuminating, tonal spectrums. The range in soloist performances was easily the greatest of all the week's programs. One very respected hor-

nist who performed should not have!

Following the evening meal served at a large restaurant attached to Schloss Corvey, we embarked via bus to the Evangelische Markthirche in Horn. Here, Hoeltzel, the conductor, presented Hoeltzel, the composer, in a performance of his Rügheimer Requiem (1983) [for natural horns] dedicated to the memory of the late Richard

Merewether. James Winter, immediate past president of IHS, and John Wates, representing the British Horn Society, made appropriate remarks at the proper times in the course of the Requiem Mass. It was a very impressive ceremony. Herr Hoeltzel's music was effective and quite inventive; surprisingly so given the limited resources of the natural horn applied to a music medium not usually associated with multiple horns.

Thursday returned, almost, to "normal." (Can there be a normal day at a Horn Workshop?) The two recitals featured an assortment of old and new works performed by some well-known hornists and some not as well-known. One of the more interesting performances was by Matthias Berg, a young man who was at the Trossingen Workshop. A Thalidomide baby, born with short, deformed arms and hands, he now plays a specially adapted horn. He can not use the traditional hand in the bell technique and must play everything with an open bell. And he does so quite well. He is living proof that many handicaps can be overcome and that one can learn to darken tone to a rather acceptable standard without the hand.

The Symphony concert that night was in the Landestheater Detmold, the professional concert hall, and was a regular concert in the series of the professional orchestra with Karl-Heinz Blomeke conducting. But it featured the horn! Soloists for concerti were Radovan Vlatkovic playing the August Kiel Concerto for Horn and Orchestra in F minor and Peter Damm playing the Concerto in E^b for Horn Orchestra by Albert Lortzing. Also prominently featured were hornists Joachim Bansch and Vincent Levesque in a 1986 composition by Thomas Bracht: Introduktion und Canto Funebre for 2 Horns, Strings, Harp, Piano and Percussion. An excellent buffet, the annual Society banquet, followed immediately in the City Hall just across the street from the concert hall. The local Musikakademie horn students raffled off two Workshop posters that each contained autographs of the visiting artists. A goodly sum was raised to benefit the W/E fund.

There was more excellent playing on Friday, but with the afternoon free to shop, visit, eat, and such like. The Friday night program was participants and a parade of ensembles. The Workshop was winding down. Then we had another excursion on Saturday to the *Freilichtmuseum Detmold*. This is an outdoor museum that preserves for posterity the way of German rural life in previous centuries. It is a fascinating place. Mills, homes, barns, storage sheds, farm machinery, household goods and such are preserved in a natural setting just as things were two to three hundred years ago. It was most interesting and quite educational. The musical facet of the day was a program concerning the hunting horn. Three different *Jagdhorn* clubs in colorful costume performed all sorts of calls, answers, et cetera in hunting signals that reverberated across the hills and through the forest. Herr Hoeltzel, also in costume, demonstrated several hunting instruments and calls. And in conclusion, a Hunter's stew was served to end the program. The outing was very enjoyable although rain threatened all afternoon. (I have heard that some of the students speak of Detmold as "Wetmold.")

Then came the finale concert, again with Sinfonietta Detmold providing orchestral accompaniments. It was a gala affair with lots of brave and passionate performance. The hall was filled to overflowing and I sat through much of the program on the aisle steps. Two grand quartets were programmed, the Mozart Divertimento in D, KV 131, with Gail Williams, Ib Lanzky-Otto, William Scharnberg and Timothy Jones to open the show and then concluding with the Konzertstück of Schumann with Ifor James, David W. Johnson, Froydis Ree Wekre and Timothy Jones. In between we heard Matthias Berg, Eric Terwilliger, [who gained a certain notoriety at Trossingen for his "low chops"], and Hermann Baumann. Berg played the Karl-Heinz Koper Concerto con Corde; Terwilliger a spirited, solid Concertino in E minor by Carl Maria von Weber; and Baumann played the exciting Gliere Concerto for Horn. It was a grand evening and an appropriate finale!

Then followed a rather impromptu series of reading sessions and performances of all sorts of things on the stage. In fact, the activity seemed to delay a buffet spread of snacks and hors d'oeuvres to the point that many of the participants and artists began to drift away to hotels or autos for the beginning of journeys homeward. It somehow made the melancholy of reaching the end of another workshop more tolerable. It was over; but somehow things were continuing and going onward. And go on it will when the nineteenth workshop convenes in Provo, Utah on 22 June 1987; and in Potsdam, NY in June of 1988; and in Munich in July, 1989; and....(?) There is a certain joy in anticipation of good things to come!



Meir Rimon, Israel Philharmonic hornist, flew in for a one-day visit with friends at the workshop. Standing before the rings of flags are, left to right: Meir Rimon, Editor Paul Mansur, and Christa Enseling of Muenster, West Germany.

Horn Call photo

Cassette recordings of concerts are available from Audio Village, PO Box 4692, Palm Springs, CA 92263 USA. I think the price is \$7.00 each, but that is not guaranteed. There is no recording for the Thursday night Symphony Concert. Those available are as follows:

Nr./No.	Titel/title	Datum/date
1)	Feierliche Eroffnung	21.09.1986
2)	Eroffnungskonzert	21.09.1986
3)	1. Matinee	22.09.1986
4)	1. Recital	22.09.1986
5)	Kammerkonzert	22.09.1986
6)	2. Matinee	23.09.1986
7)	2. Recital	23.09.1986
8)	Konzert Neue Musik	23.09.1986
9)	Schloss Wobbel	24.09.1986
10)	Schloss Corvey	24.09.1986
11)	Marktkirche zu Horn	24.09.1986
12)	4. Matinee	25.09.1986
13)	3. Recital	25.09.1986
15)	5. Matinee	26.09.1986
16)	Quod Libet	26.09.1986
17)	Galakonzert	26.09.1986
18)	Schlusskonzert	27.09.1986

Some faces seen at the Detmold Workshop.



Elaine Braun, staunch contributor to the Horn Call and retiring Secretary-Treasurer, at the Freilichtmuseum. (Horn Call photo)



Harold Britton, DeWitt, NY, apparently anticipating the stew.

Horn Call photo



 $\begin{array}{lll} {\rm Adam} & {\rm Friedrich, \ soloist, \ inside \ the \ \it Neue} \\ {\it Aula.} & {\it Horn \ Call \ photo} \end{array}$



Gayle Chesebro, Immediate past vice president of IHS. Horn Call photo



Bob Hunter, Piqua, OH, with stew. (Is it that good? or is he just up to some devilment?)

Horn Call photo



L to R: Frau Schwarzl, E. Seyfried, (background, unknown), Dr. Siegfried Schwarzl, Wiener WaldhornVerein and Advisory Council member.

Horn Call photo



Prof. Frantisek Solc, Rector of the Janacek Music Academy, Brno, Czechoslovakia. Just over his right shoulder is Dieter Otto, German horn maker. Horn Call photo



Horses, Horns and Hornists! The more things change, the more things are the same. (Freilichtmuseum)

Horn Call photo



Schloss Wöbbel: The horseborne horn quartet.

Horn Call photo





21-27.9.1986

18 INTERNATIONALES HORN-SYMPOSIUM

18th INTERNATIONAL HORN WORKSHOP

18° COLLOQUE INTERNATIONAL DES CORNISTES

Künstlerische Leitung/Host/Direction: Michael Höltzel



21.-27.9.1986

Felerliche Eröffnung

Sonntag, 21. September 17.00 Uhr

Neue Aula der Musikakademie

Intrada für 12 Hörner

Hermann Regner

(Uraufführung)

Die Detmalder Harnisten

Grußworte: Prof. Friedrich-Wilhelm Schnurr, Direktor der NWD Musikakademie Detmold Staatssekretär Dr. Gerhard Konow beim Minister für Wissenschaft und Forschung des Landes Nordrhein-Westfalen

Louis François Dauprat

de deux clarinets, basson et ophycleide (Tuba)

Bruno Schneider, Horn Mitglieder des Detmolder Bläserkreises

Grußworte: Christian Weyert, stellvertr. Burgermeister der Stadt Detmold

Prof. Dr. James Winter, President of the International Horn Society

Nonett für 2 Trompeten, 4 Hörner

Franz Lachner

und 3 Posaunen, As-Dur

Blechbläserensemble der Nordwestdeutschen Musikakademie

Ansprache: Prof. Michael Höltzei

Serenade für 13 Biäser op. 7 Es-Dur

Richard Strauss

Der Detmolder Bläserkreis

Die Detmolder Hornisten: Warren Brown, Elizabeth Harris, Katharina Foerster, Andrea Lorenzen, Matthias Ramb Wanja Palasowa, Martin Leins, Elly Möbs, Karen Schade, Dagmar Preiss, Urban Weigel

Biechbläser-Ensemble der NWD Musikakademie: Will Budde, Peter Albrecht, Trompete Warren Brown, Elizabeth Harris, Matthias Ramb, Dagmar Preiss, Horn Martin Görg, Drago Sandor, Heimut Wendeler, Posaune

Der Detmolder Bläserkreis
Richard Nolte, Katharina Ehlenbröker, Flote
Beatris Führmann, Kirsten Kadereit, Über
Stefan, Heinz, Matthlas Grimminger, Klarnette
Jens Hinrich Thomsen, Dirgen Fenner, Fagott
Vincent Levesque, Andrea Lorenzen, Martin Leins, Katharina Foerster, Horn
Michael Kielooli, Tuba

Leitung: Michael Höltzel

Eröffnungskonzert

Sonntag, 21. September 19.30 Uhr

Neue Aula der Musikakademie

Sinfonietta Detmotd

Lestung: Michael Holtzel

PROGRAMM

Suite G-Dur aus "Il Pastor fido" für Streicher und 2 Hörner

Georg Friedrich Händel

(Zusammengestellt von Herman Jeurissen)

Solisten: Michael Höltzel

Herman Jeurissen

Konzert Es-Dur Nr. 2

Christoph Foorster

für Horn und Streicher

Solist: William Scharnberg

Concertino D-Dur für 2 Hörner

und Streicher

Solisten: Ferenc Tarjáni (Vater und Sohn)

Pause

Wolfgang Amadeus Mozart Serenade D-Dur KV 100

> Beatrix Führmann, Solo-Oboe Bruno Schneider, Solo-Horn

Michael Haydo

1. Matinée

Montag, 22. September 11.00 Uhr Neue Aula der Musikakademie

Sonate Es-Dur für Horn und Klavier op. 178

Iva Návratová, Klavier

"St. Hoberton Variant" für 2 Horns and Piano

Sonata for two horns and piano

Roger Sheptoe

Joseph Rheinberger

Hor James and David W. Johnson, Horn

Lestie Johnson, Klavier

Grand Sextuor en Ut Majeur (C-Dur)

Louis François Dauprat

Die Detmolder Hornisten

Michael Höltzel Vincent Lévesque Karen Schade Urban Weigel

Kathrin Foerster

1. Recital

Montag, 22. September 14.15 Uhr Neue Aula der Musikakademie

Morçeau de Concert F-Dur moll

Françoix Gallay (1795 - 1864) Camille Saint-Saens (1835 - 1921)

Michel Cantin, Horn lva Navratová, Klavier

Sonate für Horn und Klavier op. 47 Niels Viggo Bentzon (1919 -)

Moderato ma non troppo-Allegro-Moderato ma non troppo Quasi menuetto-Allegretto

Allegro giusto Vif

Ib Lanzky-Otto, Horn Iva Návratová, Klavier

Sonate pour cor et piane

Claude Pascal (1921 -)

Michel Cantin, Horn

Iva Návratová, Klavice

Kammerkonzert

Montag, 22. September 19.30 Uhr Neue Aula der Musikakademie

Concerto à Quattro F-Dur Anonymus für Horn, 2 Oboen und Fagott (J. C. Graun)

> Michael Höltzel, Horn Beatrix Führmann, Oboe Kirsten Kadereit, Oboe Jens Hinrich Thomsen, Fagoti Lth-Ching Lin, Cembalo

Divertimento à tre Es-Dur für Horn, Violine Joseph Haydn und Violoncello

Bruno Schneider, Horn Matthias Tacke, Violine Annette Knobloch, Violoncello Lih-Ching Lin, Cembalo

Veränderung der Sonate op. 27,2 (Mondscheinsonate)

von Ludwig van Beethoven für Horn und Klavier op. 95 (Uraufführung)

> Gail Williams, Horn Mary Ann Covert, Klavier

> > PAHSE

Adagio und Allegro As-Dur op. 70

Robert Schumann

Michael Thompson, Horn Iva Navratova, Klavier

Trio Nr. 2 Es-Dur op. 40 für Klavier, Violine Johannes Brahms and Horn

a

Frank-Immo Zichner, Klavier Kai Vogler, Violine Peter Damm, Horn

2. Matinée

Dienstag, 23. September 11. 00 Uhr

Neue Aula der Musikakademie

Andante e Polacca E-Dur

Carl Czerny 1791 - 1857 Richard Faith

Joseph Blaha

Kim Scharnberg

50222

Franz Schubert

Attila Reményi

film composer

Didac Monjo

Giselber Klebe

Movements for Horn and Piano (1972)

Andante

Andante Allegro Andante espressivo Lento, espressivo Allegro vivace

Sonata for Horn and Piano (1984)

111 Songs IV Dances

"Somewhere"

En foret

"Friendship Suite" für Horn und Klavier

in Spain 's la Mancini) Hans Pizka, Horn Adam Wodnicky, Klavier

Ständchen

Ferenc Tarjáni (Vater und Sohn)

William Scharnberg, Horn

Adam Wodnicky, Klavier

Epilog II "Rorate Coeli"

Ferenc Tariáni, Horn

Attila Reményi, Klavier

2. Recital

Dienstag, 23. September 14.15 Uhr Neue Aula der Musikakademie

Sonata for 4 horns Sir Michael Tippett

Allegro molto moderato

Allegro giocoso
Lento cantabile tranquillo in stilo notturno
Allegro molto e vigoroso

Overture 'Roman Carnival'

Arr. Bernard Robinson for 8 horns

Suite for 8 horns

Fanfare-Maestoso Intermezzo-Largo Finale-Allegro Christopher Wiggins

Hector Berlioz

THE HORN ENSEMBLE OF THE ROYAL NORTHERN

Naomi Atherton, Avril Fernie, Graeme Hodge, Rebecca Phelbs, Lindsey Robinson, Rachel Paynes, Rachel Neill, Emma Roberts und Philip Stoker

Leitung: Michael Purton

COLLEGE OF MUSIC MANCHESTER

Preludio, Thema e Variazioni

F-Dur (1857)

Gioacchino Rossini 1792 - 1868

Carl Reineke

1824 - 1910

Miklos Nagy, Horn Iva Návratová, Klavier

Trio a-Moll op. 188 für Klavier, Oboe und Horn

Allegro moderato Scherzo Adagio Finale. Allegro ma non troppo

Seiko Suzuki, Klavier Ingo Goritzki, Oboe Radovan Vlatković, Horn

Konzert mit Neuer Musik

Dienstag, 23. September 19.30 Uhr

Neue Aula der Musikakademie

SALUTATIO für acht Hörner (Uraufführung)

Jürg Baur 1918

Michael Tacques

Die Detmolder Hornisten

Four Bagatelles for Horn and Piano (1985)

(Uraufführung)

Fantare Cantilena Burlesque Hymn

Christoph Sinning, Horn

lva Návratová, Klavier

Trio für Violine, Horn und Klavier Heinz Martin Longuich

> Ingeborg Scheerer, Violine Andrew Toy, Horn

Heinz Martin Lonquich, Klavier

"Orizzonto" für Horn solo Carin Malmlöf-Forssling

(Deutsche Erstaufführung)

lb Lanzky-Otto, Horn

Introduzione e Capriccio per 7 Strumenti op. 79 Pal Rózsa (Uraufführung)

ENSEMBLE FÜR NEUE MUSIK

DES LANDESTHEATER-ORCHESTERS DETMOLD

Horst Kreidler, Flöte Rupert Wachter, Klarinette Vincent Lévesque, Horn August Nolzen, Schlagzeug Antoni Jakubowski, Violine Edward Trescinski, Viola Zdenko Prusa, Violoncello

PAUSE

Konzert für Horn und Orchester (in der Klavierfassung) (Deutsche Erstaufführung)

Allegro Adagio Allegro Trygve Madsen 1940

Tag des Naturhorns Konzert im Kaisersaal des Schlosses Corvey Mittwoch, 24. September 16.00 Uhr

Frøydis Ree Wekre, Horn Mary Ann Covert, Klavier

Prologue, Invocation et Danse op. 47

Armin Schibler

John Rimmer

1920

David W. Johnson, Horn

Georges Barboteu Pièce pour Quentin 1924

> Michel Cantin, Horn Iva Návratová, Klavier

"De Aestibus Rerum"

für Klarinette, Horn, Violine, Violencello and Klavier

VIRGINIA TECH ENSEMBLE

Jack Mochlenkamp, Klarinette Wallace Easter, Horn Linda Burian, Violine Richard Hughey, Violoncello

Kent Holliday, Klavier Leitung: Harry Price

18" INTERNATIONAL HICRN WORKSHICP 18º COLLOQUE INTERNATIONAL DES CORNISTES

Ludwig van Beethoven

1770 - 1827

· Tag des Naturhorns MATINEE IM SCHLOSS WOBBEL

Mittwoch, 24. September 11.00 Uhr

Sec. 11. Sonate für Klavier und Horn F-Dur op. 17

Allegro moderato Adagio quasi andante Rondo-Allegro moderato

Ab Koster, Naturhorn Iva Návratová, Klavier

Grande Caprice pour cor seul Françoix Gallay 1795 - 1864

Knut Hasselmann, Naturborn

Sonata concertante E-Dur für Klavier und Horn

Franz Danzi 1763 - 1826

Allegro Larghetto Allegretto 7 . . Iva Návratová, Klavier

Sinfonia pastorale für Hirtenhorn Leopold Mozart 1719 - 1787 und Streicher G-Dur

Herman Jeurissen, Hirtenhorn

Quintett Es-Dur für Horn, Violine, W. A. Mozart 2 Violen und Violoncello KV 407 1756 - 1791

Ailegro Andante Rondo-Allegro

Jean Rife, Naturhorn Wulf Lohbeck, 1. Violine Maria Elena Pacheco, 2. Violine Irene Lachner, 1. Viola Karsten Armbrecht, 2. Viola Sylke Schild, Violonceilo Brandenburgisches Konzert Nr. 1 F-Dur

In tempo ordinario
Adagio
Allegro
Menuett
Trio I
Polacca
Trio II

Hornkonzert D-Dur KV 412

Johann Sebastian Bach 1685 - 1750

W. A. Mozart

Allegro Rondo allegro 9. 1756 - 1791

Hornkonzert d-Moll

Antonio Rosetti (Franz Anton Rößler) 1746 - 1792

PAUSE

Hornkonzert Nr. 2 D-Dur Hob. VII b.4 Joseph Haydn 1732 - 1809

Sinfonie Nr. 3 G-Dur Hob. 1 Nr. 3

Joseph Haydo

Michael Höltzel

Solisten: Jan Schröder Knut Hasselmann Daniel Bourgue Michael Thompson Andrew Joy, Naturborn CONCERTO KÖLN (Ensemble für alte Musik auf historischen Instrumenten) Konzertmeister: Werner Eberhardt

Tag des Naturhorns

Evangelische Marktkirche zu Horn Mittwoch, 24. September 20.00 Uhr

Rügheimer Requiem (1983) für Parforcehörner in D (mit Stimmloch)

Remiem aeternam Kyrie

> Ansprache Professor Dr. James Winter, Präsident der International Horn Society

Graduale Dies irae Offertorium

Ansprache John Wates, Repräsentant der British Horn Society

Sanctus Agnus Dei

> Die Detmolder Hornisten Leitung: Michael Höltzel

4. Matinée

Donnerstag, 25. September 11.00 Uhr Neue Aula der Musikakademie

Sinfoniekonzert im Landestheater Detmold

Donnerstag, 25. September 1986, 19.30 Uhr

PROCRAMM

für Horn und Klavier

"Im tiefsten Walde" für Horn und Klavier Heinrich Kaspar Schmid

"Allegro" für Horn und Klavier Sergeii Stoninskii

> Frøydis Ree Wekre, Horn Mary Ann Covert, Klavier

2. Sonate F-Dur für Horn und Klavier

Matthias Berg, Horn

Iva Návratová, Klavier

"En Forêt" für Horn und Klavier

Georgischer Tanz

"Friendship Suite" für Horn und Klavier

Hans Pizka, Horn Adam Wodnicky, Klavier

Adam Friedrich, Horn Iva Návratova, Klavier Ouvertüre zu "Andreas Hofer"

Sergeii Tsindsadse

Luigi Cherubini

Eugène Bozza

Didac Monjo

Franz Strauss

Françis Poutenc

Paul Hindemith

Konrad Köhrine

Franz Xaver Süßmayr

Jan Koetsier

Introduktion und Canto Funebre (1986) für 2 Hörner, Sreicher, Harle, Klavier

und Schlagzeug (URAUFFÜHRUNG)

Konzert für Horn und Orchester (-Moll

Joachim Bänsch Vincent Lévesque

Radovan Vlatković

PAUSE

Konzert E-Dur für Horn und Orchester

Albert Lortzing

Johannes Brahms

August Kiel

Albert Lortzing

Thomas Bracht

Peter Damm

Serenade A-Dur für Orchester

SINFONIETTA DETMOLD Dirigent: Karl-Heinz Blömeke

3. Recital Donnerstag, 25. September 14.15 Uhr Neue Aula der Musikakademie

Thema und Variationen op. 13

für Horn und Klavier

Elégie (In memory of Dennis Brain)

Sonate in Es für (Alt-)Horn und

Klavier

Ab Koster, Horn Iva Návratová, Klavier

"Archaische Meditation" für

Horn and Klavier (1982)

Joachim Bänsch, Horn

Konrad Köhring, Klavier

Premier mouvement d'une Sonate pour le fortepiano et un cor de chasse

(en Mi bémol majeur)

Herman Jeurissen, Horn Iva Návratová, Klavier

Skurrile Elegie für Wagnertube und Streicher

> Herman Jeurissen, Wagnertube Wulf Lobbeck, L. Violine

Maria Elena Pacheco, 2. Violine Irene Lachner, Viola

Svike Schild, Violoncello

5. Matinée

Freitag, 26. September 11.00 Uhr Neue Aula der Musikakademie

Scherzo Concertante

"Alpha" (à George Barboteu)

Vaclav Nethybel

Alec Wilder

1907 - 1980

Mervyn Cooke

Jean-Michel Defaye

Wolfgang Amadeus Mozar

1919

Gail Williams, Horn

Mary Ann Covert, Klavier

Solfeggio Nr. 3 B-Dur KV 393 (für Horn und Klavier eingerichtet

1756 - 1791

Michael Thompson, Horn lva Návratová, Klavier

Suite for Horn and Piano

von Michael Höltzel)

Danse Quixotic Slow and Sweet Song Epilogue Suitable for Dancing

Gail Williams, Horn Mary Ann Covert, Klavier

Sonata for Horn and Piano

Andante, Allegro Andante Allegro vivace

Michael Thompson, Horn Iva Návratová, Klavier

Adagio and Allegro As-Dur op. 70

Robert Schumann

1810 - 1856

Gail Williams, Horn Mary Ann Covert, Klavier Galakonzert der Teilnehmer

Freitag, 26. September 19.30 Uhr Neue Aula der Musikakademie

Le Rendez-vous de chasse

G. Rossini

Hornquartett

W. A. Lütgen

Horn Ensemble Adam Friedrich

Fleures melodiques des Alpes

F. Liszt/Jeurissen

Peter Wolf, Alphorn

Horn Ensemble Herman Jeurissen

Konzert für 2 Hörner F-Dur

Antonio Vivaldi

Adrie van der Veen, Horn

Hylke Faber, Horn Gayle Chesebro, Klavier

Pezza Solenne

Bernhard Krol

für Hornquartett, Horncho

und Orgel - Uraufführung -

Rolf Ludwig

Michel Cantin Norhert Walter Manfred Neukirchner Lih-Ching Lin, Orgel Leitung: Michael Höltzel

PAUSE

Capriccio malizioso

Erhard Seyfried

Horn Ensemble Erhard Seyfried

Quintett für Hörner

Heiko Maschmann

- Uraufführung -

Ensemble Heiko Maschmann

Wiener Hornquartette

bearbeitet von William Scharnberg

Ensemble Rolf Ludwig

Waldvöglein Waldhornruf Franz Lachner

Vinzenz Lachner

Carolene Winter, Soprar James Winter, Horn Peter Hoefs, Klavier

Fouth and Fifth

Attila Remenyi

für 12 Hörner - Uraufführung -

"Pastiche" für 12 Hörner

R. Winteregg

Horn Ensemble Sebastian Weigle

Vierter Satz der 3. Sinfonie

Horn Ensemble Herman Jeurissen

Scherzo à la chasse

Vitelij Bujanowsky

Thomas Sonnen, Horn

Bitornella da Caccia

Manifed Fensterer

Naturhorn Ensemble Manfred Fensterer

lva Návratová, Klavier

PAUSE

Fantare for Horns

Randail Faust W. Koch

Aus: 5 Stücke für 6 Hörner Marsch an Herman Jeurissen

Prinz von Preussen

Sunburst Rag

James Scott

Sextett für 6 Hörner

Horn Ensemble Sebastian Weigle

Hans Günther Allers

Opartettsätze

Anton Richter

Horn Ensemble Rolf Ludwig

Sechs Tüßlinger Hornrufe

Jan Koetsier

Graßes Horn Ensemble Michael Höltzel

Freilichtmuseum Detmold

(8 Gehminuten südlich von der Musikakademie)

Samstag, 27, September 16.00 Uhr

Konzert mit Jagdhörnern

Jagdlanfaren und Jagdsignale unter dem Motto

"Ein Jagdtag im Teutoburger Wald" (Michael Höltzel)

Böhmische und Österreichische Jagdmusik

Ausführende: Die Bläsercorps Horn-Bad Meinberg,

Alte Hansestadt Lemgo, Lippe-Lemgo,

Lippe-Detmold

(Fürst-Plesshörner und B-Parforcehörner)

Detmolder Hornisten (Parforcehörner in D)

Anschließend Schüsseltreiben aus der Gulaschkanone im Meierhof.

<u>SchluBkonzert</u>

Samstag, 27. September 19.30 Uhr Neue Aula der Musikakademie

Sinfonietta Detmold

Leitung: Michael Höltzel Karl-Heinz Blömeke

Divertimento D-Dur KV 131

W. A. Mozart 1756 - 1791

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Allegro Adagio Menuetto Allegretto Menuetto Adagio-Allegro molto

Gail Williams, Horn Ib Lanzky-Otto, Horn William Scharnberg, Horn Timothy Jones, Horn Richard Nolte, Flöte Beatrix Führmann, Oboe Jens Hinrich Thomsen, Fagott

CONCERTO CON CORDE für Horn,

Streicher, Harfe und Schlagzeug

Karl-Heinz Köper 1927

Matthias Berg, Horn

Concertino e-Moll für Harn und Orchester op. 45

1786 - 1826

Andante con variazioni Polacca

Reinhold Glière

Carl Maria von Weber

Eric Terwilliger, Horn

PAUSE

Konzert für Horn und Orchester B-Dur op. 91

1874 - 1956

Allegro Andante Moderato-Allegrovivace

Hermann Baumann, Horn

Konzertstück für vier Hörner und Orchester

Robert Schumann 1810 - 1856

Sehr Lebhaft Romance Sehr Lebhaft

F-Dur op. 86

lfor James, Horn David W. Johnson, Horn Frøydis Ree Wekre, Horn Timothy Jones, Horn

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ABOUT THE HORN IN BOHEMIA FROM HUDEBNI NASTROJE

By Milan Vach English text by Hans Pizka

-

Note: For easier reading, the names of the hornists are written in the commonly used way. The names are much easier to be pronounced by this method for non-slavic readers. The original writing in Czech language is set in parenthese.

All other corrections of the text are set between parentheses as comments.

Hudebni Nastroje is the name of a Czech music journal.

The First Hornteachers in Bohemia (published in 1981)

Suddenly the training as "Jägerhornists" wasn't enough to meet the composers' higher demand for the use of horns in the orchestra. The hunters had to master only about two dozen "fanfares" for the hunt, which were used for the Chasse a cour, the hunt on horseback. The intonation has been problematic with these bigger horns, which were specially big, to be carried above the shoulders (comment: I found bigger horns, e.g. horns of 1½ coils, much better in tune and easier responding than two or three coiled horns!). Obviously, the horse's movement during trot or gallop added to the development of the 6/8 rhythm as the main rhythm of the hunting fanfares.

Out of question should be that many Czech hunters got a music basic training, and they played another instrument too, such as violin, as usual for the youth on the plains land at this time. One should note, that an old tradition of "clarino-playing" as well as trombone-playing existed in Prague; especially the fanfares by Ignace Georg Lineck (Ignac Jiří Linek). Interesting might be Peter Damm's thesis, noting the lack of this new instrument within the instrumentation of the German "Stadtpfeifen, Musikkollegien und Bläserzunften" (city bands, music boards, wind player guilds) which promoted the worldwide spread of the horn from Bohemia. The horn succeeded easier as other instruments had to respect certain rules of family traditions.

From earlier publications we know, that Wenzel Sweda (Vaclav Sveda, Swejda, Sweijda, Svida) and Peter Röhlig (Röllig, Rohlik, Ralig), both hunters in Count Sporck's crew, had some basic music training, as they were taught hornplaying by an unknown member of the parforce horn player band of King Louis XIV of France. M. Brenet reported the name as Syrucek (Syruczek), as quoted by Branberger. There is no evidence if this man was Marquis Dampierre himself. Notices about his activity date from later sources. During their training in Paris, the hunters learned new hunting customs, too.

Other hunters were trained by Count Sporck's secretary, organist and "kapellmeister," Tobias Seemann (1678-1750), in hornplaying and playing together. From several sources we know that the following players took part on these ceremonial hunts in Bohemia:

at Klenovice and Janovice: Michal Kolar and an unknown hornist.

at Vlcice: Frantisek (Franz) Vondráček and Jan (Johann) Černohorský.

at Dobris: Karel (Karl) Aretini and Jan Smetana (1695-1730) and Johann Schindler (Jan Sindelar) (1700-1766). Both were taught by the teacher in secondary school, Martin Kunovický, (laquai and "trompeter" at Dobris since 1718; from 1724 "Waldhornist") or Martin Konvička.

From Zehusice, the later birthplace of J.W. Stich, we know Franz (Frantisek) Wiesbach/Weisbach from Klasterec, from where he moved to Zehusice and

later on to Prague, became "majordomus" in Count Thun's palace.

Around Prague Hermoläus Smejkal and his pupil, Josef Matejka the elder, played for the hunting events. Hermoläus Smejkal was born at Kutna Hora (Kuttenberg) in 1685 and died at Prague on the 27th Dec. 1758. He started playing as trombonist and perhaps as clarini player, also. He was a member of the Jesuits' collegium. His

best known pupils were Stolle as trombonist and Josef Matejka as hornist.

Josef Matejka (or Matiegka) was born on Jan. 28th, 1728 at Horni Cerekev and died on April 20th, 1804 at Prague. His son Josef Matejka, Jr. became a hornist also. Father Matejka from Caslav province tended the church-school at Telc. At Prague he played first in the seminarium of St. Vaclav. From the Teiner choir orchestra he moved to the Loretan chapel in 1754 and the orchestra owned by Prince Lobkovic. (Note: from 1769 to the orchestra owned by the Fürstenberg family). From 1773 on he served in the archiepiscopal orchestra. Until 1800 he remained "semper fidelis" (always happy) (sic) with the cathedral orchestra of St. Vitus. We know about his participation in the orchestras of the "Ständetheater" (Stanovske theatre) and of the Strachov monastery. As contemporary and successor to Smejkal, he taught many pupils. I might mention only the best known: his son Josef Matejka, Jr., Johann Wenzel Stich (Jan Václav Stich), Zalužan, Bradáč, Karl Franz, Anton Josef Hampel, and perhaps Karl Haudeck (Houdek), who studied with Schindler (Šindelář) actually.

Born in 1767 at Prague, Josef Matejka, Jr. left his home town for Milan/Italy after several years of playing. He died three years later in 1793. His father might have played the Clarino too, a very useful practice for the usually extremely high horn parts of this time. Born on September 27th, 1767 at Prague, Vaclav Zalužan became the main horn teacher after Matejka Sr. He died in 1844 at Prague, Zalužan became hornist in Count Pachta's band and at the "Ständetheater." He played the horn exclusively. In 1810 he received the call to be the first horn teacher at the newly opened conservatory of music. He translated F. Duvernoy's method from the French text into the Czech language and started teaching "stopped horn," thus the manipulated notes, to be added to the natural harmonics.

At this point we should remember one important teacher of the horn who didn't originate from Prague: Johann Schindler (Jan Sindelaf 1700-1766), hunter and hornist for Prince Mannsfeld at Dobris near Prague. He took part at the coronation events for Karl VI at Prague in 1723 - "Constanza et Fortezza;" he married at Prague on Sept. 16th, 1725. (Note: Dlabacz states that Stich-Punto had some lessons with Sindelar at Munich. Fitzpatrick uses this information in his book too; but there is absolutely no evidence that Sindelar played in Munich!) His son moved to Mannheim together with J. Stamitz. His most prominent pupil was the later virtuoso Karl Haudeck (Karel Houdek), born 1721 at Dobřís, who died somewhat forgotten after 1800 (Note: July 25th, 1802). Initially, Haudeck played at Count Kinsky's orchestra at Prague: from 1746 on for Prince Auersperg and from 1747 until his death as virtuoso of the Dresden court orchestra. (Note: his last 6 years he was paralysed.) At Dresden Haudeck (Houdek) taught horn, being first hornist beside the second hornist, Anton Josef Hampel. Hampel was born in 1710 in Moravia province and died in 1771 at Dresden. If Haudeck remained "Primhornist," Hampel remained a "Secondhornist" his whole life. Together with the hornmaker Johann Werner, Hampel developed the so-called "Inventionhorn." It is said that he experimented with keys. He intended to increase the number of available notes. It is further said that Hampel invented the handstopping technique around 1753. Later on Hampel became Stich's teacher, whom his lord had sent to Dresden for broader study.

At the end of the 18th century there appeared Portmann and Karl Wagner (1772-1829) as important teachers (cit. Dlabacz). Some teachers of important hornists aren't known at all. This is the case for Wenzel Rossi (Vaclav Rossi 1685-1740), who served as "Jägerhornist" at the Viennese imperial court from 1712 to 1738. An unknown Bohemian hornist toured Western Europe in 1713 as concert soloist. He was likely an amateur.

Born on April 16th, 1680 at Sruby, Jan (Johann) Ondracek joined the electoral orchestra at Mainz together with Johann Wenzel Vedulang (Jan Vaclav Vedulang). Ondracek died in 1743. Ostensibly, Johann Leopold was of Bohemian origin. He first performed the Brandenburg Concerto No. 1 for the archbishop of Sachsen-Anhalt. We know further the virtuoso Beda, who undertook concert tours together with J.

E. Creta and appeared on stage at Koethen (1733) and Hamburg (1738).

Before Hampel and Haudeck there were other Bohemian hornists at Dresden: Adam Fischer (Note: Johann Adalbert Fischer), perhaps born at Breznice near Petrohrad not far from Podborany in northwestern Bohemia and S. A. Sämm (Note: Franz Adam Samm), who came from the Erzgebirge (Note: border mountains between CSSR and the German Democratic Republic). Around 1746 the two brothers Cermák (Tschermak) and later Mikesch (Mikes 1762-1713) joined the Hofkapelle at Dresden. Leopold Prameyer (Note: born about 1754, died on Oct. 26th, 1837 at Vienna) is to be found in the Viennese Hofkapelle from 1723 to 1726, quoting Dlabacz. (Note: but he was "Cornettist" — means "cornetto" = zink.)

John Jakob Maresch (Jan Jakub Mareš) (Johann Anton Maresch), born in 1719 at Chotebor/Caslav, one of Hampel's pupils, came to St. Petersburg to join the Czar's orchestra after he had worked in various orchestras. He got the idea to assemble a brasschoir where every player had to play a single note on a horn like a signalhorn. This was like a living organ. This "Russian Hornmusic" was widely liked by the audiences and was often copied. Maresch, a fine violoncellist too, died on April 10th, 1794 (Note: 30th of May, 1794) at St. Petersburg.

Father and son Fritsch (Fric), both with given name Josef (Note: the elder was Christian, the son Josef), we know as members of the Wallerstein orchestra 1752-75 (Note: Christian from 1730-47 or longer, Josef from 1752-75). Together with them, one of the most prominent hornists of his time, Johann Thürschmidt (Türrschmidt) was under contract there. He became the founder of an important hornist family. For these "duettists" Joseph Haydn composed his double-concerto as well as F.A. Rosetti (F.A. Rossler/Rūžička) (Note: after Rosetti's biography in DTB is written enough to state that his family came from Niemes in northern Bohemia; the family name was Rosler or Rossler and he Italianized his name before he went on to Wallerstein; but there is absolutely no connection with a certain Rūžička, who was an unimportant composer in Bohemia without any connection to our F. A. Rosetti). All these hornists belong to the Czech (Bohemian!) horn school.

In the orchestra of the Paris opera we find Steinmetz (Stamic, Staimic) and Sirinek (Syrinek or Skřivánek) around 1730-50 (Note: 1750: Staimic was second horn at the Concerts spirituel in 1754-6 and in 1758 second at the Comedie Italienne). In 1756 the Bohemian Schmidt played in the Comedie Italienne; the brothers Tomas/Thomas (1715-86) and Jiri/Georg (1718-87) Hosa for the Gretry orchestra at Bruxelles. Sporni or Spurny (Franz Sporni) and Schade were hornists at Stuttgart in 1757 (Note: Sporni went to pension 1755). Thaddaus Steinmüller (1725-90), who was under contract at the Esterhaz orchestra at Eisenstadt together with Joseph Haydn, is counted as Bohemian as well. Haydn composed his hornconcertos for him. Together with his three sons Johann, Josef and Wilhelm, hornists also, Thaddaus toured up to Hamburg. Haydn composed his symphony No. 31 "with the hornsignal" for these four Steinmüllers. Together with father Steinmüller were Carl Franz (Note; Karl Franz was born at Langenbielau near Reichenbach in Silesia on April 9th, 1738; died in 1802 at Munich; 1763-76 at Eisenstadt; a famous virtuoso on the "baryton"). Oliva (Note: Joseph Oliva, after 1770 until after 1790 at Eisenstadt) and Paner (Note: Franz Pauer, from before 1775 until after 1791 at Eisenstadt; Paner is only a misreading of Pauer). All of them were members of the Nostitz orchestra at Prague in 1775.

The famous Mannheim orchestra had Johann Matuschka (Jan Matuška 1725-96) within its personnel. In 1796 he played at Stuttgart together with the second hornist Mydlarsch (Mydlar 1730 — after 1800), Josef Horschitzky (Hořický) was hornist of the royal orchestra at Berlin in 1754 together with Mengis (Note: he was there as early as 1741). Grimm dedicated a fine sonata for horn and oboe d'amore to him (Lund Library). Worth mentioning should be Nèmeček, born perhaps at Sadska, pupil of Matejka at Prague, and Josef Michel/Michl (1720-90), for many years first hornist at the Strachov monastery orchestra.

During Stamitz's era at Mannheim the two brothers Zwini (Ziviny, Zivny, Zwiwini), Josef Wenzel (Jan Vaclav) and Jakob (Jakub) played there in 1745. One of

them came in 1796, together with Matuska, to Stuttgart. When Stamitz came to Paris with his orchestra around the middle of the 18th century, his Bohemian hornists caused a sensation. They had forgotten the Parforcehorns completely, which initially were imported to Bohemia from France.

I would be pleased if this article would stimulate the interest of readers to com-

plete these dates.

Note; There were three Zwinis at Mannheim: Joseph Wenzel und Jakob from 1745; the elder Joseph alternated with Schindler/Sindelat/Schindelarz and remained there from 1747 to 1778; Wenzel was at Mannheim from 1752-69; Jakob 1745-63; in 1782 only Joseph Zwini is at Mannheim — perhaps a son of one of the three; in 1758-9 a Ziwiny played first horn with Schindler as second at the opera comique Paris; Schindler was first in 1757 — perhaps they received special permission from their lord.

There have been some other Bohemian hornists around:

Wenzel Sadlo (Václav Sádlo) from Brodec: in 1754 was first horn and Violinist at Salzburg and Franz Drasil from Brodec, second horn from 1757 on at Salzburg.

Johann Georg Maximilian Rudolph (Ruedolph) from Dirschau near Leitmeritz (Leitmerice — died May 11th, 1771 at Munich) hornist at the Munich Hofkapelle 1750-71; Johann Anton Rudolph, born in 1742 at Dirschau, died about 1818, special high hornist at the Thurn and Taxis' orchestra at Regensburg from 1780 on; Mathias Prohaska/Prohazka, 1753-99 first horn at the Munich Hofkapelle.) — H.P.



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ORCHESTRAL EXCERPT CLINIC

(Jeffrey Agrell, Series Editor)

Beethoven's 6th Symphony

by Morris Secon



There is a story behind this simple 5-measure motif. Erich Leinsdorf was the conductor of the Rochester Philharmonic when I was there as first horn. I won't say that he disliked horn players, but he did offer them up to sacrifice weekly if any note was even slightly suggestive of not being true...it was either be perfect as the crown jewels or off to the dungeon! Mind you, we had an incredible relationship. It was a short but vividly memorable trip to his 'room' at rehearsal time — that is, before intermissions and at the end of more than half of the rehearsals for every concert.

"How come you did this, that, and why not the other?" At the orchestra rehearsal he was not so polite — shouting "SECON!" What usually followed sounded like a thousand turkeys about to be led to the guillotine (the second horn, John Dobbs, referred to him as the "turkey herder"). It was very unpleasant and almost always uncomplimentary. He often beat me from pillar to post complaining about missing this note or that or blowing too hard (we had no assistant most of the time, and I was afraid that we might not be heard very much. In the mid-1940's to the '50's the section was comprised of one young man in his early 30's and three men who could have been his grandfather; i.e., three wise and gentle men with a rowdy leader — me!).

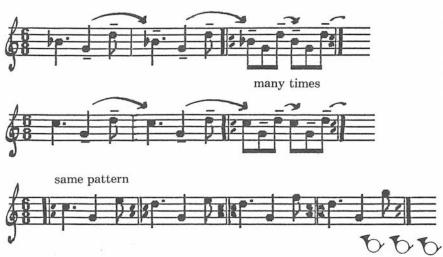
About 1949 Leinsdorf decided to schedule the Beethoven 6th for the first time. In fact, we did a cycle: 1,2,3 (first program); 4&5 (2nd program); 6&7 (3rd); 8&9 (Finale). Very well I remember it!

Most of the first two rehearsals were spent on the 7th; in the third rehearsal (during the scherzo of the 6th) he suddenly stopped, and with these exact words, (which are indelibly imprinted on my forehead), he *smiled* at me and I knew something was wrong — immediately! "Secon — would you *please* play both calls on the open, natural horn — I have it in my mind that it would sound more beautiful." He meant the scherzo and all the solos in the finale. I had one more rehearsal and two afternoons to try to learn survival techniques, so I agreed without realizing what I was letting myself in for. Well, the scherzo, even at Leinsdorf's mild tempo, was impossible; not in Vienna, perhaps, but for any first horn player in the USA. So I decided to raise the stand about 20 measures before the horn entrance, while he was waving at the oboe, and away I went. He beamed as though he had just created a musical miracle. Fine — but I thought about how I had worked out the F horn shepherd's call. No fingers was like a kid riding a bike with no hands with cars coming at him in both directions.

How to work it out? Well first starting with the written Bb on the open horn, going to the G and C:



Now the problem is to make it musical so that the pattern in the first 2 measures is the 6th beat going to the downbeat. In the following measures always 3rd to 4th and 6th to 1st. Thus the flow is always over the bar line and a rolling pastorale feeling. What has helped many students is the use of the vowell "EE" for the top note in every sequence with the feeling that a crescendo is made to the top notes so that one has a positive and not withdrawing feeling from the top. The "EEs" give you a feeling of "ease" on the top notes...





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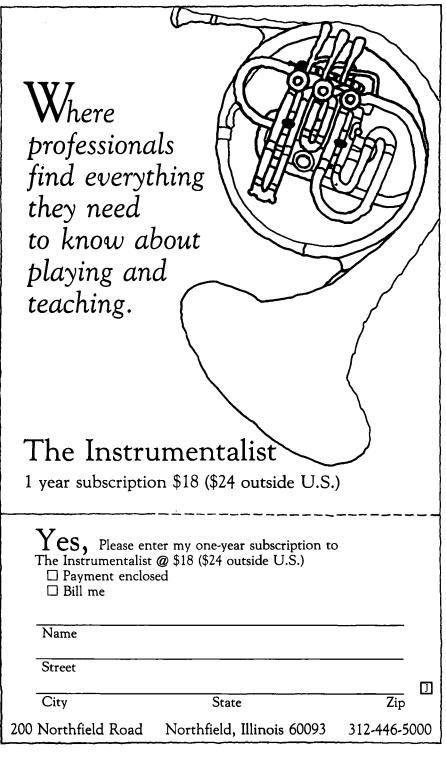
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The second Early Brass Festival was held in Amherst, Massachussetts last August, and for the first time the natural horn was represented. The two-day Festival, co-ordinated by Ben Peck and Eric Anderson, was held on the lovely campus of Amherst College and in conjunction with the Eary Music at Amherst Workshop. Clinicians Lowell Greer (Cincinnati Conservatory) and Richard Seraphinoff (Indiana University) demonstrated their art as well as their historical knowledge to the 52 participants, which included at least eight horn players.

Following an interesting paper Saturday morning on the use of computer models to design cornettos, a panel of distinguished makers of early instruments (Christopher Monk, Steve Silverstein, Richard Seraphinoff and Bill Mathews) discussed their work and addressed questions from each other and the listeners. There was much interest in determining the mouthpiece which was both historically and practically most appropriate, and several people contributed their experiences and suggestions. After lunch the horn players gathered together and Richard Seraphinoff spoke briefly about how one goes about learning to play the hand horn. Several copies of 19th-century tutors were available so we could see the exercises recommended by Gallay, Domnich, et al., and he also demonstrated some of the basic techniques. This was followed by some very enthusiastic attempts by the assembly at reading music for horns in different keys by Dauprat. There was much trading of instruments, and it was possible to sample the horns of a great variety of makers. Seraphinoff's latest creation, a Cor Solo after Raoux in solid sterling silver. had its public debut at this Festival, and was understandably the object of much admiration and curiosity. (Nobody asked for a price quote.)

After a break there followed a general discussion among all participants on the advantages and obstacles encountered when learning and teaching early instruments. That evening we (and the rest of the Standing Room Only audience) were treated to the Early Music at Amherst Workshop concert, which included performances by some of the most distinguished interpreters of Early Music in America.

Sunday morning saw us back in sessions, beginning with a paper on hunting practices and horn signals from the 14th to late 16th centuries, presented by Viola Roth. Tom Hiebert followed with an account of the distinguished tradition of horn playing in 18th-century Dresden. Lowell Greer, who had arrived at 4 a.m. on his way, as always, to another concert, then gave a very well-summarized history of the hunting horn tradition in France from the 18th century to today and its relevance to Baroque horn playing. He concluded with lively demonstrations of both stratospheric clarino playing and the rustic exhuberance of hunting calls as currently practiced by the French. Greer and Seraphinoff then performed a selection of duos which demonstrated the development of hand technique up to the completely chromatic works of Gallay.

That afternoon the ensemble of horns rehearsed some four-part French hunting fanfares which they later performed as part of a final concert which featured all the participants in the Brass Festival. Immediately after the large ensemble, Greer, Seraphinoff and Roth performed two movements of a Dauprat trio for horns in different keys. Although the audience was noticeably smaller (i.e., more select) than that of the previous evening, all the horns were well-received—in fact, we've been invited again.

This year the Early Brass Festival will take place August 7-9, again at Amherst College. Write to

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for information about registering, as well as food and lodging.

Call for Papers

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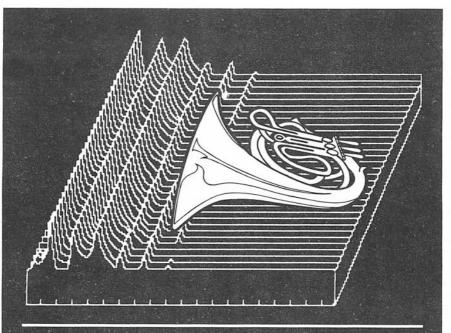
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ON LEARNING THE HORN

by Newton Bigelow, M.D.

Practicing what one "preaches" comes very hard, and psychiatrists also cope badly with certain frustrations. Nonetheless, now aged 83, the writer still engages in daily French horn practice—with scant success. He was encouraged to read, recently, that Henri Matisse continued with regular fiddle study despite serious illness and advancing age; along with very full days of strenuous, beautiful painting. Moreover, to the writer, at times the sounds from his horn are pleasurable to his ears, notwithstanding the opinion of his family. He is, however, (happily) tolerated by a mostly-amateur woodwind quintet and by a college concert band. Frustration, which can be blamed upon mental, dental, arthritic, and respiratory retrogressive changes (not forgetting those in the orbicularis oris muscle) finds no satisfying excuse in the ravages of age. Nevertheless the continued pursuit of this elusive skill is therapeutic. It is recommended to all hornists—as they age—gracefully! At the same time it is emphasized that few master the horn; learning it is a life-long task, rarely achieved.

The title above was deliberately filched, full-formed, from Percy Bloomer's "On Learning Golf." The late Duke of Windsor wrote a Foreword, confessing some of his persistent problems with that intricate art. Gene Coghill, golf pro, and, when last heard from, principal hornist with the Guadalajara Symphony, introduced me to Bloomer's concepts two decades ago. Coghill, an indefatiguable golfer and horn blower (Rochester, Toronto and Syracuse orchestras) advocated a combination of Zen, Gurdjieff's and Bloomer's principles:

(a) the man, the instrument and the green (goal) become one.

(b) the stroke (passage) is "grooved in," at practice, with minimal conscious interference during actual play.

Some 300 years ago Samuel Pepys in his diary stressed the psychic effects of "wind-musique":

"With my wife to the King's House to see 'The Virgin Mary's' the first time it hath been acted in a great while: and it is mighty pleasant; not that the play is worth much, but it is finely acted by Beck Marshall. But that which did please me beyond any thing in the whole world, was the wind-musique, when the angel comes down; which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, was I able to think of anything, but remained all night transported, so that I could not believe that ever any musique hath that real command over the soul of man as did this upon me; and makes me to resolve to practice wind-musique, and to make my wife do the like."

My lawyer cousin, Gordon Tennent, beguiled me into horn playing about 1914 in London, Canada. He was a gregarious, warm, adventurous sort who built and sailed a boat, and played a "silver" cornet well. One summer however, he "killed" his lip playing clarinet parts on his cornet with a dance band at an Algonquin Park resort. Earlier, as an avid student, on each occasion when he ascended to his room to practice, his devoted hound followed. Lying at the door the dog belled along with the scales—notably those in a minor key. Subsequently, a great grandson has excelled on trumpet.

For me, study of horn playing began with cornet lessons at the hands of James Cresswell, an English bandmaster. My first, and very premature, public appearance was at the employees' Christmas party of a local manufacturing plant where a friend, Robert Cleghorn, and I were invited to perform a duet. However, neither of us navigated the lower octave with much facility. At the suggestion of my friend's grandfather (who was also president of the company) we settled on a simple operatic

aria, played in unison except for the final note where I dropped an octave. Then, it was not clear why we were applauded so vociferously—but even that did not absorb all of our residual stage fright. At any rate, Robert Cleghorn later became professor of psychiatry and department head at McGill University, and has not blown a single horn note during all the intervening 67 years. From this era to other events are remembered vividly: Sousa's Band played at the Grand Theatre one bright Saturday afternoon. Our mouths dropped open at the rich sound, and at the mass virtuosity. Another time we followed members of Paul Whiteman's Orchestra back to their hotel—at a respectful distance—after they had appeared at the Majestic Theatre. Morton Downey had sat center in the group, with a French horn on his lap, until he came to his first vocal.

In due course there was enthusiastic but imperfect participation with a Sunday school orchestra made up of Cresswell's students and some professionals. (He taught strings and brass.) Kamenoiostrow and the slow movement of the Unfinished Symphony (abridged I'm sure) were ultimate in the repertoire. The members rendered the opening march, two selections, the hymns, and the "chaser." During the lesson they strolled the neighborhood idly. After the enthusiastic onslaught of the "chaser," they attacked the rehearsal music which followed the service, ravenously. Once upon a time John Darling (a plumber turned flautist for Sunday afternoons) was contemptuous of my rendition of a minor cadenza.

In another orchestra, forerunner of the London Symphony, and directed by the able Hungarian organist at the Cathedral, I received another cogent comment; the principal was also first horn with the Royal Canadian Regiment Band. He snorted audibly when I appeared at rehearsal with a mellophone. It had appeared to offer an easy transition from cornet to French horn; the notes were easier to find, some said. Guy Lombardo's Band provided still another interest in horn playing as they began their ride to fame from London across Lake Erie to Cleveland. (Once Lebert Lombardo borrowed my cornet.) From London, Detroit was the usual mecca for the ambitious musician, engineer, doctor, or would-be hooker. One resourceful drummer of my acquaintance returned home from Detroit through Customs with a 15-inch brass cymbal in the seat of his pants, successfully eluding the examiner at the border. In those days import duty on musical instruments was set at $33\frac{1}{2}$ percent.

For me there came a long hiatus, with little music, for the study of medicine broken infrequently by appearances with a mediocre dance band. "Baby Face" was a well-received number and we were paid for playing! The hiatus continued with a stay at Utica (N.Y.) State Hospital for the study of psychiatry under a Georgian, gentleman scholar Richard Hutchings. He was a distinguished president of the American Psychiatric Association who had advanced Freud's views in this country during the early twenties. Those very early Freudian pontifications about oral erotism caused some of us woodwind and brass players to ponder. A proposed paper on "aural erotism" was drafted. Later, in Utica, Claude Hubley weaned me from trumpet to French horn. He had played with Sousa's Band and with the Cincinnati Symphony and was then the principal with the Utica Symphony. Too soon he brought me into its ranks. With awe I examined the Breitkopf and Hartel orchestral parts. With similar awe I had had my first stare through a microscope at the cells of a frog's skin-or again, my first quick glance at a pickled man in the anatomy laboratory. Dating back to this early Utica period two memories stand out: during a concert, a loudly-blipped G sharp, representing in part the magic spell in the Overture to Oberon "escaped" from my horn; in another concert however I did pick up the solo in the andante cantabile of the Tchaikowsky E Minor Symphony—much to my own surprise. Suffering a viral mouth infection, the principal's lip had failed him.

To this period, I can date a very pleasant friendship with Mason Jones, long principal with the Philadelphia Orchestra. We had played together in the Utica Symphony while he was a high school student. Later he came back to play the Gliere horn concerto while I was a member of the group. About that time, during a lesson on the slow movement of that composition, he remarked with a smile that my ad lib

was very generous. (Among other talents he also plays excellent golf—it should be noted.) He continues an assiduous perceptive student of this diabolical instrument. Possessing the necessary physique, steady "nerves," and accurate sense of pitch, he is known privately and affectionately by his friends as "Iron Jaw Jones." Many years ago he was hospitalized in Utica after an automobile accident with a split upper lip among his injuries. To me it looked to be a tragedy but he optimistically believed the good prognosis of his surgeon—who was right! Over and above the "mechanical" problems of making music, the hazards of illness and injury loom large. The innate idiosyncracies of the horn itself complicate control of tension, breathing, lip, fingers, hand and pitch. Because the horn is required to reflect frequent, dramatic mood changes, these difficulties are further exaggerated for mastery of the art.

As a staff member at Pilgrim State Hospital (Long Island) in the forties, it was possible to continue haphazard study of music and also to join the New York City Doctors' Symphony under Fritz Mahler. James Brussel, a colleague at the hospital, and the "crime psychiatrist" who unmasked the "Mad Bomber" in Manhattan, was tympanist with the group. It was he who led the percussion section back into the rehearsal hall on the seventh floor of the Hospital For Speech Disorders, after a short beer across the way. They had slipped out during some 200 precisely-counted measures of rest in a standard work. In this connection reference can be made to

Oscar Franz's general rules for horn students:

"...Practising should never be carried on directly after eating or while the stomach is entirely empty; both may cause giddiness. The pupil is particularly warned to refrain from the immediate partaking of cold beverages, after continuous playing, as the lungs are more sensitive in their heated condition."

As a matter of truth, nothing engenders a beer thirst faster than horn blowing! Returning to the Doctors' Symphony, it is conceded that in most orchestras there are prima donnas with bloated temperaments. In this orchestra, however, each member was first a prima donna surgeon, urologist, pediatrician et al. and then, with bow in hand, he took on the added aura of a concert artist. But they all loved music. Some played very well. They appeared at Town Hall in my time.

During a subsequent stint in Albany, N.Y., Alphonse Pelletier, retired to Pittsfield, MA from the Cleveland Symphony where he had been principal, was complacent enough to take me on as an occasional student. He was a practical man who had a well-developed callus in his embouchure like Louie Armstrong. He insisted that all common solos in the literature be memorized. Not only did Pelletier demand full value for notes but he was equally precise about rests. He maintained that the rests, framed by notes, were an integral part of the music. He particularly deplored poorlyarticulated tones in the lowest register. Some of his extensive library of woodwind music later came down to me. Before my time with the Albany Symphony a State Commissioner of Agriculture was feared because of his flat flute playing. David Blake, who sat next to me in the section, regaled me with tales of his peripatetic study not only of the horn, but of the 117 evolutions of the tango. These he pursued at Arthur Murray Studios wherever General Electric engineering jobs took him nation-wide. Together we attended another weekly rehearsal at the brownstone home of another physician member of the Symphony. This ardent musician, a benign octogenarian, conducted an invited group of 20-odd professionals who gathered to read through a half dozen scores, in pleasant contrast to the nit-picking of some symphony rehearsals. I was flattered to be included. The enthusiastic conductor had acquired a large, diverse music library and a full "batterie" of percussion instruments, including an oversize tam tam, which shook the chandeliers. After rehearsal we adjourned for drink, food and poker to his lower floor consulting rooms. At another time, the old man confided that as a student, many years before, it was necessary to rob graves for anatomy classes; that as a young practitioner he had gravitated into the field of venereal disease; that as a consequence he had become a sort of inspector for the brothels of the Capital City. At still another time he went on to say that a state-wide practice as an abortionist was the final consequence. (This was confirmed by common rumor.) His private orchestra disbanded soon after he was arrested, charged with manslaughter in the death of one of his patients. A front page newspaper story included a picture of the venerable physician in a sleazy sweater shackled between two burly police officers, still clear in memory.

Later, during this same period, when I went to New York more frequently, Bruno Jaenicke was good enough to teach me periodically—perhaps because he was curious about shrinks. He had retired as esteemed principal hornist with the Philharmonic after gaining world-wide renown. He was a justly proud man whose music was inscribed simply: "Bruno Jaenicke, Musiker." He was a stickler, insisting on precision in all respects. The martial character of the Beethoven Horn Sonata was conveyed by his writing "Tum Tee Ta" on the title page. Many, many times I attempted to play Oscar Franz's Etude #6 (Ziemlich munter) to his liking. It is deceivingly simple, but Jaenicke insisted that I played like a village bandsman. As we worked, he sang along, banged the piano and occasionally shouted. His rendition of Strauss's Ein Heldenleben is still classic. I understand.

Following Mr. Jaenicke's death, his brother-in-law, Robert Schulze, took me over. After leaving Germany, Schulze had spent a number of cold winters with the Minneapolis Symphony before joining the Philharmonic as fourth hornist. As preparation he had practiced and lived in an attic for more than a year; he had gone West without a proper overcoat, he asserted. Another practical musician, Schulze had devised his own scented, home-made valve oil, and had taught me how to glaze eggs. At the Juilliard School of Music he once had me play duets with one of his regular students to demonstrate (he said) "natural equipment"—strong lips and extensive range. He had many anecdotes: Toscanini fired a flautist for his performance at a New Jersey concert—at which the musician had not played. The ingenious carpenter at Carnegie Hall finally substituted brown-stained cardboard panels in the door through which the maestro strode. Then the carpenter was not obliged to refit and replace splintered wooden sections after each concert-and the maestro escaped bruised knuckles every time he punched the stage door open. Schulze even provided first-hand material for an editorial in the Psychiatric Quarterly on the German Spa as a psychotherapeutic modality. One of his last gracious acts was to retrieve Jaenicke's Alexander horn for me. The thumb valve still bears the mark of a forceful "fall," after Jaenicke missed a couple of notes in the Siegfried Idvll at Silvermine one Summer.

From this era a nightmarish memory persists: An affluent husband, grateful for his sick wife's remission from schizophrenia, following insulin shock treatment, determined to donate a sound film illustrating this therapy for teaching purposes. An amateur musician, the donor had composed a musical introduction to the film for strings, organ, (his instrument) and horn. A two beat triplet in the opening was stumbled over until the cellist hummed a phrase into my ear. Meanwhile things stood still in a busy Broadway recording studio.

Retirement brought me back to upstate New York and to the Utica orchestra under Edgar Alderwick, a proud Welsh fiddler who approached Beethoven with reverence. In begging full bravura from the brass, he would declare loudly that he wanted to see red flame flaring from their bells. A few fellow players were my patients. Occasionally they caused hidden concern. There was a period of vital growth for the orchestra with Zoltan Rozsnyai as musical director. Everyone loved him. After a mediocre audition, he flattered me, commenting that "my horn spoke with a big voice." In celebration of Hungarian Independence Day, Mr. Rozsnyai took the orchestra to Carnegie Hall where they played like angels. His departure to California was greatly regretted. With the passage of years and of several conductors, there came a time when age, a sluggish mind, tongue and fingers blew the whistle on me.

These days I play with a combo, at Utica State Hospital, made up of patients, volunteers, and staff. Sometimes I play more imperfectly, the trombone with its

brawny masculine sound. (Schizophrenes do appreciate a raunchy glissando!) However, the woodwind quintet and the college band still provide an edifying contrast. Moreover, an ensemble of horns meets irregularly but happily under the aegis of Calvin Dening, erstwhile stalwart principal with the local orchestra.

Some summers ago he proposed a jaunt to Tanglewood. There, Charles Kavalovski played Mozart's third *Horn Concerto* superbly. En route home on the Turnpike that midnight, after reviewing the concert with great relish, we noted that Kavalovski had deserted academe for music. A Doctor of Philosophy in the field of science, he had left the Massachusetts Institute of Technology to play French horn with the Boston Symphony as his true vocation. One of us then recalled a wry comment by the international virtuoso Barry Tuckwell in this regard: Mozart, the greatly-gifted composer died a pauper. His horn-playing good friend, Leitgeb, whom he teased relentlessly, gave up the French horn; to die a prosperous cheese monger!

Ives Road, R.R. 1, Box 295 Marcy, NY 13403 USA

(Editor's note: Mr. Kavalovski actually gave up a post as a physicist at a university in eastern Washington state, where he also played in the Spokane Symphony Orchestra. He took a sabbatical leave to play in the Denver orchestra for one year. While on leave he was appointed solo horn in Boston and then resigned his academic post. He now holds adjunct professional appointments to both the Massachusetts Institute of Technology and the New England Conservatory.)



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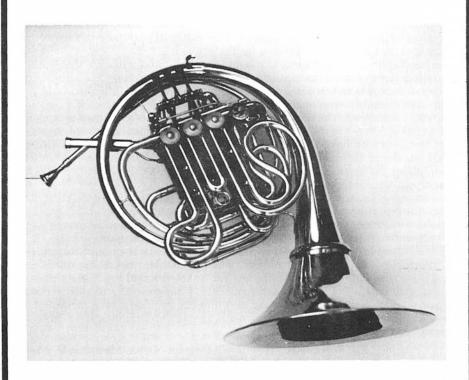
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REPORT ON THE INTERNATIONAL HORN SOCIETY HORN/BAND TRANSCRIPTION PROJECT

by Dr. Johnny Pherigo

At the 1985 International Horn Workshop in Towson, Maryland, Jim Winter, then president of the International Horn Society (IHS), asked for a volunteer to coordinate a project to make transcriptions for horn and band of "standard" horn solo works more easily available to hornists. The impetus for this project was the belief that while a healthy demand for such transcriptions existed, few works were generally known to be available. Having had some experience in commissioning horn/band transcriptions (Strauss Concerto No. 2 and Jacob Concerto by Mark Rogers) as well as having experienced the frustration of searching in vain for usable arrangements, I offered my services for the project.

The initial phase of the project has been to seek out and publicize the availability of existing horn/band transcriptions. Since few transcriptions are published, the primary resource was the IHS membership. A request for information about existing arrangements was made through The Horn Call and the IHS Newsletter. This report represents the compilation of responses. Doubtless other arrangements exist as yet unknown to me, but the following collection should provide ample variety for hornists who have the opportunity to perform a solo with band. I offer my sincere thanks to the many hornists, arrangers, and publishers who provided information about these transcriptions. Whatever usefulness this report provides is due primarily to their interest.

Should the IHS Advisory Council agree that there is sufficient need to develop further the repertory of horn/band transcriptions, the next phase of this project will be to determine what works would create the most interest and be successful with band accompaniment and then to commission the transcriptions.

The following list represents works that are available to the public for sale or rental. Information regarding scoring and, when available, price is included. Except where otherwise noted, all transcriptions are in the original key. Being personally familiar with only a few of these arrangements, I am generally unable to comment on their quality. Some arrangers may be willing to provide a tape recording on request. All of these arrangements are either in the public domain or have received appropriate copyright clearance.

Bozza, Eugene. En Foret. Arr. Wayne F. Pegram. Bryn Mawr, PA: Theodore Presser, 1974.

Available for rental from the publisher. Scoring: pc, 2fl, 2 ob, Ebcl, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 2trp, 3cor, 3tbn, bar, tb, perc. Arrangement intended for small band or wind ensemble; one per part except for soprano clarinets.

Cirri, Giovanni, Concerto for Horn and Winds. Arr. Verne Reynolds. Cleveland: Ludwig Music Publishing Co.

To be published for sale in late 1986. Scoring: 20b, 2Bbcl, 2bn, 2hn.

Dukas, Paul. Villanelle. Arr. Ruth Brittin, 1987.

Available from the arranger, who is currently a doctoral student at Florida State University. Home address: 4612 14th St., Lubbock, TX 79416. Scoring: pc, 2fl, 2ob, 3Bbcl, bass cl, 2bn, 2alto sax, bar sax, 4hn, 2trpt, 2cor, 3tbn, bar, tb, perc, harp or piano.

Glazunov, Alexander. Reverie, Op. 24. Arr. Burton Hardin.

Available from the arranger, Department of Music, Eastern Illinois University, Charleston, IL 61920. Scoring: 2fl, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, bar, tb.

Haydn, Franz Joseph. Horn Concerto No. 1. Arr. Laurence Lowe, 1982.

Available for sale (\$25) from the arranger, Department of Music, University of Missiouri, Columbia, MO 65211. First movement only, in C, not D. Scoring: 2fl, ob, 2Bbcl, bass cl, 2bn (opt), alto sax, 2hn, str bass (opt).

Haydn, Franz Joseph. Horn Concerto No. 2. Arr. David Bushouse. Delevan, NY: Kendor Music. 1975.

Available for sale (\$28) from the publisher. First movement only, in Eb, not D. Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, bn, 2alto sax, tn sax, bar sax, 4hn, 2cor, 2tbn, bar, tb, str bass.

Hermann, Ralph. Concerto for Horn. New Berlin, WI: Jenson, 1958.

Available for sale from the publisher. Scoring: pc, 2fl, 2ob, 3Bbcl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, perc.

Jacob, Gordon. Concerto for Horn. Arr. Mark Rogers. New York: Galaxy Music, 1986.

Arranged in 1984, all movements. Available for rental from the publisher. Scoring 2fl, 2ob, 3Bbcl, bass cl, contralto cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, bar, tb, str bass.

Marais, Marin. Le Basque. Arr. Dan Phillips, 1984.

Available for sale (\$25) from the arranger, Department of Music, Iowa State University, Ames, IA 50011. Scoring: 2fl, 2ob, 3Bbcl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, perc.

Mozart, Leopold. Concerto for Horn and Wind Ensemble. Arr. Samuel Adler. Cleveland: Ludwig Music Publishing Co.

All four movements available for rental (\$136) from the publisher. Scoring: 2fl, 2ob, 2Bbcl, 2bn, 2hn, 2trp, timp.

Mozart, W.A. Concerto No. 1 in D. Arr. John Anderson, 1969.

Both movements available for sale or rental from the arranger, School of Music, University of Minnesota, Minneapolis, MN 55355. Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, 2bn, 2alto sax, tn sax, bar sax, 2trp.

Mozart, W.A. Concerto No. 1. Arr. Lorenzo Sansone. San Antonio: Southern Music Co., 1950.

Available for sale (\$30) from the publisher or Robert King Music Sales. In Eb, not D. Scoring: fl, ob, Ebcl, 3Bbcl, bass cl, bn, alto sax, tn sax, bar sax, 2hn, tb, timp.

Mozart, W.A. Concerto No. 2 in Eb, K.417. Arr. James Keays, 1980.

All movements available for rental or sale (\$40) from the arranger, School of Music, University of Redlands, Redlands, CA 92373. Scoring: 20b, 3Bbcl, bass cl, contralto cl, bn, 2hn, str bass.

Mozart, W.A. Concerto No. 2 in Eb, K. 417. Arr. Burton Hardin.

First movement available from the arranger, Department of Music, Eastern Illinois University, Charleston, IL 61920. Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, 2bn, 2alto sax, tn sax, bar sax, tb, str bass, timp, perc.

Mozart, W.A. Concerto No. 2 in E^b, K. 417. Arr. Lorenzo Sansone. San Antonio: Southern Music Co., 1956.

All movements available for sale (\$25) from the publisher or Robert King Music Sales, Scoring: fl, ob, 2Bbcl, alto cl, bass cl, bn, alto sax, tn sax, 2hn, tb, timp.

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Mozart, W.A. Concerto No. 3 in E^b , K. 447. Arr. Robert Bardeen, Delevan, NY: Kendor Music.

Each movement available separately from the publisher or Robert King Music Sales. First movement arranged in 1979 (\$30); second movement arranged in 1962 (\$28); third movement arranged in 1964 (\$28). Scoring: 2fl, 2ob, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 3cor, 3tbn, bar, tb, str bass.

Mozart, W.A. Concerto No. 3 in Eb, K. 447. Arr. Burton Hardin.

First movement available from the arranger, Department of Music, Eastern Illinois University, Charleston, IL 61920. Scoring: 2fl, 2ob, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 2hn, 3cor, 3tbn, bar, tb, perc.

Mozart, W.A. Concerto No. 3 in Eb, K. 447. Arr. John Anderson, 1967.

All movements available for sale or rental from the arranger, School of Music, University of Minnesota, Minneapolis, MN 55355. Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, 2alto sax, tn sax, bar sax, timp.

Mozart, W.A. Concerto No. 3 in Eb, K. 447. Arr. Gordon Fung.

First movement available from the arranger, Director, East Stroudsburg High School Band, North Courtland St., East Stroudsburg, PA 18301. Scoring: fl, 3Bbcl, alto cl, bass cl, bn, 2alto sax, tn sax, bar sax, 2hn, 3cor, 3tbn, bar, tb.

Mozart, W.A. Concert Rondo for Horn in E^b, K. 371. Arr. Donald Moore, 1959. Available for rental (\$25) from the arranger, 3300 N. 29th, Waco, TX 76708. Scoring: fl, ob, 3B^bcl, bass cl, bn, str bass, timp.

Mozart, W.A. Quintet for Horn in E^b and Strings, K. 407. Arr. Calvin Custer, 1985. First movement available from the arranger, R.D. 4/Box 344A, Auburn, NY 13021. Scoring: solo horn, 2trp, tbn, tb. Intended to be used as brass quintet arrangement.

Rosetti, Francesco Antonio. Concerto No. 2 for Horn in E^b, DTB 36. Arr. James Keays, 1980.

All movements available for rental or sale (\$40) from the arranger, School of Music, University of Redlands, Redlands, CA 92373. Scoring: fl, 20b, 3Bbcl, bass cl, contralto cl, bn, 2hn, str bass.

Rosetti, Francesco Antonio. Concerto No. 18 for Two Horns. Arr. John Anderson, 1971.

All movements available for sale or rental from the arranger, School of Music, University of Minnesota, Minneapolis, MN 55355. Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 2hn, 2trp, 3cor, 3tbn, bar, tb, timp.

Saint-Saëns, Camille. Romance, Op. 36. Arr. Lucien Cailliet. San Antonio: Southern Music Co., 1969.

Available for sale (\$16) from the publisher or Robert King Music Sales. Scoring: pc, 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, contrabass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, str bass, timp.

Saint-Saëns, Camille, Morceau de Concert. Arr. Guy Duker, 1982.

Complete work available for sale (\$60) from the arranger, #7 Bel-Aire, Champaign, IL 61820. Scoring: 2fl, 2ob, E^bcl, 3B^bcl, alto cl, bass cl, contralto cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, str bass, timp.

Saint-Saëns, Camille. *Morceau de Concert*. Arr. Benjamin DuBose, 1984. First movement available for sale (\$50) from the arranger, 7820 Hyson Park Ct.,

Falls Church, VA 22043. Scoring: fl, ob, 3Bbcl, alto cl, bass cl, contrabass cl, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, str bass, timp.

Schumann, Robert. Konzertstücke for Four Horns. Arr. Douglas Campbell, 1977.

All movements available for rental (\$40) from the arranger, School of Music, Michigan State University, E. Lansing, MI 48824. Scoring: pc, 2fl, 2ob, Ebcl, 2Bbcl, alto cl, bass cl, 2bn, alto sax, tn sax, bar sax, 2trp, str bass, timp.

Schumann, Robert. Konzertstücke for Four Horns. Arr. Arthur Cohen, 1983.

First movement available for sale (\$60) from the arranger, 2800 Lee Oaks Pl., #102, Falls Church, VA 22046. Scoring: pc, 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contrabass cl, 2bn, contra bn, 2alto sax, tn sax, bar sax, 2hn, 2trp, 3tbn, bar, tb, str bass, timp. Trumpets may substitute for band horns if insufficient number of horns for solo and tutti parts.

Stamitz, Karl, Concerto for Horn. Arr. Verne Reynolds. Cleveland: Ludwig Music Publishing Co., 1983.

All three movements available for sale (\$75) or rental (\$50 for one performance) from the publisher. Scoring: 2fl, 2ob, 2Bbcl, 2bn, 2hn.

Strauss, Franz. Fantasie for Horn. Arr. Donald Moore, 1942.

First movement available for rental (\$35) from the arranger, 3300 N. 29th, Waco, TX 76708. Scoring: 2fl, 4Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, trp, 3cor, 3tbn, bar, tb, str bass, perc.

Strauss, Franz. Concerto, Op. 8 Arr. Dan Phillips, 1983.

All three movements available for rental (\$50) from the arranger, Department of music, Iowa State University, Ames, IA 50011. Scoring: 2fl, 2ob, 3Bbcl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3trp, 3tbn, bar, tb, timp.

Strauss, Richard. Concerto No. 1, Op. 11. Arr. John Boyd. Cleveland: Ludwig Music Publishers, In Press.

Entire concerto arranged, to be released by publisher in Spring 1987. Arranger is Director of Bands at University of Arizona. Scoring: 2fl, 2ob, 3Bbcl, bass cl, contrabass cl, 2bn, 2alto sax, tn sax, bar sax, 2hn, 3trp, 3tbn, bar, tb, str bass, timp.

Strauss, Richard. Concerto No. 1, Op. 11. Arr. Donald Moore, 1939.

First movement plus tag to cadenza and coda of last movement available for rental (\$35) from the arranger, 3300 N. 29th, Waco, TX 76708. Scoring: pc, 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 3cor, 3tbn, bar, tb, str bass, perc.

Strauss, Richard. Concerto No. 1, Op. 11. Arr. John Anderson. Rock Hill, SC: Thompson Ed., In Press.

All three movements arranged in 1965, available for rental or sale from publisher (231 Plantation Rd., Rock Hill, SC 29730). Scoring: 2fl, 2ob, Ebcl, 3Bbcl, alto cl, bass cl, contralto cl, 2bn, 2alto sax, tn sax, bar sax, 4hn, 2trp, 3cor, 3tbn, bar, tb, perc.

Strauss, Richard. Concerto No. 2. Arr. Mark Rogers, 1976, 1980.

All three movements available for rental from the arranger (\$50 plus \$175 to copyright holder), 8107 Hartford Ave., Lubbock, TX 79423. Scoring: 2fl, 2ob, E^bcl, 3B^bcl, alto cl, bass cl, contralto cl, contrabass cl, 2bn, contra bn, 2alto sax (opt), tn sax (opt), bas sax (opt), 4hn (3 & 4 opt), 2trp, 3cor, bar, tb, str bss, timp.

Several other transcriptions exist which are not generally available but may be obtainable in special circumstances.

The Chabrier *Larghetto* was published several years ago by Neil A. Kjos Music Company (San Diego) in an arrangement for horn and band. The accompaniment included woodwinds, harp, and string bass. The arrangement is now permanently out of print, but it may be available at old music stores or in some band libraries. My information is that James Froseth executed the arrangement.

The late John Barrows arranged Morceau de Concert (Op. 94) by Saint-Saëns, Intermezzo (Op. 35, No. 11) by Gliere, and Concert Rondo (K.V. 371) by Mozart for horn and band. Although these arrangements are housed in the Mills Music Library at the University of Wisconsin-Madison, they are not presently available to the public. According to Mr. Arne Jon Arneson, Music Librarian, concerns of copyright have not been settled. These arrangements may become available in the future, but for the present, other arrangements of the Mozart and Saint-Saëns are available.

Several works have been arranged by military band arrangers, but they are usually considered exclusive property of the respective military band and are either unavailable to the public or available only in special circumstances. In almost every case, different arrangements of the same works are available from other sources.

One cannot avoid noticing the considerable amount of duplication in many of the arrangements reported herein. While something can be said for having a choice of arrangements of the same work, most hornists would gladly enjoy the fruits of someone else's labors rather than go through the laborious task of producing a transcription. IHS members who know of available transcriptions not listed above are encouraged to notify me (School of Music, Western Michigan University, Kalamazoo, MI 49008) of them. Perhaps the best result of this project will be to reduce needless duplication of effort.



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D-8011 Kirchheim Weidenweg 12 Telefon (089) 9033424 **Questions:** How does a jazz player play an improvised solo? What is he or she thinking of while playing? Can you *practice* improvisation?

Answers: An improvised solo can be understood as an improvised arrangement of musical elements the player has studied and can already do — licks, patterns, scales, arpeggios, quotes, etc. Although any solo will be unique, the percentage of parts of the solo that the soloist is playing that are totally new is usually small; i.e., it will be composed of musical building blocks that the soloist is very familiar with (and thus can be spontaneously rearranged with ease).

Thinking: an experienced jazz player will usually say he is thinking of nothing, which is to say, he's just concentrating on what he's doing without trying to verbalize the process. The ability to play hundreds or thousands of melodic patterns will have become second nature from years of diligent practice, and the player then just decides where to take the line next from moment to moment, depending on what he hears in his mind; or he may react to what the rhythm section or the previous soloist has played. A less advanced player, on the other hand, might be feeling something that might translate along the lines of, "here comes A minor seventh—I'll try to put in that new lick I've been working on all week."

Jazz study consists of two basic areas: 1) listening to recordings and playing along (to develop a jazz feeling and learn the patterns and cliches of the best players), and 2) practicing all kinds of patterns in all keys to acquire technical facility and the ability to deal with all kinds of harmonic situations. So: in order to improvise, you must have laid the necessary musical groundwork; and that is a thorough working knowledge of the vocabulary of jazz on your instrument. Your jazz phrasing will develop from listening to the masters plus your own personality (preferences and experience). The technique comes from constant study of scales, patterns, etc. The greatest masters were also the most incessant practicers, who spent most practice time improving musical proficiency on the instrument with all kinds of pattern studies rather than improvising per se. For example, guitarist Barney Kessel says he does not improvise at all during practice sessions — he improvises only at the gig.

Since we can't include recordings here, we'll have to look at some possibilities for pattern studies. In particular let's look at the (so-called) digital patterns which work nicely as do-it-yourself "etudes" that you can and should practice without written music.

You can, especially at first, write out shorthand notation for the patterns. A few examples:

1212 1231 1235 1353 5321 3531 1356

The numbers refer to scale steps. In notation:



There are many, many variations and permutations possible. Also, patterns can be practiced with added accidentals, such as b2, b3, #4, b5 and b7. With only a few variations, you will have covered many harmonic situations. For example: 1235 is part of the major, dominant 7th, lydian, and (major) pentatonic scales. 1b345 is a part of the dorian and aeolian modes (minor 7th chords), blues scale, and minor pen-

tatonic (=6th mode of the major pentatonic) scale.

Once you have selected a pattern, practice it in a series of keys, e.g. the circle of fifths (the cycle): C F Bb Eb Ab Db Gb B E A D G



For variation, try other arrangements of the keys, such as

C Db D Eb E F Gb G Ab A Bb B (chromatic)

C D E Gb Ab Bb Db Eb F G A B (whole tone)

C Eb Gb A F Ab B D Bb Db E G (minor third)

You can also run them backwards, of course. Once you have memorized the simple basic pattern, all you need is an arrangement of keys (e.g. the cycle) to refer to. And with a little practice, this too, will be memorized.

If any pattern or key seems difficult, the remedy is simple: slow down, and spend some time on it.

Further elements for variation: articulation, rhythm, dynamics, tempo, register.

When the patterns flow fairly well in all keys, try mixing or combining them, for example:

1235 5321 or 1231 1212



One more possibility is to use the pattern within a key, i.e. on different scale steps. 1231 would then become: 1231 2342 3453 4564 5675 6786 7897.

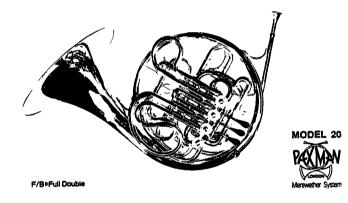


There are many jazz texts with examples of patterns. The best is Patterns for Jazz by J. Coker, J. Casale, G. Campbell and Jerry Greene (Studio/PR, 1970). The blueprint for many hours of digital pattern etudes can be stored on a 3"x5" note card: write on it your favorite basic patterns plus the circle of fifths (etc.) and keep it in your horn case. This one little card can then serve as a great instant chop builder for any old time: to begin or end regular practice sessions, playing during commercials while watching TV movies, canoe trips, intermissions, hospital stays, playalong records. Once you "know your card," you have the ultimate in portable etude books (memory), and can use Dr. Agrell's Patented Hornless Practice Method, where you can run down the card patterns any time, anywhere. It's great for long lines at the bank or supermarket, when stuck in traffic, at testimonial dinners, or when you want to keep practicing but need to give your chops a break. No horn needed; just a little concentration and your left hand. The other shoppers in line may tend to move away from you if you really get into it, however. Oh well, can't have everything.

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MEDICAL PROBLEMS OF WIND PLAYERS: A MUSICIAN'S PERSPECTIVE

by Philip Farkas, Hon. D. Mus.

All of us in music have been heartened at the recently increased interest of the medical profession in the physical, medical, and psychological problems of the serious musician. Having been a French horn player for more than 50 years. I have worked in close association with several hundred virtuoso brass players during that time. I feel confident that I speak for all of them in saving that this new interest in our unique problems is a great source of gratitude, relief, and confident hope that some of our often devastating problems can now be solved or at least lessened by the many keen medical minds that are at last confronting these unusual and (to us) critical problems.

As the physical problems of string players, percussionists, and pianists differ greatly from those of singers, brass, and woodwind players, I will confine my remarks to the problems of brass players. Since I am a hornist, I will concentrate on that instrument. Much of the technique of brass playing is similar for all brass instruments; therefore, most of my remarks concerning the horn are applicable to the other brasses, notwithstanding the subtle differences of which we brass players are aware.

Brass playing encompasses at least four distinct categories of functions and techniques. One of the most important of these is the formation of the embouchure—the adjustment of the mouth and facial muscles and the positioning of the tongue and mandible so that the lips will vibrate when blown through. The breathing apparatus—the diaphragm, the rib cage, the intercostal muscles, and the glottis—must be correctly coordinated to work in conjunction with and maintain efficient vibration of the lips.

The third factor in brass playing is the ability to hold the instrument in a comfortable yet steady playing position. This requires strong but relaxed skeletal muscles, particularly of the arms, shoulders, fingers, and even the legs of those players who stand while playing.

The fourth aspect of playing is the psychological one of combating stage fright, which is most often exhibited in trembling arms and legs, dry mouth, tachycardia, and mental disorientation. All too many potentially successful artists have had to give up the music profession because of the inability to cope with this stress.

The problems and possible aids in each of these categories, particularly as to how the musicians' problems differ from those of nonmusicians are discussed.

Forming the embouchure is a most complex and subtle skill. The slightest excess tension in the buccinators, too much contraction of the orbicularis oris. or too much forward thrust or exaggerated recession of the jaw can prevent a performer from playing well. Seemingly, all brass players experience embouchure failure at times. Often, the only solution is trial-and-error practicing and advice from a good brass teacher. Sometimes, however, the problem can be approached medically, for example, when the muscles of the face are not working symetrically. Occasionally one sees a struggling player whose chin is bunched upward, a common but deleterious habit. Often the player is aware of these harmful habits, but seems physically unable to correct them. In these cases, a knowledgeable physical therapist can suggest exercises for the facial and lip muscles that will strengthen weak muscles and/or retrain the recalcitrant muscles to function correctly.

Since the teeth serve as the foundation for the embouchure, a great deal can be done to improve playing by judicious dental work and orthodontics when necessary. The pressure of brass playing is lateral, with the mouthpiece pushing directly back on the incisors. This pressure can be intense. The higher notes require more pressure than do the lower ones. As fatigue sets in, more and more pressure is also needed. Therefore, a high note being played by a tiring performer can require an enormous amount of pressure. This can amount to 5 or 10 pounds of pressure concentrated on a mouthpiece that has an area of only the

size of a nickel or dime. After such a session, one occasionally finds the front teeth slightly loose or tiny cuts on the inside of the lips where they have been pressed into the valleys between the teeth or onto a sharp corner or a protruding tooth. The dentist can often smooth down such a sharp corner or protruding tooth. He can also, on rare occasions, make a thin plastic prosthesis that can be slipped over the front teeth and fill in the offending valleys. Extreme cases of malformation can sometimes be corrected by orthodontia. but the resulting braces can often put a stop to all playing for considerable lengths of time, something a professional player can ill afford. In fact, if the tooth problem is too extensive, one might have to consider the study of a different category of instrument. The art of capping teeth has helped many brass players, but the newer technique of bonding with acrylic resin can be done more precisely and is probably stronger. One of the best investments a brass player can make is to have a plaster cast made of the upper and lower teeth. Then, if for some reason, repair work must be done in the future, an accurate duplication of the original teeth can be made. Keeping this contour of the teeth can be very critical. Indeed, even the players who seek improvement by dental changes must give careful consideration to any alterations, as the result might be detrimental instead of beneficial. A good philosophy might be: if performance is going well, do not "rock the boat." If, on the other hand, the playing is substandard, nothing will be lost by carefully thought out dental changes.

Since the lowering and raising and forward and backward motion of the jaw is very much involved in brass playing, various malocclusions are often a hindrance to performance. A skilled dentist can often alter the "bite" by judicious grinding, thereby improving performance.

The function of the tongue as a part of the embouchure is to articulate the transition from one note to the next either by "slurring" the notes together, which often involves arching or lowering the back of the tongue, arching for an upward slur and lowering for a downward slur, or by separating the notes from each other by the motion of the tip of the tongue forming a whispered "too" or "doo" articulation. At times, this tonguing motion, which musicians refer to as the "attack," must be repeated with extreme rapidity. Most players do this quite naturally and easily, but some have a slow tongue. These players are acutely aware of this deficiency. Most try to improve the situation by diligent practice of suitable exercises, which is undoubtedly the proper approach. Some players, few in number, fortunately, attempt to have the problem solved surgically. Usually this consists of cutting the frenulum on the underside of the tongue. Perhaps this has helped some players, but I have never met any brass player who has benefited from it. On the contrary, I have seen a few whose careers have been literally clipped simultaneously with the clipping of the frenulum.

Breathing is to the wind player what bowing is to the string player: the vibration activator. Even the finest embouchure cannot function successfully without the proper use of the air column. Therefore, wind players can be seriously hindered by the many pulmonary problems that might only slightly incapacitate the nonplayer. A bad cold not only decreases the vital capacity, but can swell the mucous membranes of the mouth, the soft palate, tongue, and nasal passages, all of which make the playing of a brass instrument more difficult. Playing a long passage while the nose is running is not conducive to a lovely musical interpretation. Obviously, cold prevention is a most desirable goal for the wind player.

Asthma can be a devastating problem for the wind player. A surprising number of wind players have this disease. Although some players acquired asthma after becoming musicians, a number, including myself, had taken up wind instrument playing in the hope that such an activity would improve the asthmatic condition. The specific drug of choice for asthma for

many years was epinephrine. Relief was instant and dramatic, but the resultant uncontrollable shaking and trembling was as bad for the performance, if not worse, than the restricted breathing. Today, there are medications for the asthmatic that avoid the side effect of uncontrolled shuddering. One of these, albuterol, can be obtained in aerosol inhalers that even give out measured doses. These do an admirable job of relieving the asthma attack while keeping trembling to a minimum. There are now also sustained-action medicines. which when taken orally, can give long periods of relief to the performer facing a long concert.

Many wind players who have no medical breathing problem have trouble breathing in an efficient manner. This is often due to not knowing how to inhale copious amounts of air rapidly. A physical therapist can be very helpful in demonstrating how rib-cage expansion by proper use of the intercostal muscles combined with a forceful downward movement of the diaphragm and a wide-open glottis can almost instantly and silently fill the lungs sufficiently for any musical passage one will encounter.

Two rather rare breathing problems, as vet unsolved, that the brass player sometimes faces might well enlist the thinking of the medical profession. Most brass players agree that the glottis acts as a valve in regulating the quantitites of air exhaled for the various musical dynamics, i.e., loud or soft. The problem for a few players is a moaning or groaning sound that is emitted while blowing the instrument. This is undoubtedly due to the inadvertent activating of the vocal cords while exhaling. Although this is understood by the player involved, just understanding the problem does not solve it, and some ideas on how to correct this insidious habit are sorely needed. The other problem is the inability of some players to hermetically close the soft palate while playing, thus allowing air to escape through the nose. This, even when the hermetic seal is almost complete, produces a snorting sound from the nostrils as well as causing a fluctuating air pressure. When the soft palate will not seal at all, there is no possibility of playing the instrument. Realistic assessment of the condition or perhaps even surgical correction is needed by those who have this problem.

Holding the instrument in a playing position may seem a simple and elementary part of our technique, but actually it is an important and demanding aspect of good playing. Holding a 51/2-pound instrument at an exact angle to the lips for protracted lengths of time without trembling is an absolute necessity for smooth, controlled playing. The very size of the instrument requires the arms to be held at a partially horizontal angle, which creates a leveraging effect, exaggerating the actual weight of the instrument. Every note on the instrument requires a different pressure on the lips, which is achieved by the interplay between the biceps and triceps of the arm or arms holding the instrument. These differing pressures are very subtle between adjoining notes of the scale. but can easily be observed in a player performing rapid octave jumps or other wide intervals. Much of the accuracy of the brass player depends on the very subtle kinesthetic feeling in these arm muscles. The biceps, triceps, and embouchure must adjust quickly, accurately, and in perfect synchronization, but they must also instantly "freeze" when holding a note. So it is essential to successful performance to have healthy, supple, and strong arm and shoulder muscles. Physical exercise is, therefore, not only desirable, but should be considered a necessity by the serious performer. Swimming, weight lifting, stretching exercises, and calisthenics are all useful in maintaining peak performance ability on a brass instrument. As one learns more of what is involved in wind-instrument playing, it becomes apparent that the entire body is involved. Like the weak link in a chain, weakness in any one aspect of playing will affect the entire outcome.

The last consideration in the problem of brass players is that giant ogre, stage fright. Surely no sensitive musician is immune to it, although the active successful performer has turned state fright into an asset by conquering it to the point that it is no longer debilitating, but actually adds just the right amount of eagerness and excitement that contributes so much to a vital performance.

There are now medications that alleviate some of this stage fright. Perhaps the best known is the beta blocker, propranolol (Inderal).1-3 There have been highly favorable reports from some who have used it. I believe that on occasion it can be beneficial to the brass player, under the supervision of a physician. However, I believe (and nearly all of my professional colleagues agree with me) that the habitual use of beta blockers is unwarranted. The major symphony orchestra player will play an average of five or six concerts a week for a career lasting several decades. These repeated performance experiences are the best cure for stage fright. The burst of adrenalin that comes when one faces the unknown, or fear, or danger is gradually reduced by repeated appearances on the stage so that what was once debilitating stage fright eventually becomes a keyedup positive attitude.

Certainly, having the confidence that one "can do it" contributes to poise on the stage. Confidence is best achieved by repetitive practice, which not only perfects the technique needed for the passage, but also provides another benefit: it "programs the computer." I believe that the human mind works as a kind of computer, which functions consciously or subconsciously. During the repetitious practice that I advocate, this computer is faithfully "tallying-up" the bad versus the good run-throughs. When the performer finally goes on stage for the actual performance, his "computer" will remind him subconsciously that the odds are in favor of a perfect performance-"ninety-nine good ones' to only four 'flawed ones,' so relax." Or the computer might say, "Oh, oh, here comes that difficult passage you miss about one time in three! Maybe you can do it, but you had better tighten up!" The knowledge that you "can do it" combined with this computerlike mechanism as well as the practice that reinforce these are powerful forces for counteracting stage fright.

There are many ways to rationalize the importance or the consequence of an impending performance which, in putting it into perspective with the cosmos and eternity, will minimize its overpowering importance and thereby also minimize the nervousness associated with portentious events, since this is not one. The foregoing may seem to be a somewhat negative approach to the control of nervousness, but it actually does help. Just the knowledge that this performance is not associated with doomsday, nor is it even important in the overall scheme of the universe, is often a calming reflection. These several suggestions on combating stage fright or nervousness are beneficial, and when coming from a respected physician, gain authority and lend further credence to their efficacy.

For us musicians who have in the past faced our medical/musical problems in lonely frustration, anxiety, fear, and even terror, what a blessing it is to know that we now have available highly knowledgeable friends who can help us, through the use of medicine, therapy, surgery, psychiatry, and psychology and, best of all, through sympathy and understanding.

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The ability to lead, the willingness to follow, self-discipline, self-confidence, a keen sense of timing—all are essential for success in the board room. To develop these skills and attributes, young people must have an education that will prepare them for success. The study of music is an important part of such a well rounded education. Music study helps them learn the skills that will enable them to be effective in

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A CHRONOLOGICAL LIST OF HORN TUTORS

by David Wakefield

Music teachers over the centuries have found it valuable to write out their instructions to their students and publish them. Such a text has commonly been referred to as a Méthode (French), Tutor or Method (English), Hornschule (German), and Metodo (Italian). Horn teachers have been no exception.

Such texts have been a primary source of information for those researching the horn, containing historical information about the nature of the instruments and performance practices.

Of course, a truly comprehensive list of these texts is impossible. However, below is what I believe to be a complete list of such texts (hereafter referred to as "tutors"). My sources are:

- 1. Morley-Pegge, Reginald. The French horn, 2nd ed. London: Ernest Benn, 1973.
- 2. Riley, M., "A tentative bibliography of early wind instrument tutors," Journal of Research in Music Education 6:17-29, Spring 1958.
- 3. Fitzpatrick, Horace. The horn and horn-playing, and the Austro-Bohemian tradition from 1680 to 1830. London: Oxford, 1970.

I have also included all other tutors found in the NY Public Library at Lincoln Center and the Library of Congress in Washington, D.C. The chronological list of tutors spans 1738 to 1951. Hunting-horn and coach-horn manuals have been omitted as have many less significant tutors between 1900 and 1951.

Many of the tutors are not easily accessible. However, the following books contain descriptions of tutors as noted on my list. Unfortunately, the Birchard Coar and Horace Fitzpatrick books are out of print, but the Morley-Pegge is now available through Norton. In any case all three should be in a decent reference library.

Coar, Birchard. A critical study of the nineteenth-century horn virtuosi in France. DeKalb, IL.: Birchard Coar, 1952.

Fitzpatrick, Horace. The horn and horn-playing, and the Austro-Bohemian tradition from 1680 to 1830. London: Oxford, 1970.

Morley-Pegge, Reginald. The French horn, 2nd ed. London: Ernest Benn, 1973.

I have also categorized the tutors using P for pre-hand horn, H for hand horn, and V for valve horn. The ones not categorized are publications that I was unable to see.

List of Tutors

Eisel, Johann Philipp. Musikus Autodidaktos 1. Erfurt, 1738. 109p.

Contains brief instructions for many instruments. The chapter on horn is only 1½ pages of text. P

The French horn master, to which is added all the hunting notes. Waylet, 1740. 24p. P

Majer, Joseph F.B.C. Neu-eroffneter theoretisch- und pracktischer Music-Saal. Nürnberg: J.J. Cremer, 1741. 117p.

Contains brief instructions for many instruments. Only 1 page of text on the horn. P

The Compleat tutor for the French horn. London: J. Simpson, [c1746]; London: P. Thompson, [c1755]. 32p. P

Hampel [or Hampl], Anton Joseph. *Lection pro cornui*, [ca. 1750]. Autograph copy in Paris Conservatory Library.

Morley-Pegge, p. 90. H

The muses delight, an accurate collection of English and Italian songs, contatas and duetts...with instructions for the voice, violin, harpsichord or spinnet, German-flute,

common-flute, hautboy, French horn, bassoon and bass-violin... Liverpool: John Sadler, 1754. P

Apollo's cabinet: or the muses delight...the twelve duettos for the French horns, composed by Mr. Charles and instructions for the voice, violin, harpsichord or spinet, German-flute, common-flute, hautboy, French horn, bassoon and bass-violin. Liverpool, 1757. P

New instructions for the French horn. London: Lukey & Co., [1772-1779]; London: Longman and Broderip, [ca. 1785]; reprinted London: Munroe & May, [1820-34]. 40p.

Punto, Giovanni [Jan Václav Stich]. Seul et vraie méthode pour apprendre facilement les eléments des premier et second cor aux jeunes elèves. Paris: Naderman, 11792-95?]; Paris: Leduc, 1798.

Revised and modernized Hampel's tutor. H

Haupt. Méthode pour apprendre les eléments des 1 et 2 cors. Paris, 1796.

Vandenbroek, [Othon-Joseph]. Méthode nouvelle et raisonnée pour apprendre à donner du cor. Paris: Naderman, [1797]. 54p.

Coar, p. 49-58. H

Dornaus, Phillipp. Instruction élémentaire pour cor d'aprés le system des meilleurs maitres, suivre de 20 duos gradués pour la difficulté. Paris: Porro, [ca. 1800].

Duvernoy, Frederic-Nicolas. Méthode pour le cor. Paris, 1802; Paris: Ozi, 1803; Paris: Gravée par Mme Le Roi, 1803; with Ger. trans. Offenbach a/M.: J. André, [ca. 1880]; facsimile of 1802 ed. Geneve: Minkoff Reprints, [1972]. 56p.

Coar, p. 39-47; Morley-Pegge, p. 96,97. H

Domnich, Heinrich. Méthode de premier et de second cor, servant à l'enseignement du conservatoire. Paris: Le Roy, 1808; Ger. ed. Mainz: Schott, 1828; facsimile ed. of 1808 version. Geneve: Minkoff Reprint, 1974. H

Frölich, Joseph. Hornschule, nach den Grundsätzen der besten über dieses Instrument bereits, erschienen Schriften. Bonn, 1811.

Fitzpatrick, p. 182-83. H

Klein, P. Nouvelle méthode de premier et second cor. Paris, 1824. H

Dauprat, Louis François. Méthode de cor alto et cor basse. Paris: Zetter, 1824. 350p. Coar, p. 66-89 for extensive quotation and description. H

Dauprat, Louis François. Metode di cor, alto et cor-basse. Microfilm in New York Public Library, Music Division, of an Italian manuscript version [ca. 1830] of the Méthode. 194p. H

Dauprat, Louis François. Du cor à pistons, extrait d'un traité théorique et pratique de cet instrument [ca. 1840]. Manuscript of an intended supplement to his Méthode.
V

Jacqmin, François. Méthode complète de premier et second cor. Paris: A. Petit, 1832. H

Mengal, Jean-Baptiste. Méthode de cor, suivie du doigté du cornet-à-pistons. Paris, 1835; 2nd ed. Méthode de cor et cor-à-pistons. Paris: J. Meissonnier, 1839-40.

Coar, P. 94-99. H

Kastner, Georges. Méthode élémentaire pour le cor. Paris, [1840?]. H

Gugel, Heinrich. Hornschule. [ca. 1840].

Platt. Edward. Six studies for horn. Dublin: Ellard, [ca. 1840].

Meifred, Pierre Joseph Emile. *Méthode pour le cor chromatique, ou à pistons*. Paris: S. Richault, 1841; 2nd ed. with supplement accommodating the ascending 3rd valve. Paris, 1849.

Coar, p. 114-22; Morley-Pegge, p. 109-12. VH

Gallay, Jacques-François. Méthode pour le cor. Paris: Schonenberger, 1845. H

Urbin, Donatien, Méthode de cor à trois pistons ou cylindres. Paris: S. Richault, 1852.

Coar, p. 122-23. V

Cornette, Victor. Méthode de cor. Paris: Colombier, 1854.

Fahrbach, J. Vollständige Horn-Schule. Wien, [ca. 1860?]. V

Cacciamani, R. Metodo d'instruzione per corno da caccia. Milano, [ca. 1860?]. V Klotz, Carl. Praktische Schule für das einfache u. chromatische Horn. Offenbach a/M.: J. André, [186?]. 43p. H,V

Kling, Henri. Horn-Schule. Leipzig, 1865; reprinted 1879; 3rd rev. and aug. ed. with Ger. and Eng. text. Leipzig and New York: Breitkoft & Hartel, 1900; reprinted Rochester, N.Y.: Wind Music, 1973. V

Mohr, Jean. Méthode de premier et de second cor. Paris: Lèon Escudier, 1871. Coar, p. 129. H

Willeman. Nouvelle méthode de trompe ou cor de chasse. Bordeaux: E. Philibert, 1872.

Wirth, Adam. Méthode practique de cor, avec les explications nécessaires pour apprendre à jouer du cor simple et du cor à pistons. Praktische, systematische geordnete Horn-Schule..., op. 43. Offenbach a/M.: J. Andrê, [ca. 1876]. H,V

Gumbert [Gumpert], Friedrich Adolf. *Horn-Schule*. Leipzig: R. Forberg, [1879]. 80p. V

Garigue, Jean. Grande methode de cor en fa a deux et trois pistons. Paris: Millereau, 1888.

Coar, p. 131-33. V

Schollar, Franz. Waldhornschule. Self instructor for waldhorn, 2 vols. Leipzig: J.H. Zimmermann, [ca. 1890]. V

Pares, Gabriel, Méthode de cor à pistons. Paris: H. Lemoin, [1895]. 48p. V Bremond, François. Exercises et études tires de la méthode de cor simple de J. Mohr, choisis revus et augmentés d'une tablature en permettant l'execution sur le cor à pistons. Paris: Leduc, 1900. V

Bremond, François. Exercises journeliers pour cor à pistons. Paris: Leduc, 1900. Coar, p. 133-35. V

Lagard, A. *Méthode de cor d'harmonie*, rev. by Fr. Barrau. Paris: A. Noël, [19??]. 32p. H

Kappey, Jacob Adam. Complete tutor for the French horn, comprising a historical sketch of the development of the French horn: instructions for orchestra playing on the old system of "stopping" and explanations of use of modern valves. London: Boosey & Co., [190?]. 70p. H,V

Hofmann, Richard. Praktische Horn-Schule, nebst Grifftabelle für das Ventilhorn, op. 17. Leipzig: C. Merseberger, [190?]. 39p. V

Schantl, Joseph. Grosse theoritisch-praktisch Horn-Schule für das einfache Horn, Naturhorn oder Jagdhorn, sowie für das Ventil-Horn, 4 vols, Eng. trans. by John Bernhoff. Heilbronn a. N.: C.F. Schmidt, 1903; 1 vol. reprinted Rochester, N.Y.: Wind Music, 1968. H,V

Penable, Jean Lazare. Grande et nouvelle méthode de cor à pistons. Paris: Evette & Schaeffer, [1905?]. V

Franz, Oscar. Complete methode for the French horn. Grosse theoretisch-practische Waldhorn-Schule, Eng. text by Gustav Saenger. New York: Carl Fischer, [1906]; rev. and aug. by William Gebhardt. Boston: Cundy-Bettony, 1942. V

Langey, Otto. Practical tutor for the French horn (with and without valves), new ed., rev. & enl. London: C. Hawkes & Son, [n.d.]; reprinted Carl Fischer, 191?]. 125p. V

Hauser, Eric. Foundation to French horn playing, an elementary method. New York: Carl Fischer, 1927. V

Eby, W. Eby's complete scientific method for French horn. Buffalo, N.Y.: Virtuoso Music School, 1929. 244p. V

Horner, Anton. Primary studies for the French horn. Philadelphia: Elkan-Vogel, 1939. 44p. V

Sansone, Lorenzo. A Modern method for the French horn. New York: Sansone, 1940; rev. and enl., 1952. 80p. V

Ceccarossi, Dominick. Ecole complete du cor, complete course for the horn, 4 vols. Paris: Leduc, 1951. H,V

66 West 77th St. #23 New York, NY 10024

(David Wakefield, a member of the American Brass Quintet for the past eleven years, has recently been appointed to the horn and chamber music faculty of the Juilliard School. He also teaches at the Aspen Music Festival.)



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MUSIC REVIEWS

by William Scharnberg

From Marvin McCoy's Horn Library (3204 West 44th Street, Minneapolis, MN 55410 USA) we have several new publications. Without exception the works are extremely well-engraved and relatively error-free, representing the very high standards that we both appreciate and have come to expect from this publishing house.

Allegro from The Water Music by G. F. Händel arranged for Horn Quartet by Marvin McCoy (\$5 US)

The opening Allegro from Handel's original transcribed for four accomplished hornists, each with excellent flexibility and range, from written G for the fourth to c''' for the first and second. Because a general audience will both recognize the work and associate the original with the horn, this transcription should service the horn world very well.

Study in Bb Blues for F Horn by Waldo Campos (\$5 US)

A nine-page "blues" etude with a large variety of permutations for the fledgling jazz hornist. The range is modest (written f-a") and the technical difficulty directly relates to the "tempo du jour."

Rondeau for Horn and Organ (or Piano) by Jean Joseph Mouret

arranged by Lawrence Barnhart (\$5)

This is the famous Rondeau that we all know to be suitable for most ceremonial occasions. The transcriber left the composition in its original key of D major, perhaps not the most comfortable key for horn from an intonation and technical view, however there is adequate rest in the middle section to help the hornist. The range is b-a" written.

Suite for Horn and Piano by Chester Wittell (\$10 US)

According to the preface, Pennsylvanian Chester Wittell (b. 1893) was an author, pianist, teacher, poet, linguist

and composer who wrote this Suite and a concerto for horn. The four movements (Prelude, Scherzo-Trio, Dirge and Air Varie) are written in a conservative tonal medium and the requirements of the horn player are modest (grade 4 on a 1-6 scale). The range is e-a'' written and only intermediate technique is necessary for the most difficult theme-and-variations finale. Although the work has a certain charm, perhaps this suite would be most appropriate for training younger hornists basic principles of form and stylistic contrast.

Concerto for Horn, Op. 23 by August Kiel edited by Linda Lovstad for horn and piano (\$10 US)

To represent the work of a nineteenthcentury, North-German composer, this twenty-minute concerto was stunningly performed by Radovan Vlatkovic at the Detmold Horn Workshop. It is a vintage "war-horse" concerto with Franz Strauss-Kling-Kopprasch lyricism and pyrotechnics, making the work wonderful showpiece. The concerto demands more than a three-octave range, from written c to c''' (eb'''), but the flexibility and technique required are from the same mold that horn players have used to "cut their teeth." The result is a terrific addition to the literature that is not nearly as difficult to perform as it sounds to the average audience; I predict that it will quickly find its way near the top of our list of late nineteenth-century works for horn and orchestra!

Lustige Streiche (Merry Pranks) for Four Horns in Eb Hermann Jeurissen (\$6 US)

A brief and very clever potpourri waltz including snippets of tunes familiar to hornists from Strauss and Mozart. The very wide written range from F-to c''' demands four very accomplished performers. The fourth horn part, written for horn in E-flat and in old style bass clef notation, perhaps goes one step beyond humor. A good time will be had by all!

Adagio, Allegro, Adagio from K. 594 by W. A. Mozart (\$12 US) transcribed for five horns by Hermann Jeurissen

Mozart wrote this work for a mechanical organ in 1790; nearly two hundred years later and an octave lower the composition has resurfaced in a version destined to see more regular performances. Written in a dated baroque style this is still excellent music. however the slow-fast-slow arrangement of the movements marks the piece as a "program filler" or suitable for a solemn occasion. The fifth part, which descends to written G, is perhaps the most difficult, but it is the only continually low part and the upper parts are not high (to written a"). All parts are interesting and require very fine technique in the Allegro. Any symphonic horn section would find this a good diversion and a better alternative to a sectional rehearsal.

Variationen über ein Schweizer Volkslied für Horn und Klavier Franz Lachner, edited by Hermann Baumann (\$8 US) B. Schott's Söhne, Mainz, Germany (1985)

Most musicians associate Franz Lachner with his art songs and hornists possibly know his compositions for voice, horn and piano. This work is typical of the many nineteenth-century "Variations" for various instruments: an introduction, which features alphornlike melodies, precedes the presentation of the Swiss Folksong theme and the following five variations, the second of which is for piano only. If you are looking for a solo similar to Thema und Variationen of Franz Strauss, look no further; the range of written c-g" (c") and mechanical demands are from the same mold.

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Charles H. Webb, Dean School of Music Indiana University Bloomington, IN 47405 Percornussion for two horns and percussion Sugár Miklós Editio Musica Budapest, Budapest V., Vörösmarty ter 1., H-1370 Budapest, P.O.B 322

Editio Musica Budapest publishes a large quantity of music each year almost solely devoted to the works of Hungarian composers. Like a sampling of music from any era, a very small percent of these compositions might be classified as excellent. Although this work would probably not rank in the top category, it seems to be one of the better works for horn(s) to come from this publishing company in recent years, and the instrumentation is certainly unique. Typical of most contemporary Hungarian works the style might be described as post-Bartokian with a heavy emphasis on rhythmic interest, percussive dissonance, and a colorful use of cluster harmonies, glissandi, muted/stopped/echo effects and a wide dynamic and pitch range (here written c#-c#'''). Two percussionists could choreograph the use of several instruments: bass drum, timpani, marimba, vibraphone, cymbals, tom-toms, temple blocks and glockenspiel all in a less than six-minute work. Both horn players need a very strong command of the instrument, but to those individuals, this composition is quite playable.

Music for The Royal Fireworks by G. F. Händel arranged for Brass Ensemble by Elgar Howarth Chester Music, Eagle Court, London EC1M 5QD, England (£18-score)

The entire Fireworks suite, arranged for 3 trumpets, flugelhorn, 3 horns, 3 trombones, euphonium, tuba and timpani; it will certainly become a brass choir *tour de force* upon which the skills of the best brass players can be tested.

The Silver Swan, a fantasy for Orchestra, Harps and Horn Joseph Summer (760 West Oak Dr., Cookeville, TN 38501) Joseph Summer is a very able composer of our generation who now resides in Tennessee. His primary compositional medium is opera, although his background as a hornist has led him to compose at least three works for horn:



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Important new publications for the French horn: A Day In The City "Seven Vignettes," for unaccompanied horn by Howard Buss. These are delightful programmatic etudes suitable for concert performance (\$4.75). Fuga VII (WTC II) by J.S. Bach transcribed for brass quartet by H. Buss (\$7.00). Sonata L. 23 by Domenico Scarlatti, transcribed for brass quintet by H. Buss (\$8.00). Add 75¢ shipping. Brixton Publications, 404 W. Maxwell St., Lakeland, FL 33803.

Little Rock (for solo horn), The Silver Swan reviewed here, and a horn duet.

The Silver Swan won a first place award in the National Federation of Music Clubs' Orchestral Composition Contest; it is quite complex rhythmically, harmonically and in terms of orchestral effects. The composer obviously has an excellent imagination, but he seems to fill each measure with perhaps too many good ideas, and then changes directions before the listener has been given enough time to absorb what has gone before.

The score calls for a full wind section, three horns, two trumpets, timpani, two harps and strings. The work was premiered in Lancaster, Pennsylvania with Gene Standley as the horn soloist. Without a recording of this 1979 performance, it is frankly difficult to judge the work honestly. The horn part is complex but idiomatic and includes some very colorful writing. It is unfortunate that a monumental effort is generally required to enlist an orchestra (with two harpists!) to accompany a horn player; certainly this less than ten-minute composition deserves more performances.

Two new works for horns have been published by Mark Tezak Verlag & Co., Postfach 10 18 07, 5000 Köln 1, Federal Republic of Germany:

Hallelujah Chorus from "The Messiah" by G. F. Händel (DM 24) (\$12 US) transcribed for 8 horns by Jeffrey Agrell

This is a very usable transcription, although it is perhaps more difficult than it first appears due to the fairly wide tessitura (written G-b"). Divided into two choirs, the first four parts represent the choral original, while Handel's strings have become parts five through eight; this places part five as the first violin, making it therefore the more difficult in terms of range, technique and endurance.

Pezzo Solenne für Hornquartett and Orgel Bernhard Krol

Performed at the 1986 Horn

Workshop with the optional horn choir parts at the composition's conclusion, this work was both well-performed and well-received. The style here is similar to Krol's Ballade. Op. 73 for eight horns; we hear post-Hindemithian tonal/modal separated by diatonic or centers. chromatic sections either strictly homophonic or polyphonic in nature, and an over-all multi-sectional form typical of the early Baroque era. The horn writing is conservative and the modest mechanical demands and range (written Bb-ab") allow the piece to be performed with minimum strain. A fine organ, capable of balancing the sonority of the horn quartet, and an organist with good technique are necessary to bring off the performance.

NEW MUSIC REVIEWS

By Randall E. Faust Department of Music Auburn University, Alabama 36849

Four Bagatelles for Horn and Piano by Michael Jacques 22 Stephens Road Tunbridge Wells Kent TN4 9JE England

The Four Bagatelles for Horn and Piano was a winning composition in the 1985 Composition Contest of The International Horn Society. It is a work of limited difficulty as required by the contest. However, it is also a work of rhythmic interest and sonic attractiveness. Hopefully, it will be available in a published edition soon!

The following are the four movements:

I. Fanfare

II. Cantilena

III. Burlesque

IV. Hymn

Horn Range g-f". Grade II-III.

Piece pour Quentin for Horn and Piano by Georges Barboteu published by Éditions Choudens 38, Rue Jean-Mermoz 75008 Paris, France

This composition was written for the

French hornist Michel Cantin, who performed the work on the Concert of New Music at the 18th International Horn Workshop in Detmold.

Beginning with a cadenza, Barboteu has the hornist demonstrate several techniques in a heroic fashion. Among these techniques are extended pitch and dynamic range, stopped horn, flutter tonguing, a variety of trills, variable-width vibrato and playing into the open piano with the pedal down.

The entrance of the piano marks a rhapsodic interaction of the two instruments in passages of both brilliant strength and lyric delicacy.

Horn Range G-c'''. Grade VI.

Compositions of Karl-Heinz Köper Schneekoppenweg 12 D-3004 Isernhagen 2 West Germany

Concerto Con Corde for Horn and String Orchestra with Harp and Percussion.

Horn Range g-c'''. Grade V.

Pop Corn Concerto for Horn, Strings, and Percussion.

Horn Range B-c'''. Grade VI.

Konturen for Four Horns and Orchestra. Horn Range A#-c'''. Grade V.

Doppel Konzert for Horn, Bassoon, and Orchestra.

Horn Range g-c'''. Grade V.

Pentabrass for Brass Quintet Horn Range C#-bb''. Grade V.

Karl-Heinz Köper's Concerto Con Corde received a brilliant performance from Mattias Berg on the Final Concert at Detmold. However, this is not his only work using the horn! In addition to the works listed above, he has an extensive catalog of chamber music, band music, and orchestra music.

Köper's compositions combine bravura solo passages, a sense of humor, and an accessibility of harmonic style that would lead one to think that he lives closer to Hollywood than Hannover. The following are other relevant observations:

**An important element of his style is a strong sense of cyclical form.

**The Pop Corn Concerto employs a vibraphone, an electric bass, and a record number of high c'"s.

**Pentabrass is a work worthy of serious consideration by any university brass quintet.

Works of Prof. h. c. Theo Fischer Auf den Zeilen 11 D 6531 — Muenster-Sarmsheim West Germany

- 1. Das Lieben Bringt Gross Freud for Male Chorus and Horn Quartet or Mixed Chorus and Horn Quartet published by Musikverlag Gerhard Rabe Köln—Rodenkirchen
- 2. Es ist beim Weine wie im Leben A popular, folk Cantata on words of Robert Weber for Male Chorus, Solo voice (tenor or baritone), speaker, and horn quartet. published by Musikverlag Gerhard Rabe

3. Standchen for Horn Quartet. Manuscript

Köln-Rodenkirchen

The above works have been submitted for review by the composer. Prof. Fischer is a very prolific composer who has a substantial output in the area of choral music. The works submitted are conservative in style and traditional in format. In fact, the composer indicates that some of his source material includes folk songs and the melodies of Schubert.

This reviewer enjoys Prof. Fischer's writing for the horn quartet. The use of a horn quartet to accompany a chorus is not original with Prof. Fischer. (The practice is found by other composers—such as Schubert.) However, Prof. Fischer handles the combination with particular skill and affection.

Both of the first two works listed above are multimovement compositions that use the horn quartet to accompany the choral groups and alone as a means of setting the mood in introductory and connecting movements. The horn writing falls well within the traditions of music of the romantic period. In fact, some of the movements might be so attractive with amateur hornists that the publisher might consider publishing a separate edition of the horn quartets from these works and/or octet transcriptions of the choral movements. The range demands are generally conservative-F to c".

Grade IV.

Nocturne for Horn and Piano by Gunther Schuller published by Margun Music Inc. 167 Dudley Road Newton Centre, Massachusetts 02159

This is a re-publication of the *Nocturne* for Horn and Piano originally published by Mills Music in 1946. This work actually dates from 1943 and became the slow movement of Gunther Schuller's first Horn Concerto (1944).

The *Nocturne* uses simple melodic gestures against thick polychordal harmonies. Brilliant, cadenza-like passages in the horn and piano interrupt the simplicity of the principal idea. The piece quietly disappears on a tritone juxtaposition between the horn and piano.

The *Nocturne* is a work which is old, but new; simple, but challenging; and dissonant, but attractive.

Horn Range G-c'''. Grade V.

Trois Hommages by Gunther Schuller Published by Margun Music Inc. 167 Dudley Road Newton Centre, Massachusetts 02159

This work deserves comment not only because it has been recorded by both Meir Rimon and Rick Todd, but also because it was written during the same period as the *Nocturne* reviewed above.

Each of the *Hommages* reflects an influence on the young composer. They are

as follows:

Intermezzo for Horn and Piano — Hommage à Frederick Delius (1942) Pavane for Horn and Piano —

Hommage à Maurice Ravel (1943) Chanson for Two Horns and Piano — Hommage à Darius Milhaud (1946)

Although four years separate the composition of the Intermezzo from the Chanson, they all have definite similarities that justify their collection into this set, separate from the Nocturne—a stylistically different work. Each of the Hommages has a distinct simplicity of melodic gesture and harmonic texture. Furthermore, all of these three works not only exploit a relatively high tessitura, they avoid the lower register.

Horn Range e'-bb". Horn I a#-e". Horn II.

Grade V.

Four Easy Pieces for Horn and Piano by Alec Wilder edited by Gunther Schuller published by Margun Music Inc. 167 Dudley Road Newton Centre, Massachusetts 02159

This is a welcome publication. The melodic writing of the four pieces is typical of Alec Wilder's attractive simplicity. However, the difficulties of his Suites and Sonatas are absent.

Horn Range g-e''. Grade I-II.

Spielstücke, Kanons und Duette für 1 und 2 Hörner by Michael Hoeltzel published by B. Schött's Sohne Mainz, West Germany

This book was published to accompany the first volume of Professor Hoeltzel's Horn-Schule. However, teachers who use other methods might find these works as useful supplements too. Included are 76 short selections that should be easy and attractive to the young hornist. The sources of the selections are folk music and standard composers as well as many contributions by the author.

The meters include 2/4, 3/4, 4/4, 5/4,

6/8, 9/8, 2/2 and 3/2. The range is from e to e'.

Grade II.

Twelve Preludes for Unaccompanied Horn by Yehezkel Braun published by Israel Brass Woodwind Publications P.O. Box 2811 Holon 58128 Israel

Yehezkel Braun is a professor of Music Theory and former director of the Rubin Academy of Music at Tel-Aviv University. His Sonata for Horn and Piano has been recorded by Meir Rimon. These Twelve Preludes could be used to form a bridge between older unaccompanied studies, (e.g. Gallay—Preludes), and more difficult modern works, (e.g. Gunther Schuller—Studies for Unaccompanied Horn). These Preludes should be treated as possible recital pieces—as well as etudes. The melodic writing employs some strong quartal passages and various colorful modal inflections. In all cases, the melodic writing is effective, but not dependent upon "effects."

Horn Range c-c'''. Grade V-VI.



Sonatina for Horn and Piano by William Presser published by Tenuto Publications Sole Selling Agent, Theodore Presser Co., Bryn Mawr, Pa. 19010.

This short, three-movement work was composed for Marvin Howe. As a result, it requires an assertive legato and an agile low register. The piano scoring is somewhat sparse. Nevertheless, the rhythmic interaction of the horn and piano in the third movement has a refreshing vitality. This Sonatina has the potential of becoming a standard, mainstream recital piece.

Horn Range G-c'''. Grade V.

Favorite Songs of the Beatles
Volume I
by John Lennon and Paul McCartney
arranged for Brass Quintet
by H.A. Stamm
published by Mark Tezak Verlag
Postfach 10 1807
5000 Köln 1, B.R.D.
(West Germany)

Beatles fans will enjoy this new set of standard favorites.

The editor has given some indications on the usage of unequal rhythms in the manner of triplets. Indications of straight eights would also be welcome.

Hornists should not have a heart attack in measures 52 and 53: the part does NOT suddenly scream up to a high e'''—it is only a copyist's mistake. Those measures should be read as Horn in C in the Bass Clef. Actually, the horn range is rather conservative: (g to g'').

The arrangement of *Yesterday* should have universal appeal. Contents:

When I'm Sixty-Four Ob-La-Di, Ob-La-Da Yesterday Can't Buy Me Love Elanor Rigby

Level IV+

Hallelujah Chorus from "The Messiah" by G.F. Händel transcribed for 8 Horns by J. Agrell published by Mark Tezak Verlag Postfach 10 1807 5000 Köln 1, B.R.D. (West Germany)

Here's another piece to add to your list of Mass Horn Choir works for your next local workshop!

Mr. Agrell has kept the original written key of this chorus. (This transcription sounds a fifth down from the original.) Consequently, it lies in a reasonable range for all parts.

The first four parts are the chorus and the fifth through eighth are the orchestra. A few chords have been rescored in the orchestra parts to accommodate the range. Otherwise, the transcriber has stayed very close to the original version.

Horn Range G-b". Grades IV-V.

Three Chorales
by J.S. Bach
arranged for Brass Ensemble
by Peter Reeve
published by Chester Music
J. & W. Chester/Edition Wilhelm
Hansen London Ltd.
Eagle Court
London EC1M 5QD

Peter Reeve has made an elegant set of arrangements of three movements from Cantatas by J. S. Bach. The first two use the horn on the chorale melody. The instrumentation is for 4 trumpets/flugelhorns, 1 horn, 3 trombones, bass trombone, tuba, and optional timpani. The following are the three selections:

- Gelobet Sei Der Herr Mein Gott (Praised be the Lord my God) from Cantata No. 129.
- 2. Wachet Auf! (Sleepers Wake!) from Cantata No. 140
- Nun Danket Alle Gott (Now thank we all our God) from Cantata No. 79.

Horn Range bb-f''. Grade IV.

Chorale for Four Horns by Laurence M. Lowe Assistant Professor of Music University of Missouri-Columbia Columbia, Missouri 65211

This Chorale is a simple work that effectively exploits the sonority of the

Horn Quartet. The rhythmic structure could use more variety. On the other hand, the scoring of the harmony makes this a sonically gratifying piece for possible use in church and school convocations.

Horn Range A-bb". Grade IV.



BOOK REVIEWS

By William Scharnberg
Musical Performance Learning Theory
and Pedagogy

Daniel L. Kohut

Prentice-Hall, Inc., Englewood Cliffs, NJ (1985) (\$20 US)

I believe that every musician/teacher who comes in contact with this text will find it indispensable; it is perhaps the finest and most complete examination of the fundamentals of learning/teaching and the physiology of performance to date.

Written in a clear vocabulary and style, Mr. Kohut divides his subject matter into three parts: 1) Perceptual-Motor Learning Theory, 2) Principles and Methods of Teaching, and 3) Principles, Methods and Theories of Tone Production.

The first section is an eclectic view of the various Western and Eastern approaches to perceptual-motor learning with an emphasis on the merits of the "Natural Learning Process," i.e. beginning with a clear musical model, imitating that model, detecting errors through external and internal feedback. and continuing imitation arrive at a goal of improved performance. The second section deals with selected teaching methods, qualifications of a good teacher, motivation, and developmental and remedial teaching. The final section includes a fine, concise discussion of basic anatomy and physiology for wind players, principles of breathing, regulation of tone quality and resonance, and methods of dealing with specific tone production problems. Although there is an obvious slant toward the teaching

methods and physiological theories of Arnold Jacobs, and a rather one-sided and simplistic view of the problems of specific instruments, this is a most highly recommended, state-of-the-art text, valuable to all musicians as performers, students and teachers. Buy a copy and recommend it to your friends!

Il Corno

Domenico Ceccarossi Ricordi & Co., Italy (1957, revised 1982)

Although the revision of this Italian text from the 1957 original is not substantial, Mr. Ceccarossi offers important advice to horn players in the later twentieth century.

The manual begins with a historical sketch of the horn and its important players, makers and noted composers for the instrument. Following a very brief description of playing position, including photos that show the unusual "one-third upper and two-thirds lower" mouthpiece placement preferred by the author. Mr. Ceccarossi proceeds through a basic discussion of the acoustics of the instrument to the subjects that make this text unique: contemporary techniques and colors. Here we find sections on trills, glissandi, flutter-tongue, cuivre, phrasing, mutes, transposition by clefs, stopped horn, suoni d'eco, and suoni misti. The author's last two chapters are perhaps the most interesting in that he gives examples for use of "half-stopping" technique to aid in dynamic shading at the softest levels (suoni d'eco) and for timbre effects (suoni misti).

Metallblas Instrumente

Heinz Bahnert, Theodor Herzberg, Herbert Schramm Florian Noetzel Verlag "Heinrichshofen-Bücher" Wilhelmshaven

This is an extremely thorough, 250-page German text dealing with all brass instruments. Beginning with chapters outlining the ancient history of brass instruments and the specific history of each instrument, the book continues with a scientific discussion of the acoustics of brasses, the manufac-

ture of the instruments with detailed descriptions and plates and measurements, chapters dealing with mutes and mouthpieces, and a final section devoted to percussion instruments. In all there are 220 plates and 3 tables. This text is highly recommended to hornists interested in detailed acoustical investigation of brass instruments and to potential brass instrument makers who read German.

Horn Player's Audition Handbook Compiled and Edited by Arthur La Bar Belwin Mills Publishing Corp. 1986 (81 pp.; \$12.00)

This volume, compiled and edited by Arthur La Bar, of Tennessee Technological University, appears to be Belwin's much-needed updating of the Pottag Orchestral Passages series, which contained countless serious errors in notation as well as extracts no longer in the current repertoire. La Bar, with the assistance of Charles Kavalovski of the Boston Symphony, has chosen the extracts from the listings by Seth Orgel and Brian Thomas in THC (April, 1983) which summarized the audition requirements of thirty American orchestras. It is obvious that every Hornist seriously considering a career in orchestral performance should know every passage in this book!

The visual presentation of the volume leaves room for criticism, especially in view of the importance of the project. The notation, though widely spaced, does not convey the appearance one expects from the printed part: I would have preferred reproductions from the actual parts, even if reduced slightly in size, or in the case of ensemble passages, the parts as they appear in the score itself. In some instances, it is rather difficult to learn and visualize a second horn part when it is included on the same staff as the first horn, as in the case of the Beethoven Symphony 7. The copyright permission notices are inserted rather nervously and awkwardly between lines of musical notation, detracting from the visual effectiveness and ultimately amounting to a distracting element.

An awkward page-turn (p. 75) in the middle of the passage from *Das Rheingold* will have to be alleviated by a photocopy of page 76.

Tempo markings should be clearly indicated as to whether they are the composer's (as in Beethoven), or possibly an editorial opinion (as for example, Tschaikowsky Symphony 5). I checked with my score, a reproduction by Kalmus, which does indicate =54. The parts, however, do not show any metronome markings. I strongly suspect that the metronome marking in the score is editorial commentary, and misleading.

My part to the Pavan (sic!) by Ravel (p. 59) differs in bar 6. In the Beethoven Symphony 7 (p. 18, line 7, bar 3) there is a typo in the first horn. The extract from the Shostakovich Symphony 5 (p. 61) correctly includes the instructions on the printed part regarding the "optional" lower octave for the "high b." As this is an "audition handbook," I believe the Editor should have advised today's players that playing the higher octave is mandatory.

I was most favourably impressed with the accuracy of notation in the instance of the *Andante cantabile* from the Tschaikowsky *Symphony 5*, especially bar 20, which in the player's part itself is somewhat ambiguous, as to what appears to be an "accent" on the second half of the first beat: this edition clearly shows it to be a *diminuendo*.

The legato, staccato and accent marks of the original parts have been scrupulously observed, the only variations be-

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Trinity Concerts Publishing 2320 Dana Street Berkeley, CA 94704-1661 ing in the choice of editions used as source material.

Included is a glossary of French and German words and phrases the player will find in the extracts.

My several complaints notwithstanding, I can heartily endorse the *Horn Player's Audition Handbook* as a most useful volume for both the novice and the advanced performer.

AN INTRODUCTION TO RICHARD MOORE'S NEW BOOK

by David Kaslow

To the user of this volume:

I have had the privilege of studying horn with Richard Moore for 5 years at the Manhattan School of Music, and, after finishing my formal studies learning still more of his ideas regarding music, playing the horn, and professionalism, gleaned through many conversations with him. Therefore I feel able and glad to comment on this excellent book.

The user of the present volume will find herein a rich combination of artistic wealth and practical suggestions. They are contained within Mr. Moore's comments, and are of two types: some are very direct - "Be careful of the subito pp." Other important (perhaps more important!) suggestions are implied. After being warned a sufficient number of times to "Be careful of the subito pp," we begin to generalize and understand the importance of playing what is written, in every respect-dynamics, articulations, rhythm, style, etc. Within the confines of the written page, the real artistry may begin. We can then show how we feel about the music, and we can then express our musicianship.

The user will also find implied in Moore's comments his feelings regarding the necessity of "taking chances." This is, in my opinion, a delicate and extremely important subject and one that the user of the book will do well in heeding Moore's implications thereon.

In summation, I suggest that the user will use the book to best advantage if he or she follows the literal suggestions

carefully, and also tries to extrapolate from the common threads running through Moore's comments—they assisted me in my growth, and no doubt will help others. In addition to the abovementioned, the user of this volume will be given a glimpse into the musical soul and intelligence of one of the finest hornplayers who has ever graced our profession.

David Kaslow is Assistant Professor of Music at Denver University, and is also on the horn faculty of Colorado State University and the University of Colorado, Denver Campus.

ERRATA

Anthology of French Horn Music, by Richard C. Moore

Page 16: First staff, last bar, add "p." Page 21: Quote #7 ".....played on Bb horn."

Page 24: Second staff, third bar, add "dolce."

Page 53: Insert top page printed notes should be third space C.

Page 58: Second staff, 3.4. in Bb.

Page 62: Insert IV before fifth staff.

Page 63: Delete IV before quote #7.

Page 65: Quote #8 add: "usually an insert added here."

Page 66: Eighth staff, fourth bar, reverse both stems.

Page 77: Before third staff delete Box (181). Before fifth staff, first bar, add Box (181).

Page 100: First line, fifth bar, add slur under second Horn, last two notes. Page 140: First staff, first bar, add rest.

GUEST REVIEW:

The Daily Warm-up, by Christopher Leuba; reviewed by James Winter

There are many "daily warm-ups" available for brass instruments, and one might wonder at the need for another. Christopher Leuba's simple, concise pamphlet, combined with the very valuable cassette tape, provides a valuable addition to its many predecessors, and a thought-provoking alternative approach.

Jascha Heifetz, when asked about his practice regimen, is reported to have replied that he spent the first two hours of each day re-learning how to play the violin, and that only after these two hours did he feel free to work on whatever music his current schedule of performances required. Leuba makes essentially the same point in the introductory remarks in his pamphlet, and points out again what all experienced players and teachers know, that until basic habits of tone production and technique are firmly grounded, musical performance must be, at best, erratic and uneven.

Thanks to the advanced state of cassette recording and play-back, it has been possible for Leuba to make available to the student a first-class object lesson in "how it should go;" it is virtually impossible to tell a neophyte or even a somewhat-advanced student what a good attack really sounds like, or what one aims for in uniformity of qualitv in all registers-at some point the teacher must say, "No, listen-it has to sound like this." In the cassette accompanying Leuba's Daily Warm-up, the student is provided with a clear, unenhanced, example of the correct way to play these exercises, played by a fine professional artist whose career speaks for itself.

Having been reared on a somewhat different "daily dozen," I find Leuba's refreshing, stimulating, and eminently practical; I shall use it for myself and for my students, at least in combination with what I have been doing for more years than I care to number, and certainly commend it to our readers.

BOOK REVIEW

by Randall E. Faust

Practical Hints on playing the French Horn

by David Bushouse in collaboration with James D. Ployhar Belwin Mills Publishing Corporation 25 Deshon Drive Melville, New York 11747

Published as a part of the Practical Hints Series of the First Division Band

Course, this thirty-two page volume is a very valuable first text. Furthermore, it could be a good companion to beginning methods such as those by Howe and Horner. It contains a substantial amount of information preparatory to more advanced texts such as those by Farkas, Tuckwell, and Yancich.

Although some readers might find a midwestern American bias in the views presented, the content of the text, the photos, and the exercises are very valuable to the young hornist. Some topics will need greater amplification for the more advanced student. On the other hand, the book has many strong points such as the emphasis on *Tone Concept*.

Another good example of the quality of the text is seen in his chapter on Stopped Horn. Professor Bushouse manages to introduce the concept of stopped horn with references to both sides of "the great debate" without getting involved in it.

The contents include the following: Playing Position, Embouchure, Tone Quality, Breathing, Articulation, Tuning, Accuracy, Practicing, Equipment, Notation, Fingering Chart, Mutes and Stopped Horn, Care and Maintenance, Transposition, Range Development, Lip Slurs, Warmup and Daily Routine.



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The STREITWIESER TRUMPET MUSEUM IN Pottstown, Pennsylvania was established and opened to the public in May of 1980. The Museum is housed in a renovated barn dated 1860 and is the first museum in the world entirely dedicated to the trumpet and all other brass instruments. Currently, the Museum houses over 500 different brass instruments, drums, pictures, figurines, sheet music, historic documents, and a growing research library. It also sponsors a fine concert series with the emphasis on chamber music.

This unique Museum is located in a beautiful natural setting in rural Chester County, located on the outskirts of Philadelphia. The barn overlooks a pond and old rare trees give shade to a picturesque Gazebo for historic "Sunday

concerts in the park."

The purpose of the Streitwieser Foundation is to preserve the ancient fascinating, and unique history of the Brasses in all their aspects. It is a perfect place for enjoyment, serious study, and first class performances. There are plans for future Brass Quintet workshops in the summer using the Gazebo and outdoor facilities.

The Museum is open by appointment by writing to the Streitwieser Foundation, Fairway Farm, Vaughan Road, Pottstown, PA 19464, or by calling 1-215-327-1351.

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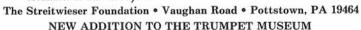
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S673: Meir Rimon with the Indiana Percussion Ensemble & members of the Israel Philharmonic. music by Deason, Pusztai, Schonthal, & Schuller: Trois Hommages.

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

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\$377: Schumann, Saint-Saens Morceau de Concert, Chabrier, Cherubini, Tomasi

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RECORDINGS SECTION

Julian Christopher Leuba Contributing Editor

When I assumed the duties of managing the Recordings Section quite a few years ago, it was not my intention to be a "Reviewer." As a hard-core symphonic player. I was only too well aware of the generalization that "if you can't do it, you write about it." It was my original intent only to provide an organized listing of current and past recordings of the Horn in solo and chamber music. I rarely comment on any recording other than those whose performers or producers have requested reviewing. As musical tastes diverge widely, I prefer to confine my comments primarily to the recorded quality of the Horn in the context of its ensemble or accompaniment. the overall sonic experience, and the general nature of the program being presented.

I would like to suggest that those Members and other Hornists who have negative feelings regarding my reviewing their output, may submit their recordings to Dr. Mansur, Editor of THC, requesting that he appoint a reviewer. In a few instances, for example, Tom Varner's Motion/Stillness (THC, October 1986), I myself gave the recording to Dr. Milton Stewart, who was at the time Professor of Jazz Studies at the University of Washington, as I felt totally unqualified to comment on either material or performance.

It would be appropriate that commentary be confined to one page, typescript, double spaced, for reasons of space limitation in our Journal.

Meir Rimon, co-Principal of the Israel Philharmonic, is heard on two current releases from Crystal Records. On CRYSTAL CD 802, he is presented in a reissue of an analog recording, now in CD format, of Hovhaness' lyric Concerto for Horn and String Orchestra, "Artik." Also on this CD is Hovhaness Symphony No. 9 "Saint Vartan." On CRYSTAL S 510, "Premières of the Old

and New." Rimon performs with members of the Israel Philharmonic, a program of "firsts" on record. Rimon's lyric style is most appropriate for these works. The Concerto by San Diego composer, Richard Diciedue is unabashedly Romantic in style, with Straussian echoes. The Sinigaglia work presented here with orchestral accompaniment is much more effective than the version with string quartet. Matys' Concertstuck is reminiscent of C.M. von Weber. both in compositional technique and in the technical demands on the player. Rimon sounds splendid on this program; recording quality and pressing are of the highest order.

Fifteen Solos for Horn, performed by Milan Yancich accompanied by Edwin McArthur is a collection of solos emphasizing the lyric aspects of our instrument, most of the arrangements being most transparent in texture, the only exceptions being the Mazurka by Muzio and the Flight of the Bumblebee by Rimsky-Korsakoff.

Yancich has a very attractive tone quality, especially atmospheric at times in the pianissimo range, although I often sense a great amount of physical tension, and I feel that, in his effort to achieve extremely soft dynamics in a phrase, he does not always "take me to the end of the phrase."

The recording was made in a warm, favourable environment, in which I feel the Horn might have been microphoned slightly more distantly.

McArthur provides a sensitive accompaniment; I have some reservations as to the impression made by the introductory bars of the Rossini *Cavatina*.

Regardless of some of my reservations, this program can be highly recommended, as it provides examples of lyric works which should find their way to many recitals. The cassette format allows little room for "documentation." It will take the interested listener some effort in research to locate the sources of the music, some of the works being, I suspect, transcriptions by the performer. "Trios with Horn Galore!" (Milan Yancich, with various Artists; HELDEN RECORDS) is a two cassette set, presenting a comprehensive overview of Horn with various other instruments or voice. Some of the compositions are transcriptions, interesting and well conceived. New to recording are the Trio for Violin, Horn and Piano, and three Trios for Horn and various wind instruments by H. Molbe, enjoyable works, effectively presented here.

Especially charming are a set of six "period pieces" transcribed for Violin, Horn and Piano: nineteenth century salon music which certainly should fill a vacant spot in our repertoire. No information is given in the cassette packaging regarding the availability of these transcriptions.

The balances and general recording sonics are fine; however, I am at times less than enthusiastic about the literalness of interpretation, specifically in matters of articulation and accents. Regardless, this pair of cassettes should be in every teacher's library, as a valuable reference.

I have been asked to comment on several recordings by Brass Quintets: first of all, I found all the programs of considerable interest, introducing us to a variety of styles in performance and literature.

Synthesis by the Annapolis Brass Quintet (Arthur Brooks, Horn) on CRYSTAL S 219 refers to the synthesis of the Brass Quintet with various other performers, harp, narrator and mezzosoprano. Robert Starer's Annapolis Suite, for Harp and Brass Quintet, does not, in my opinion, show off the Harp sufficiently, either the virtuosity of a performer such as Heidi Lehwalder who has appeared with major ensembles worldwide, or the Harp's potentialities with and juxtaposed against the brass quintet medium. Jerzy Sapieyevski's Aesop Suite, a thoughtful setting of several of the well-known fables, balances narrator and quintet quite effectively. The Annapolis Brass was wise to engage a proficient actor, John McDonough, to deliver the text so well. For me, the high-point of the program are the *Six Songs*, to texts of Emily Dickinson, by Elam Sprenkle, convincingly sung by Elaine Bonazzi.

Recorded quality, balance and record surfaces are all excellent.

"New Music for Brass" (CRYSTAL S 550), The Annapolis Brass plays four new compositions: Ensembles for Brass Quintet by George Heussenstamm is a virtuoso display piece utilizing modern compositional techniques. Alvin Etler's Sonic Sequence, a shorter work, also avant garde, uses many slides in the trombones, tangled linear textures in the trumpets with the Horn cementing the whole thing together. Commencement Exercises by Douglas Allanbrook features more dramatic playing for the Horn than do most brass quintet compositions, and these are played with appropriate flare by Arthur Brooks. In the same composer's Night and Morning Music, the album notes state, "it treats the horn as the heart and guts, and the trumpets and trombones as the arms and legs."

This points up an important consideration in the formation of a brass quintet, and composing for it: with tenor and bass trombone, rather than the more usual trombone and tuba, the Horn seems to be able to maintain a more pivotal position in textural arrangements; also, this combination is vastly more easy to balance, both in performance and recording. The limitations are primarily those of a slide technique over the facility of valves.

Again, performance, sonic reproduction and surfaces: exemplary.

Images by the New World Brass Quintet, based in Las Vegas, Nevada (Kurt Snyder, Horn) consists of two compositions by members of the group, Images I by Walter J. Blanton, and Images II by Thomas Gause. Both works combine avant garde compositional and performance techniques with free jazz

improvisation in a remarkable manner. As a Hornist, my only regret was that Snyder does not have an extended improvised portion on the recording. The recorded sound is splendid, with the usually difficult tuba and horn sonorities coming off especially well.

The music itself is not the type which the average college faculty brass quintet will "run out and buy." It probably is not published, being an intensely personal expression, as good jazz should be. However, do try to find this record: it will open the mind, and is fine listening.

"Brass Ring" is both the name of the performing group (Kirsten Bendixen, Horn) and the title of their recording (CRYSTAL S 551). Here is an outstanding recording, introducing us to new works for brass quintet, some of which are at the cutting edge of compositional and performance techniques. Fragments from a Show, by Hans Werner Henze, is given an authentic performance, as the group was at one time coached on this composition by Henze himself, Tanglewood. It has the angularity and pointilistic characteristics of most of Henze's recent work, and challenges the listener continually to follow its structure. Par Monts et Par Vaux by Michel Leclerc is tame by comparison, being in a dated bi-tonal idiom popularized by "Le Six;" nevertheless, jaunty and attractive. The Gregson composition is flashy, and technically extremely demanding. Hindemith's Madrigals are for me the other highpoint on this disc, remarkable in their appropriatness for the brass quintet idiom.

The recording, by traditional analog methods, is certainly the equal of any digital methods; recorded sound is balanced and realistic and the pressings

are faultless.

"Premiers," played by The Wisconsin Brass Quintet (Nancy Becknell, Horn) on UNIVERSITY OF WISCONSIN UW 103, gives us two new works for brass quintet. Jan Bach's Rounds and

Dances is a highly demanding work in terms of rhythm, technique and ensemble, which the group plays with great aplomb. One's attention remains riveted to the interesting music itself, as there is such an integrity of ensemble within the group. For me, the Quintet #1 by Hilmar Luckhardt is a facile exercise in compositional techniques, adroit but lacking in emotional impact.

The Horn is well integrated into the texture of this ensemble, obviously by the intent of the players, as well as by the recording itself, which gives the listener a satisfying experience of the brass quintet idiom.

"A Solid Brass Christmas" with the ten member ensemble, Solid Brass (MUSICAL HERITAGE MHC 9814X, MHS 7418X, MHS 11198X: CrO₂ cassette, digital and CD, respectively), presents a concert of holiday favorites, all effectively arranged by members of the ensemble.

At times, in quieter moments, I lack the sense of forward movement towards the ends of phrases. Otherwise, performances are excellent in ensemble and intonation. I really enjoyed the *Nutcracker Suite* and the *Judas Maccabeus* transcription, with Ms. DiSavino's easy high Gs! Recording and surfaces are excellent.

"SOLID BRASS" is a demonstration CrO, cassette tape available from member David Haislip. It provides a representative sampling of the group's repertoire and performance. I find the group quite enjoyable, especially as they do not overblow, nor play with the inappropriate bombast and pomposity which has become characteristic of several other American brass ensembles. The Trumpet players have outstandingly easy high registers, as does Hornist, Elizabeth DiSavino. I would hope that, in future recordings, the group will give the Horn and the Tuba a better "presence."

"A Practical Guide to French Horn Playing" by Milan Yancich, a member of the faculty of the Eastman School of Music and a player in the Rochester Philharmonic, is a four record set (seven sides) setting forth a comprehensive analysis of topics which are important in learning the Horn. It is intended to demonstrate the methods of Yancich's text "Method for French Horn" published by Wind Music, Inc.*

It is a meticulous approach addressing problems which most players encounter: starting notes, producing a sustained tone, a good legato, articulation, etc. There are played examples both of what Yancich desires, as well as of what is to be avoided.

Much of the material should be discussed by individual students with their own teachers. The topics which Yancich discusses may be approached in quite a different manner by other teachers: what is most important is that the questions are raised, for the student to consider seriously.

I found myself in complete agreement with Yancich's assertion that work on lip trill drills, which he demonstrates so well, will help the player achieve a better legato.

At the beginning of side three, Yancich states that, in his opinion, if one were to be forced to curtail the time of their daily warm-up, he would omit lipslurs, rather than long tones or scales. I am certain there would be a considerable amount of disagreement from other teachers with this.

I found some especially useful studies for developing the low register on side five

With the advent of the Korg tuner, and other similar devices, with their tone-generator capabilities, the entire section on side seven, setting forth the entire chromatic range of the Horn in long tones, seems to be no longer relevant, as the player is now able to broadcast whatever pitch is desired, true and unwavering, through the home hi-fi amplifier, with much more convenience and ease of selection. This record was produced well before the advent of the Korg and other similar devices.

And, I must add that I owe Mr. Yan-

cich an apology in having not reviewed this set several years ago, due to a regrettable oversight on my part. It is a valuable contribution to Horn pedagogy, and should be in all school libraries.

*Wind Music, Inc. 153 Highland Parkway Rochester, NY 14620

FANFARE MAGAZINE is published bi-monthly; annual subscription is \$24.00 (USA). Its reviews are often quite outspoken, and always well-informed.

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*reviewed, FANFARE May/June 1986

** July/August 1986

+ September/October 1986

++ November/December 1986

+++ January/February 1987

ACANTA 40.22 752
(reissue of 1972 recording)*
Hermann Baumann
Christoph Kohler
Mahir Cakar
Jean-Pierre Lepetit

L. Mozart, Sinfonia da caccia L. Mozart, Sinfonia da camera F.A. Rossler, Concerto in F Amon, Quartet in F for Horn and Strings

ARCHIV 415 514-2

(two compact discs)*
Natural Horn: player?
The English Baroque Soloists/Gardiner

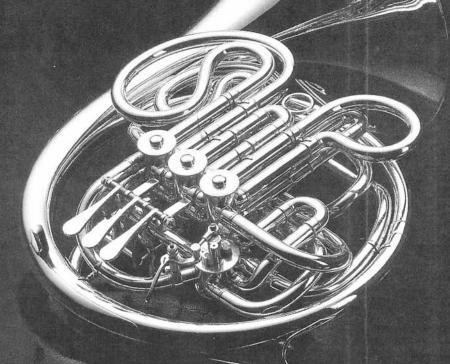
Bach, Mass in b minor

BIS CD-291 (compact disc)**
hornist?
Bergen Wind Quintet

Barber, Summer Music, Op. 31 Saeverud, Tunes and Dances from "Siljustøl," Op. 21a Jolivet, Serenade for Wind Quintet with Principal Oboe



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Hindemith, Kleine Kammermusik, Op. 24, No. 2

BIS LP 331-333 (five disc set) +++ includes:

Dennis Brain orchestra conducted by Frykberg

W.A. Mozart, Concerto No. 3, K. 417

CALIG CAL 30 820 ++ unidentified players Munich Philharmonic

R. Strauss, Sonatina (Sinfonia) No. 2 for Winds (live performance)

CBC SM 5032 (algital) +++
players?
CBC Vancouver Chamber Orchestra

Händel, Water Music

CBS MASTERWORKS
IM 42099 (digital)**
MK 42099 (compact disc)++
Tony Halstead
Murray Perahia, piano, et a.

Mozart, Quintet for Piano and Winds, K. 452.
Beethoven, Quintet for Piano and Winds, Op. 16

CHANDOS ABRD 1144 (digital)**
hornists?
Scottish Nat. Orch. Wind Ensemble
Paavo Järvi, cond.

Mozart, Serenade No. 12 in c minor K.388 Mozart, Serenade No. 11 in Eb major K.375

CHANDOS ABRD 1172 (digital)+++
players?
Philharmonia Orchestra

Dvorak, Serenade in d

CLAVES CD 50-8503 (compact disc)** hornist(s) ? Philip Jones Brass Ensemble "Lollipops," including:
Langford, London Miniatures
Rimsky-Korsakoff/Fletcher, Flight of
the Bumblebee
Traditional, arr. Iveson, Song of the
Seashore
Arban/Harvey, Variations on a Tyrolean
Theme
Koetsier, Little Circus March, Op. 79
Grieg/Harvey, Norwegian Dance, Op.
35, No. 2
Joplin/Iveson, Bethena

CRD 3437 (compact disc)++
John Pigneguy
Nash Ensemble

Parker, A Londoner in New York

Poulenc, Sextet for Piano and Winds

CRYSTAL S219 +++
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John McDonough, Narrator
Elaine Bonazzi, Mezzo-Soprano

Robert Starer, Annapolis Suite, for Harp and Brass Quintet Jerzy Sapieyevski, Aesop Suite Elam Sprenkle, Three Fanfares Elam Sprenkle, Six Songs for Mezzo-Soprano and Brass Quintet

CRYSTAL S 550
Arthur Brooks
Annapolis Brass Quintet

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George Heussenstamm, Ensembles for Brass
Alvin Etler, Sonic Sequence
Douglas Allanbrook, Commencement
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Douglas Allanbrook, Night and Morning Music

CRYSTAL S 551
Kirsten Bendixen
Brass Ring

Michel Leclerc, Par Monts et Par Vaux Hans Werner Henze, Fragments from a Show Witold Lutoslawski, Mini Overture Edward Gregson, Quintet for Brass Paul Hindemith, Four Madrigals

CRYSTAL CD 802 (compact disc)+++ Meir Rimon

"Music of Alan Hovhaness": Artik, Concerto for Horn and Orchestra also included: Saint Vartan Symphony, op. 180

DENON 33 CO 1057 (compact disc)+++ Norbert Hauptmann Manfred Klier

W.A. Mozart, Divertimento No. 15 in Bb, K.287

DABRINGHAUS & GRIMM MD+G G 1223 (digital)** hornist? Stuttgart Woodwind Quintet Tilo Medek, Quintets I-III

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680 A Mighty Fortress Is Our God, BWV 80.

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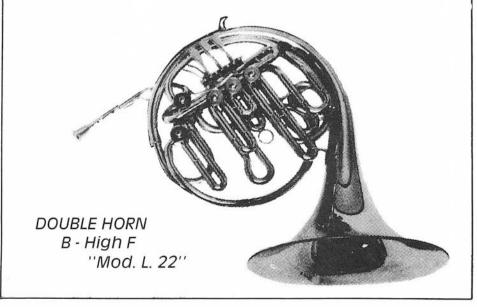
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19TH ANNUAL INTERNATIONAL HORN SYMPOSIUM JUNE 22-27, 1987 TENTATIVE EVENT AND ROOM SCHEDULE

Monday, June 2	22	
9:00	Registration Begins Exhibits Open	. HFAC Gallery . ELWC Garden Court, Gallery
12:00	Lunch	
1:00-1:50	Orientation Meeting	. KecH
2:00-2:50 3:00-3:50	Horn Choirs Rehearse Master Classes (Jones, Moore, Thatcher)	RecH F-201 Pardoe Theatre
4:00-4:50	Free Time	. 100011, 1 201, 1 11 100 1 11 100 10
5:00	Concert 1 (Hill, Greer, St. 5-tet)	. DeJong Hali
6:30	Dinner	
Tuesday, June	23	
8:00	Exhibits Open	ELWC Garden Court, Gallery
9:00-9:50 10:00	Free Time	. Recn
11:00	Concert II (Thatcher, Hatton, Perc.)	. DeJong Hall
12:30	Lunch — Free Time	
2:00-2:50	Horn Choirs	Rooms as listed above
3:00-3:50 4:00	Master Classes (Greer, Hill, Pizka) Free Time	. Kech, F-201, Pardoe Theatre
5:00	Concert III (Garcin-Marrou, Guest)	. DeJong Hall
6:30	Dinner	
* 8:00	Concert IV (Hustis, Vlatkovic, Ut. Symph. Horn Section) Reception	DeJong Hall
9:30	•	. HFAC Gallery
Wednesday, Ju 8:00	ne 24 Exhibits Open	FIWC Gordon Court Gallery
9:00-9:50	Lecture (Moore: "The Horn in the Opera Orchestra")	. RecH
10:00	Free Time	
11:00	Concert V (Greer, Guest)	. DeJong Hall
12:30 2:00-2:50	Lunch — Free Time Horn Choirs	Daama aa ahassa
3:00-2:50	Horn Choirs Master Classes (Hustis, Kirschen, Garcin-Marrou)	RecH. F-201. Pardoe Theatre
4:00	Free Time	
5:00	Concert VI (Kirschen, Guest)	. DeJong Hall
6:30 8:00	Dinner Concert VII (Vlatkovic, Pratt)	Do Jong Hall
9:30	Reception	. HFAC Gallery
Thursday, June		•
8:00	Exhibits Open	ELWC Garden Court, Gallery
9:00-9:50	Lecture (Dudley: "Some Acoustical Studies of the Horn:	. RecH
10.00	The Influence of Bore Shape on Intonation") Free Time	
10:00 11:00	Concert VIII (Scholarship Finalists, Guests)	DeJong Hall
12:30	Lunch — Free Time	-
2:00-2:50	Horn Choirs	
3:00-3:50 4:00	Master Classes (Vlatkovic, Krehbiel, Bacon) Buses Leave for Sundance	. RecH, F-201, Pardoe Theatre
5:30	Western Barbecue at Sundance	
* 8:00	Concert IX (Brayarian Brass, McCoy's Alphorns, Hollywood Star)	Amphitheatre
9:30	Buses to Provo	
Friday, June 26		
8:00 9:00-9:50	Exhibits Open	.ELWC Garden Court, Gallery
10:00	Barlow Composition Lecture (T. Musgrave)	RecH
11:00	Concert X (Krehbiel, Hustis)	DeJong Hall
12:30	Lunch — Free Time	
2:00-3:20 3:30-4:50	Concert XI (Horn Choirs)	DeJong Hall
5:00	IHS Meeting Concert XII (Hill, Pratt, Jazz Band)	DeJong Hall
6:30	Dinner	_
* 8:00	Concert XIII (Bacon, Greer, Guests, Wind Consort) Reception	
9:30	Reception	. HFAC Gallery
Saturday, June		FI WO Condens Court C "
8:00 9:00-9:50	Exhibits Open	RecH Carden Court, Gallery
10:00	Free Time	
11:00	Concert XIV (Horn Choirs, Guests, Doug Hill)	DeJong Hall
12:30	Lunch	
1:30 4:30	Buses to Salt Lake City	Towns Course Assembly Hall
	Concert XV (Horns and Voices)	. Temple Sugare Assembly man
6:00	Concert XV (Horns and Voices) IHS Banquet	Church Building
	Concert XV (Horns and Voices) IHS Banquet Concert XVI (Horns and Voices) Buses to Provo	Church Building

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