

The Horn Call



journal of the

International Horn Society

Internationale Hornengesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1987



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The Horn Call

October, 1987

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OFFICERS OF THE INTERNATIONAL HORN SOCIETY

PRESIDENT:

Randall Faust
Goodwin Music Bldg.
Auburn University
Auburn, AL 36849 USA

VICE-PRESIDENT:

Hans Pizka
Postfach 1136
Weidenweg 12
D-8011 Kirchheim
West Germany

SECRETARY/TREASURER:

Nancy Becknell
5205 Barton Rd.
Madison, WI 53711 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

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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
Dean, School of Arts and Letters
SE Okla. State University
Durant, Oklahoma 74701 USA

CONTRIBUTING EDITORS

Recordings:

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

Music, Books:

Randall E. Faust
Goodwin Music Bldg.
Auburn University
Auburn, AL 36849 USA

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

Newsletter:

Richard Decker
418 Seneca Drive
Syracuse, NY 13205

Orchestral Excerpt Clinic

Jazz Clinic:

Jeffrey Agrell
Gibraltarstr. 1
CH-6003 Lucerne
Switzerland

Advertising Agent:

Katherine E. Thomson
P.O. Box 17986
Irvine, CA 92713 USA
(714) 552-3404

Editorial Board:

Jeffrey Agrell
Elaine Braun
Richard Decker
Paul Mansur
Katherine E. Thompson

Computer Coordinator:

Peter Röll
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
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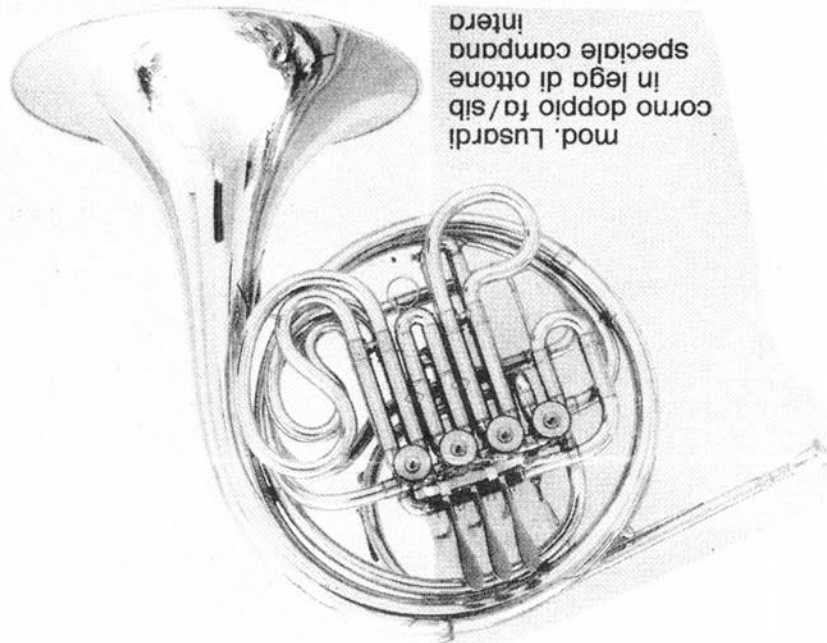
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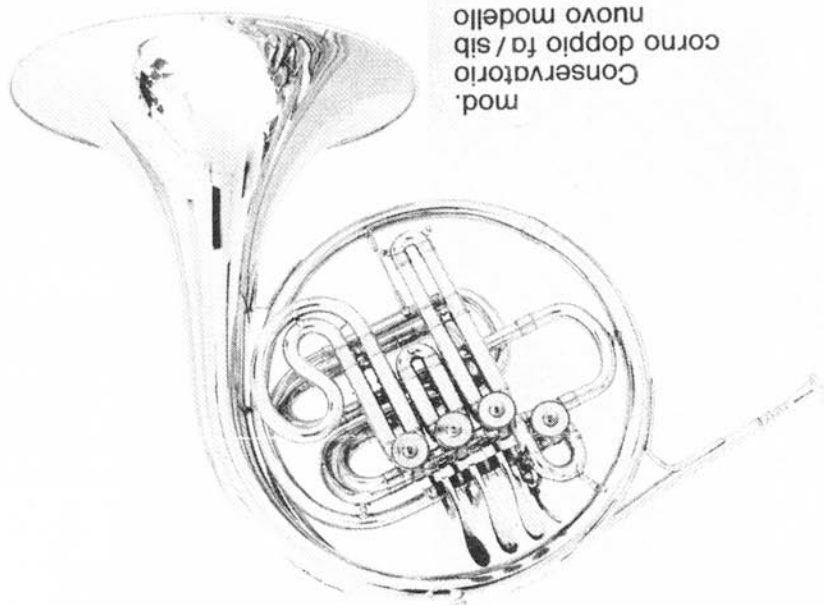


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LETTERS TO THE EDITOR

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

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

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

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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 Kürzungen 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 meimbro a expresar sus opiniones tocante tópicos de interés por esta columna — **Cartas al editor**. Les sugerimos que estas cartas no contengan más de 300 palabras de contenido; y además necesariamenta reservamos el derecho de redactar todas las cartas.

Las cartas deben incluir el nombre, apellido, y dirección del escritor.

Fotos de tópicos apropiados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al enviado en demanda.

LETTRES AU REDACTEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société a exprimer leurs opinions sur tout sujet d'intérêt ayant trait au cor.

En règle générale, ces lettres ne devront pas dépasser 300 mots. Le Rédaction se réserve 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 appropriés sont également susceptibles d'être publiées. Le nom au photographe sera mentionné et le cliché retourné à l'expéditeur sur demand.

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

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

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

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

LETTERS TO THE EDITOR

Last year I started to play the French Horn. Since then I'm interested in anything concerning the horn. Here, in Israel, I read an article, written by Mr. Yaakov Mishori, the first horn player of the Israel Philharmonic Orchestra. He wrote, among other (things) about the "International Club for Hornplayers," (if my translation is correct), which publishes a journal once a month.[sic]

I would like to subscribe to your journal. Please send me details about the payment starting my membership from January 1987. Waiting for your reply.

Sincerely yours,
Rebecca Mark
PO Box 3877
91037 Jerusalem
Israel

...It took a while to wade through those back issues. They also convinced me to spend what should have been a car payment on music and books.

I doubt that I'll make it to the

Workshop this summer, but good luck to you and enjoy it.

I also wanted to mention that one of our members, because of the Newsletter ad, called from Hawaii (on his own dime) to ask if I had found a horn yet. I think that says something about our group and our society.

Eric A. Jewett
625 Shultz Dr.
Hamilton, OH 45013

*Editor's note: To "anonymous" in or near Stockton, California. In conformity with most publications, we do not publish anonymous letters. The writer's name may be withheld, if requested, but we must insist that contributions to **The Horn Call** be signed by the writer.*

One more IHS convention, workshop, symposium, — what will you!

I hope that those who so vocally admired the beautiful sounds such as Hustis and Vlatkovic produced, will strive for such a sound as they admire! I hope they'll work as carefully for quality as they do for speed, high range and ffff. No one ever quite reaches the goals one strives for, but don't understate the importance of the goals. *Go for it!*

Despite the light attendance, it was a very successful meeting. One hesitates to list highlights, but must include our young Taiwanese friend Wang Chi-Zong, Radovan Vlatkovic, Gregory Hustis, Randall Faust and Tom Bacon. The latter three being my students brings me extra joy! In a very special category is the Douglas Hill Festive Feast! What versatility! My congratulations to him. Most of the new literature was of great interest. (I won't give my list of exceptions!)

The hosts not only "hosted the mostest," but both Gaylen Hatton and Ellen Lockwood Powley (also my stu-

dent) amazed me that they could play so well *and* work like slaves all week, too! Ah, to be young again. (Yes, G.H.!) To those who missed the session, don't do it again!

As ever,
Marvin C. Howe

We thank Dr. Johnny Pherigo for his efforts in locating transcriptions for horn and band. We are pleased to announce that as a result of his research, we are able to offer a new and valuable service to horn players. We now have available for rental or sale a majority of the works enumerated in his article, making virtually every major solo work readily available for this combination, from one source. For some works, we offer two or more transcriptions, providing a variety of instrumentation.

The transcriptions now available exclusively from Thompson Edition include:

Paul Dukas/Ruth Brittin	<i>Villanelle</i>
*Alexander Glazunov/Burton Hardin	<i>Rêverie, op. 24</i>
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W. A. Mozart/James Keays	<i>Concerto no. 2,</i> K. 417
W. A. Mozart/Burton Hardin	<i>Concerto no. 2,</i> K. 417
W. A. Mozart/John Anderson	<i>Concerto no. 3,</i> K. 447
W. A. Mozart/Burton Hardin	<i>Concerto no. 3,</i> K. 447
W. A. Mozart/Gordon Fung	<i>Concerto no. 3,</i> K. 447
F. A. Rosetti/James Keays	<i>Concerto no. 2,</i> DTB 36
F. A. Rosetti/John Anderson	<i>Concerto no. 18</i> (2 horns)
Camille Saint-Saens/ Benjamin DuBose	<i>Concertpiece, op. 94</i>
Robert Schumann/ Douglas Campbell	<i>Konzertstück, op. 86</i> (4 horns)
Robert Schumann/Arthur Cohen	<i>Konzertstück, op. 86</i> (4 horns)
Franz Strauss/Dan Phillips	<i>Concerto, op. 8</i>
*Richard Strauss/John Anderson	<i>Concerto no. 1,</i> op. 11

Asterisked works are available for sale as well as for rent.

Also, in his article on historic horn methods, Mr. Wakefield inadvertently failed to indicate that all or part of two

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early methods he lists have recently been published. As part of our series of works for natural horn, we have published the Twelve Duettos from *Apollo's Cabinet or the Muses Delight* by Mr. Charles, and have issued, for the first time with an English translation, the *Méthode* of Frédéric Duvernoy. Hornists interested in these works are encouraged to write us for a catalog.

Sincerely,
David B. Thompson

Thanks so very much for sending me all of the year's Horn Society materials. It must be a pain when someone sends in his dues at midyear as I have done. My only excuse is that having moved across the country, started a new job, bought a house, and so on, it simply got away from me until recently. I hope you'll understand and forgive me if I promise to conform and send

my dues at the proper time from now on.

Please check your computer listings. I received my publications addressed to Dr. George L. Reeves, but I vastly prefer my given name, Gary. If you would make the change I would truly appreciate it. Thanks, and sorry to be a pest. Keep up the great job you do.

Sincerely,
Dr. Gary L. Reeves
PO Box 194, Huntingdon College
1500 East Fairview Dr.
Montgomery, AL 36194-6201

I am really very grateful to you for sending me all the information about IHS. I'd like to thank everyone who made my acceptance into IHS possible. It was a great surprise to me and a gift as well. Thanks to good friends of mine and the "W/E" project I will be well informed about anything concern-



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ing horn and that is, naturally, a very enthusiastic experience.

Please accept my gratitude and all best wishes.

Sincerely yours,
Kalle Kasemagi
Opetajate 4-4
Tallinn 200007
U.S.S.R.

I just wanted to take a moment to thank you for the unsolicited but greatly appreciated "plug" for the recent (May 17 and 18) Great Lakes Regional Horn Workshop, held at the University of Dayton. (*THC*, April '87, p. 10).

We had a terrific gathering of 109 horn-players from Ohio, Michigan, Indiana, and Pennsylvania, who heard lectures by Walter and Bruce Lawson, Michael Hatfield and others, as well as several concerts with a wide diversity of music for both solo horn, chamber music with horn and horn ensembles. One of the comments that I received was that the participants really felt involved: the size of the group allowed for a lot of interaction with the clinicians and artists. I think that comment alone should encourage other players to support the concept of a Regional Workshop. As a matter of fact, Doug Campbell of Michigan State University will be hosting next year's Great Lakes Regional Horn Workshop, also in May. I especially appreciated the support of the IHS, including the financial help. Thanks to Randy Faust, the computer list from Peter Roll, and the support and encouragement from the Ohio IHS Rep., Mary Kihlslinger.

On another matter, I would encourage you to consider moving the IHS workshops to either earlier in June, or perhaps around the Labor Day time period. My reasons are entirely selfish: I *really* like to attend the workshops, but am unable to, due to my commitment to the Santa Fe Opera, which has a ten-week season that invariably commences the same week as the IHS workshop. Many orchestras have sum-

mer seasons now, as well, and if you are trying to attract the professional, it might be worth a "letter to the horn section" of various orchestras to see what dates are most agreeable to their players. I also concur with your statement that an August date would possibly cause a conflict with long-awaited family vacations or even early starting school calendars. A Labor Day workshop could also possibly be of mutual benefit to the IHS and the American Horn Competition.....

As always, thanks for the good work with the *Horn Call*. The last issue came just in the "nick of time," as I was putting the finishing touches on my DMA Thesis, "The Horn in Opera," and I was able to use some info from Bob Walshe's article "The Orchestral Horn Transpositions of Richard Strauss" to reinforce some of my own material. By the way, this summer's repertoire with the Santa Fe Opera includes *Die Schweigsame Frau* by Strauss, in which the horn parts are in A(!), G, E, D, Eb and F (and very chromatic!)

Best Wishes,
Richard Chenoweth
University of Dayton
300 College Park
Dayton, OH 45469

The Great Lakes Regional Horn Workshop

The University of Dayton, Dayton, Ohio, was the scene of the 1987 Great Lakes Regional Horn Workshop. This event, held in May, was attended by 109 persons from the Great Lakes area.

The workshop agenda featured a series of presentations by Walter and Bruce Lawson where the design, construction, acoustics and maintenance of brass instruments was investigated. Through their lectures, demonstrations, and visual aids, workshop participants gained a much better understanding of the workings of brass instruments in general and the horn in particular.

Other sessions included a discus-

sion of stress management by Michael Hatfield, and a lecture-demonstration by the Dayton Philharmonic Orchestra Horn Section titled "Helping the High School Horn Section."

The two evening concerts showcased top notch horn solo and ensemble performances including the two workshop ensembles. The workshop ensembles performed under three conductors: Richard Chenoweth, Michael Hatfield, and Nicholas Perrini. Both groups had the additional pleasure of performing works composed by or arranged by Nicholas Perrini.

In all, the workshop was a great success, thanks in large part to the efforts of Richard Chenoweth who was responsible for planning and coordinating the event.

Linda Wardell
418 Grants Trail
Centerville, OH 45459

Over the years I have acquired two horns, one a single F made by The Cleveland Music Instrument Co. with the inscription: "American Standard, High Grade," and a single Eb (with crook) inscribed: "Vega Model, Made in Bohemia for The Vega Company, 155 Columbus Ave., Boston." All I could find out about either company is that Vega burned down about 40-50 years ago. (Source: Giardinelli)

I'd like to ask anyone who might know anything about either company to just jot me a note for I'd like to find out when these instruments were made.

Thanks so much, sincerely,
Sue Slocum
506D Merritt Rd.
West Point, NY 10996



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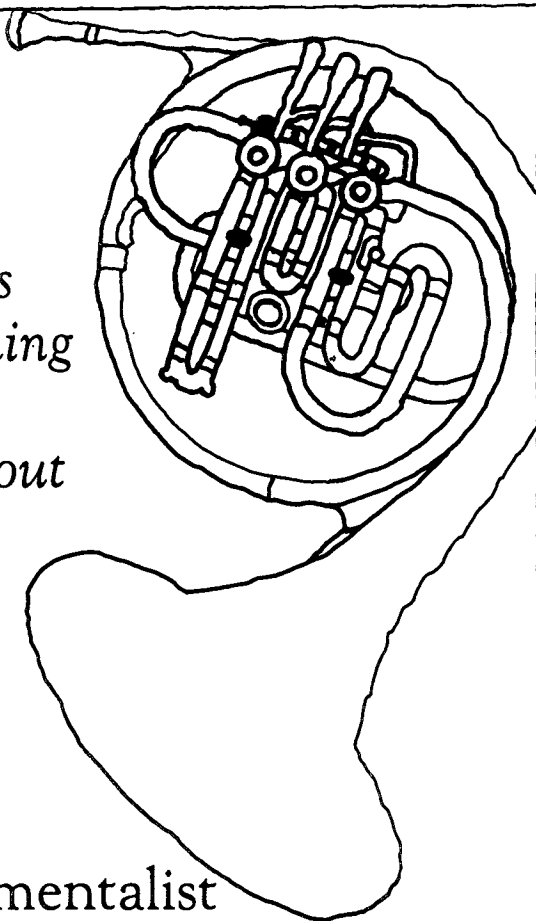


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MANSUR'S ANSWERS

Notes from the Editor's desk

by Paul Mansur

Life takes some surprising turns. Following some restructuring here at South-eastern Oklahoma State University, I have been appointed as Dean of the School of Arts and Letters. It was unexpected but gratifying although it necessarily altered some plans for the near and distant future. What effect this may have on my role with IHS is not yet clear. At the moment, I expect to continue as Editor, the Advisory Council willing, for two or three more years. In any event, one of our readers (or several) will be contemplating applying for this post in the future. It isn't too soon to consider the task and some of its ramifications by those who have an interest in making application to the Advisory Council. It is a lot of work; it requires up to ten hours per week, you must have much room available for storage, files, etc.; you will need a close working affiliation with a competent printer; enjoy writing; enjoy writing letters; and so forth *ad infinitum*. However, it is a gratifying task to me. I enjoy it. As an editor of a rural Texas weekly newspaper once expressed his feelings about being an editor: "It's the most fun you can have outside of a bed." I concur with his opinion.

The Summit Brass, the new brass group that conducts a professional workshop/clinic for brass players in the Colorado Rockies (1986 and 1987) have announced their first concert tour for February, 1988. The itinerary is Feb. 9, Texarkana, TX; Feb. 10, Austin, TX; Feb. 11, Kirksville, MO; Feb. 12, Columbia, MO; Feb. 13, St. Louis, MO; Feb. 14, Chicago, IL. The four hornists in this large ensemble are: Thomas Bacon, Houston S.O.; Greg Hustis, Dallas S.O.; William Klingel-hoffer, San Francisco Opera O.; and Lawrence Strieby, St. Louis S.O. [See "Keystone Brass Institute; A Hornist's Impressions" in *The Horn Call*, 17:1, October, 1986, p. 55.]

Workshop 19 (or Symposium, Colloque, or whatever we call it) at BYU in Provo, UT was veritably a musical and artistic triumph last June. The calibre of playing was superb in any context. I extend my sincere congratulations to the hosts and to all the performers. It was truly a grand event; just right to charge up the batteries of all of us who attended. But, alas, the attendance was not what it should have been. Both BYU and the IHS incurred a deficit. Even so, the expense was worth it. One must admire quality in every facet of a remarkable week of excellence in action. The facilities were quite good, food was excellent, the scenery breath-taking, the weather was lovely, everything just about the best one could expect in all particulars. If you missed it, I hope you regret not being there. "Well done, Mr. Hatton!"

Margaret Robinson, Advertising Agent for the past two years has submitted her resignation from that post. I am grateful to her for the fine way she carried out that responsibility. Peg is a refreshingly pleasant person with a great outlook on life and an easy, silver-peeling laugh. Many thanks for your contribution to volumes 16 and 17 of *The Horn Call*. And all the best wishes in all your future endeavors.

The new Ad Agent is Katherine Thomson of Irvine, California. Primarily a pianist.

but an ardent amateur hornist, I feel she is the exact type of person who demonstrates her devotion to the horn with this kind of voluntary service. She is a long-time member of the IHS and is quite familiar with our publications. Write or call if you'd like to place an advertisement in a future issue.

Meir Rimon Is Football Hero At The 7th Annual Lockenhaus Chamber Music Festival.

Two goals were shot by Meir Rimon from the Israel Philharmonie during the official football (soccer) game in Lockenhaus (Austria) between the "Kammerkicker" (chamber kickers), the team of the Junge Deutsche Philharmonie and an international team of soloists (from violin to horn). The I.H.S. advisory council member, Siegfried Schwarzl, had the opportunity to personally marvel at M. Rimon's athletic prowess as he performed during this game in lieu of a superb chamber music concert. The world renowned musicians rolled on the ground and repeatedly missed the timing being sometimes *allegro*, then *andante*, but finally *unisono* when champagne was served. On the following day Rimon again starred, this time on the horn in the Beethoven Septett while playing in the impressive knights' hall in the Lockenhaus castle.

In Vienna, he and his wife were welcomed by friends of the Wiener Waldhornverein at a "Heuriger" with the playing of *Five Viennese in Baltimore* by Hermann Jeurissen and a glass of wine. That evening, Mrs. Erika Tschiggerl, wife of Josef Tschiggerl of the O.R.F. Symphony Orchestra, entertained in the garden of her home, where the Alphorn became the center of attention.

Rimon had come to Austria in answer to a personal invitation to participate in the seventh international chamber music festival (5.-18. VII). After the musical reunion with the friends of the WWV Meir and his wife drove through Hungary (Budapest) to their destination in Lockenhaus.

Schwarzl, his wife, and I.H.S. member Lois Kerimis from California, attended one of the several daily concerts in the castle of Lockenhaus and had an opportunity to visit with the Rimons and to reminisce on past workshops and exchange thoughts of prospects for the future of the I.H.S.



"Horn Repairs"
Meir Rimon assisted by Josef Tschiggerl

Speaking of Herr Prof. Dr. Schwarzl, his book, *The Development of Horn Ensemble Music from the Romantic Era to the Present in Vienna and in Other*

Cultural Circles is available by mail order direct from Dr. Schwarzl. Remit \$9.35 directly for a prepaid shipment to the USA. In Austria, the price is 132 Austrian Schillings, postpaid and in Germany, DM 20.50. The address is: Wiener Waldhorn-Verein, Florianigasse 70/8, A-1080 Wien, Austria; or order directly from Dr. Schwarzl.

As noted in the minutes of the annual meeting (published in the August 1987 Newsletter), we are beginning a new column. So far, we haven't a catchy title for Bob Pyle's comments about acoustics and acoustic research. I'd thought of combining Pyle with *audiophile* but *PYLE-PHILE* or *PYLOPHILE* doesn't quite make the grade. The best I can come up with thus far is *AUDIO-PYLE*. Whatever! In any case, his first effort is a jewel. You will enjoy it and learn much interesting information that is basic to accurate description of acoustical phenomena. He writes well and I do believe that most of us will profit from his contributions. Welcome to the *Horn Call* staff. [Readers are urged to indicate your approval or non-approval of the title to this new feature. Suggestions are welcome. More importantly, please submit your inquiries or suggested discussion topics to Dr. Pyle for future columns.]

Included in this issue is an article by Milton Stewart, University of Washington in Seattle. Actually, the article is an analytical review of a recording. I believe you will find it to be quite thorough and very informative. To be quite candid, Dr. Stewart's review is the most finely detailed exposition and analysis of a jazz horn album ever published in this journal. In the absence of Jeffrey Agrell's regular jazz horn column in this issue, Stewart's review fills a niche for all jazz horn buffs. For a taste of something out of the ordinary, don't neglect his review of Tom Verner's *Jazz French Horn* album. [In the near future we expect to also publish an extensive article in a series on *Horn* and *Voice* literature by Dr. Stewart. Watch for it.]

Just recently received the Summer Newsletter of the British Horn Society edited by John N. Wates. With his Macintosh and appropriate software he is doing a nice job of "desk top publishing." The BHS Newsletter has expanded and Editor Wates is including some very informative short articles. In fact, by supplying *The Horn Call* with a mini-disk, he is making some of their articles available for wider distribution in these pages. It's a nice gesture and most sincerely appreciated. We intend to have something quite regularly included.

Their regular Easter Saturday Horn Festival (their 8th such event) was held at the Guildhall School of Music and Drama on 18 April 1987. It was generally reckoned to be among the most successful Festivals thus far. The theme this year was "Czech Horn Playing" featuring the Tylsar brothers, Zdenek and Bedrich, together with Zdenek Divoky. They performed Telemann's *Concerto for Three Horns* and played some Reicha *Trios*. They were joined in the Festival finale by Barry Tuckwell to play the Schumann *Konzertstueck*. Tuckwell opened

the evening program with the Rosetti *Concerto in E Major*.... "The last movement has been called the 'Barking Dogs' movement because of the vivid hunting music. Ifor James was a 'late entry' in the Festival. The Neruda *Concerto* he played has tended to be purloined by trumpet players. Ifor's version in the original high key was a stunning display of clarino playing. His recording of it should now be available."

"Sea Eagle, a piece for solo horn, was especially written by Sir Peter Maxwell Davies for Richard Watkins. Even those with reservations about contemporary music must have been won over by Richard's persuasive and musical account of the work. The music was allowed to shine through the notes." [Quotations are from the BHS Summer Newsletter 1987 referred to above.]

We failed to give proper credit in the last issue of *Horn Call*, p. 82, to the reviewer of the *Horn Player's Audition Handbook*. This review was prepared by J. C. Leuba and not by William Scharnberg. (Both Leuba and Scharnberg pointed out the error. Each thought the other might be offended. Neither was; which says much about the care and sensitivity of two excellent hornists and writers.)

Results from the Labor Day weekend American Horn Competition are in. The fourth edition of this event was held 4-7 September 1987 at Dekalb Community College in Atlanta, Georgia, USA. The three divisions for entrants were for Hand Horn, University level, and Professional hornists.

Finalists in the Hand Horn division were: David Thompson, Mary Jane Zenk, Stuart Clark, Douglas Lundeen and Richard Chenowitz. The winner was Mr. Lun-deen who received a prize of \$600.00 and a hand horn built by Lowell Greer which will be passed on to the winner of the 1989 competition. The judges included R.J. Kelly, Richard Seraphinoff and Lowell Greer of the USA, Bernard Le Pogam of France, and Uwe Bartells from Germany.

The University Division had 21 entrants. Finalists were David Thompson, Michelle Stebleton, Stephanie Furry, John Touchton, and Stuart Clark. The first prize of \$600.00, designated as the Louis Stout award, was won by David Thompson. Second place was awarded to Stebleton and third place to Furry. The judges were Randall Faust, Lowell Greer, Louis Stout, Elliott Higgins, John Dressler and William Capp.

There were 18 contestants in the Professional Division. Five finalists included Roger Kaza, St. Louis Philharmonic; Eric Ruske, Cleveland Orchestra; Mark Abbott, Detroit Symphony; William Barnewitz, Utah Symphony; and Peter Landgren, Baltimore Symphony. The winner, receiving a \$1000.00 prize, was Eric Ruske. Judges for this event were Lowell Greer, Elliott Higgins, Steve Gross, Louis Stout and Bernard Le Pogam.

The fifth American Horn Competition will be held in 1989. For further information, contact Elliott Higgins, Hummingbird Music Camp, Jemez Springs, NM 87025 USA; (505) 689-9631.

You may notice a slightly different appearance to this issue of *The Horn Call*. A different type face is being used with a more open, cleaner character. The new type seems to be more readable with a neater appearance to the eye. I trust readers will detect the same effect and find the change to your liking.

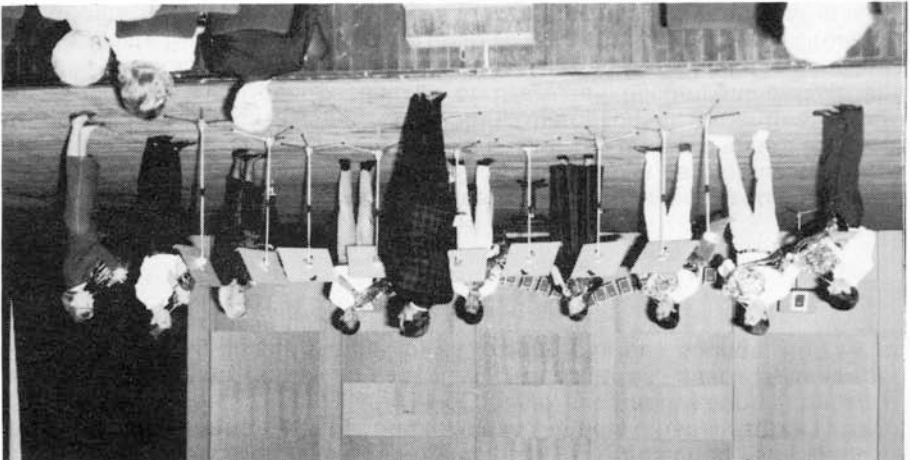
Douglas Hill, a Past President of the IHS, teaching at the University of Wisconsin, addressed most of these fundamental problems which inhibit our growth as players. Persons of my generation grew up in what he and I refer to as the "paranoid generation," and of course, as the teacher goes, so goes the student. I have consciously made efforts to avoid transmitting the paranoia which was rampant in my generation. Quite a few, but not all, young players have somehow extricated themselves from this negative circle of events, paranoia leading to paranoia. Fortunately, our IHS venue allows some of these "freed spirits" to gain

ferences. what I would refer to as "rub-off" one upon the other, at these annual Horn Society which has provided the venue for us to come together, and have is collectively evolving into a new state of consciousness. It has indeed been our ing, scraping, banging or whatever. This year, it seems that the Horn community ment of the physical act needed to energise the instrument, whether it be blowing, almost a *sine qua non* for a lifetime of satisfaction with an instrument; the enjoy- "blowing," there being much less inhibition than ever before. I think that this is most of the performers are now taking a more physical satisfaction just in sheer participating Artists; indeed, Music first, then the Horn. But also, it seems that favourably impressed by the commitment to *Music*, first and foremost, by all the What brings you into mind, regarding the conference at BYU, is that I was most

The following is an excerpt from a letter written by Christopher Leuba to a former student. Mr. Leuba realized that the content could well be shared by most hornists and sent a copy immediately following the Provo Workshop. I am pleased he chose to share his thoughts with all of us.

AN EDITORIAL, (Sort Of)

Michael Hoelzel conducts an International Nonet at the International Sommerakademie, Mozarteum Hochschule, Salzburg in August 1987. The performers and their native country, left to right, are: Dante Yunque, Peru; Markus Frank, BRD; Nozomu Segawa, Japan; Julia Heirich, USA; Jose Mosquera, Peru; Noriki Kaneko, Japan; Marion Menke, BRD; Heiko Maschmann, BRD; Sarah Cramton, USA.



strength from one another. I have, during the past year, presented Workshops at a variety of institutions here in the States and in Canada. It has disappointed me that, in several instances, there was little or no real, substantive contact between Hornists in the same community in playing duos, trios, quartets, or larger ensembles together, simply for the joy of making glorious sounds. But, we're gaining ground: Don't give up the ship!

Antonio Iervolino reports that a Latin American Horn Players Association was founded in consequence of his conference and workshop in Baroloche, Argentina last winter. Almost forty participants were on hand. The program ended with solo performances by Ignacio Garcia, Chile; Nuri Guarnaschelli, Argentina; Guelfo Nalli, Argentina; and Roberto Ninczuk of Brazil, all accompanied by Diana Schneider. Ensemble works were conducted by Gordon Campbell, Mexico; Juan M. Arana, Costa Rica; and G. Nalli with up to 36 hornists. A Provisional Organizational Committee was formed with plans to have a workshop each year in a different country, to have a pedagogic symposium each year, periodic Latin American competitions with cash prizes, and to have a periodic publication of information. The committee members are: President, Antonio Iervolino; General Secretary, Guelfo Nalli; Sub-Secretary, Sebastian Aliotta; Treasurer, Gordon Campbell; Bulletin Editor, Juan M. Arana; and Press Secretary, Alfredo Nicrosi.

We have also received an extensive bulletin listing the events and calendar of the Jan Stich (Punto) Society of Czechoslovakia. Milan Vach describes a program series dating back to June of 1987. They plan an extensive conference for 23 November 1987 in which a ten-year plan for the Society through 1996 will be set forth.



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**SECOND INTERNATIONAL COMPETITION FOR HAND HORN,
BAD HARZBURG, WEST GERMANY, JUNE 17-20, 1987**

By Hella Baumann

Bad Harzburg, lovely situated spa amidst the typical German woods of the Harz, is a secret tip for music lovers: every year in June a Music Festival is organized attracting internationally acclaimed singers and instrumentalists. It was for the second time that in the frame of the Festival an International Competition for Hand Horn was held.

In 1984 Hermann Baumann had taken the initiative to establish this competition with the city of Harzburg and sponsors helping in order to promote the art of hand horn playing. He aimed at a high level and so he again assembled a jury of prominent hornplayers and designed a programme which well-advanced hand horn players only could cope with.

Members of the jury: Hermann Baumann, president, Prerad Deticek (Yugoslavia), Horace Fitzpatrick (Great Britain), Lowell Greer (USA), Ab Koster (Netherlands), Bernard LePogam (France), Thomas Müller (Switzerland).

The programme:

1st round:

Compulsory pieces: Gallay: 1st *Etude* out of 12 *Etudes* op. 57
B. Krol: *Moment musical* (commissioned)
Choice: Haydn: *Concerto* nr. 2, 1st movement
Mozart: *KV 447*, 1st movement
Beethoven: *Sonata*, 1st movement

2nd round:

Compulsory pieces: Bujanowski: *Ballade* (commissioned)
Weber: *Concertino*, 1st movement with cadenza,
without repetition
Choice: Mozart: *Rondo D-Dur*
Mozart: *Rondo Es-Dur* KV 371
Baumann: *Elegia*
Pflüger: *Kaleidoskop*
Mozart: *Quintett* KV 407

3rd round:

Ten participants from all over appeared with an astonishingly numerous audience listening attentively to each presentation.

No first prize (DM 4000.00) was awarded. Winner of the second prize (DM 2500.00) was Wilhelm Bruns (GFR). Two third prizes were awarded to Teunis van der Zwart (Netherlands) and Ulrich Hubner (GFR), (DM 1500.00 each).

Baumann's and his colleagues' conception of the competition is: not only the historical playing of the hand horn should be stimulated and led to artistry but modern composers should be given the idea of what can be discovered with this old-new instrument. So, two pieces for horn solo were commissioned. Vitali Bujanowski sent *Ballade*, Bernhard Krol *Moment musical*; both pieces demonstrate the richness of colours and effects inherent to the hand horn.

In the lobby of the concert hall a very fine exposition of all kinds of natural horns draw the interest of many visitors, many of them apparently realizing for the first time the long history and the many different forms of horns.

In the final concert of the competition and the Festival the prizewinners gained high appreciation and great applause in a sold out hall for their presentations. Wilhelm Bruns performed Mozart's *Quintet* together with members of the "Salzburger Soloists;" Ulrich Hübner performed Beethoven's *Sonata*, accompanist the Canadian pianist Lucie Samson; Teunis von der Zwart performed Bujanowski's *Ballade*. But, this may be unique with a competition, the jury members do not only "judge," they present themselves! Horace Fitzpatrick and Christine Faron performed *Solo pour Cor* by Anton Reicha on hand horn and Ham-

merklavier; Hermann Baumann, Luz Leskowitz (violin) and Breda Zakotnik (piano) ended the programme with the Brahms *Trio*.
The night before, after the festival award of the prizes, the audience was fascinated by an all-horn programme: Hermann Baumann and Prerad Deticek performed Telemann's *Concerto in D*, Thomas Müller gave Baumann's *Elegia* for hand horn solo, Hermann Baumann performed Mozart's KV 447 on hand horn, and the highlight was Schumann's *Konzertstück* with Ab Koster, Lowell Greer, Thomas Müller and Bernard LePogam as soloists. The Göttingen Symphony was conducted by Hermann Breuer.
It seems that this competition will not be the last one of its kind. It helps young hand horn players in building up a career; they already have engagements for solo playing and participation in chamber and orchestral ensembles specialized in historical instruments.



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UPON THE RETIREMENT OF JAMES WINTER

By Bill Scharnberg



In the fall of 1947, twenty-seven-year-old James H. Winter joined the faculty of Fresno State College (Fresno, California) as an Instructor of Music, teaching horn and music theory; in 1948, he was assigned all the brass. Forty years later he rather unceremoniously retired, having served most remarkably in several realms. In the horn world he served as Editor of *The Horn Call* (1972-76), Advisory Council member (1972-76 and 1980-86), and President of the International Horn Society (1983-86). At Fresno State College, now California State University at Fresno (CSUF), he rose from Instructor to Professor (1957), taught all levels of music theory, music history and literature, conducting, all the brass instruments and brass pedagogy, conducted the orchestra and the regionally famous brass choir, and during the past five years coached the internationally

recognized "President's Quintet." His better-known horn students include David Krehbiel (San Francisco), David Bakkegard (Baltimore), John Keene (Denver), Bill George (San Jose State University), plus a host of professional brass players and teachers including studio musicians to public school instrumental directors. In addition he served as principal horn of the Fresno Philharmonic from 1954 and assistant conductor of that ensemble since 1980, sometime-principal horn of the American Symphony Orchestra League West Coast Workshop Orchestra for ten years, principal horn and soloist of Music from Bear Valley (1970-82), hornist with the California Woodwind Quintet for ten years, and as a guest artist and lecturer for several International Horn Workshops. All this was accomplished while raising, with his wife Pearl, a family of talented musicians. I know of very few persons who can claim accomplishments of the quality and magnitude achieved by Jim Winter, and fewer yet who can admit to having led a life with "absolutely no regrets."

Even after a brief conversation with Jim one is aware that he is a truly unique individual: a gentleman, a scholar, a musician, a composer, a "Renaissance" man in an era of specialization. His wit often leaves a less erudite person, like myself, lost in a daze of subtle references to poetry, literature, opera and so forth. His story is fascinating.

Born October 18, 1919 in Minneapolis, Minnesota, his family moved several times during his youth ("no problems with the sheriff"). His stepfather was an insurance agent and a good pianist with a healthy interest in Jim's musical training. Fortunately, Jim had many excellent music teachers, beginning in Sioux City, Iowa where his sixth-grade music teacher encouraged the students through three-part harmony. It was also at this time that Jim began boiler-room cornet lessons on an instrument that belonged to his father. When the family moved to Owatonna, Minnesota in his seventh grade, the band director offered Jim a shiny new

mellophone and the chance to play in the high school band when he learned to play a "C" scale. Jim's reply was, "well, I can play one now." He did and became a member of the ensemble.

The next move was to Kansas City where the band director had no mellophone, but a French horn. It was in Kansas City in 1935, during his junior year in high school, that Jim encountered the person who was to really initiate his musical career; until that time he was leaning more toward an interest in mathematics or aeronautical engineering. It was announced that a young man was offering an eight-week course of group horn lessons for 25¢ a lesson. Although \$2 plus car fare was a great expense at that time, he signed up and arrived with about thirty-five other youngsters for his first session; he had not yet been taught to put his right hand in the bell and so forth. The young horn teacher began with a mild understatement to the effect that some of the students there might not have the best idea of how the horn should be played, and proceeded to play a middle "C" concert on his horn. With that single tone, as Jim said, he was "hooked;" the young hornist was Philip Farkas.

Again the family moved, but this time back to Owatonna where the high school instrumental and vocal teacher was Harry Wenger, who later developed the Wenger products found in most American music classrooms today. (Apparently, the whole Wenger business stemmed from a make-shift Sousaphone stand manufactured during those early years.)

Upon graduation, he attended Carleton College, majoring in music performance. He studied horn with J. Harris Mitchell and took lessons also with William Muelbe of the Minneapolis Symphony. It was Carleton College that brought out a strong interest in academic life for Jim, and eventually led to his decision to make a career of teaching.

From 1942 to 1946, Jim served in the U.S. Navy on combat duty in the Pacific Theater. Upon discharge he entered

Northwestern University to major in music history, literature and criticism (musicology), and studied on his Geyer double horn with Max Pottag. Although he had not played for four years in the Navy, within a short period of time his playing was to the point where his teachers were encouraging him to seek a position in a professional orchestra. By this time, however, Jim was intent upon a teaching career, and accepted an appointment at Fresno State College upon the completion of his Master of Music degree in 1947. Arriving in a black, non-airconditioned Chevy on a 106-degree day in August, Jim recalled his grandmother Winter's recollection of "a train trip through Fresno, and getting out to walk, and having her heel sink into the soft asphalt pavement. She thought we were moving to hell."

At Fresno State he rose, as mentioned above, from Instructor to Professor in ten years. With the exception of two administrative stints, Assistant Dean of Arts and Sciences (1968-70) and Chairman of the Music Department (1972-76), he concentrated his energy on music theory and history, conducting, and the teaching of brass instruments. From 1948 to 1968 the entire brass program at CSUF was in Jim's hands. It was during those years that the CSUF brass choir was probably the outstanding ensemble of its kind on the West Coast. The entire brass section of the newly-formed Fresno Philharmonic was comprised of his students for years and was described as "the sturdy anchor of the Philharmonic."

In 1954-55 Jim took a leave of absence, with \$58.22 a month from CSUF plus the G.I. Bill and money saved from the sale of his home, to pursue a Ph.D. in composition, with a minor in brass pedagogy, and studies in nineteenth-century philosophy at the University of Iowa. He continued the composition studies that he had begun at Northwestern University with Robert Mills Delaney, working with Philip Greeley Clapp and Philip Bezanson at Iowa. The fruit of his compositional efforts can be found in *Suite for a Quar-*

tet of Young Horns (The Hornist's Nest, 1970) and *Canon for Two Horns* (Rubank Advanced Duets).

Returning to Fresno he continued to be active in three fraternities. Phi Mu Alpha Sinfonia, Pi Kappa Lambda and Phi Kappa Phi. He was horn Editor of *Woodwind World* magazine for ten years, Brass Editor of *The NACWPI Journal* for five years, and completed a very important brass pedagogical text: *The Brass Instruments* (Boston: Allyn and Bacon, 1964, 2nd edition 1968). This source is often used today in university brass pedagogy classes, and the wealth of information found in the manual should be examined by those who teach brass at any level.

Concerning Dr. Winter's teaching he states: "I've always been one for taking courses that have to do with the broad course of human history. In teaching music, I try to keep the subject in the same context. How can you study the music of William Byrd or Thomas Tallis without studying the history of England during that period?"¹¹ Further, "not to pop off, but I know I am an effective teacher, so why do something else? I'm pretty good at codifying and organizing, and I have a fairly good gift for musical expression, and explaining why you should shape and phrase the way you do."¹²

In the late 1960's Larry Sutherland and Richie Clendenin joined the brass faculty at CSUF, "the load had just got too heavy with me teaching theory, harmony, history, and music appreciation, and 35 to 40 brass lessons a week."¹³ In 1982 Professor Winter was named CSUF's Outstanding Professor, and since that year he has served as the University's Grand Marshall.

Dr. Winter's reputation in the International Horn Society is well-known by hornists who have read *The Horn Call* regularly and/or attended the annual Horn Workshops. Most of us can little imagine, however, the years when Jim was Editor of our journal and literally did not know from one issue to the next whether there would be enough money to publish anything. Dr. Malcolm Henderson dubbed him "Mr. Bedroom

Editor" because each issue originated from a table set up in the Winters' bedroom.

During his tenure as President of the IHS we saw a deliberate thrust toward the international aspects of the Society: the appointment of Jeffrey Agrell as Composition Contest Chairman and the 1986 Detmold Symposium are obvious examples of this direction.

At 67 years old Jim is optimistic and energetic. He made his departure from CSUF as gracefully and quietly as possible, even requesting that the University refrain from creating a public occasion around the event. Of course it was impossible to keep his former students from honoring him, and many were able to do so with a "Brass Bash" on May 24, 1987.

In Jim's words, "I'm just retiring from the confines of a job that requires meeting a daily schedule. I think people have no concept of what it takes to do what we do, as teachers and performers. I'm 67. Some of the technical prowess I had at 37 has begun to wane, but I find I can still play all the parts."¹⁴

I asked Jim to, as immodestly as possible, recount some of his fondest memories and some of the elements of his career about which he has been most proud. As a performer he spoke of the wonderful experiences he had at the Asilomar American Symphony Orchestra League Workshops with master conductor Richard Lert, and the fifteen years that he and his wife, Pearl (a fine 'cellist), enjoyed at the Music from Bear Valley Festival with conductor John Gosling, as well as the years in the FPO, especially with conductors Paul Vermel and Guy Taylor.

About the horn world he states that he feels the IHS existed long before the actual institution. The camaraderie has always been there; horn players throughout the world are less competitive; generous, open and warm individuals. Perhaps, as Philip Farkas has often stated, "misery loves company." On Jim's 1970 sabbatical tour of Europe, he was "welcomed everywhere with complete acceptance," and made life-long friends with hornists

from several countries, such as Friedrich Gabler in Vienna.

Although far from the end of his active involvement in the musical world, I would like to close this article of homage to Dr. Winter with a quote from the Professor's pen, written under the duress caused by this witless interviewer:

"I take real pleasure in the memory of the many, many students who passed through our department in these forty years, and who were "my" students in a very real sense. They occupy not only major posts as professional players, but also faculty positions in brass, in theory and composition, in music history and literature at the college-university level; they occupy posts in public school music at all levels and exert the kind of influence only a musician can exert on those young impressionable students; and many of them are in the worlds of commerce, medicine, and heaven knows what—and still participate actively as musicians. In all of these, I take genuine pride."

"I also take great pride in our musical family: you know that Pearl is a 'cellist; she's a good one, with her own list of successes as a teacher, and now is also a gambist, very active in the Gamba Society. Our older son, Prescott, is a hornist who still plays well enough to have served as co-first horn in the Baltimore Chamber Orchestra at the Towson Workshop. His wife, Carolene, is a soprano and pianist, who joined me at Detmold in presenting some Lachner and Kalliwoda songs. Their older daughter, Elizabeth, is a 'cellist, started of course by her grandmother Pearl, and now at age 11 is playing in the Peabody Prep Orchestra; their younger daughter, Erika, has finished Book I of the Suzuki violin series and expresses interest in the single F horn Carl Geyer made for her father when he was something like three years old. Our son, John, is a professional oboist in Los Angeles, where he plays extensively in the film and TV studios, is principal oboe of the Pasadena Symphony, and teaches oboe at a variety of

campuses, ranging from UC Santa Barbara on the north to Redlands on the east. His wife, Margaret, is a registered audiologist and a Redlands flute major who now confines her playing to occasional 'gigs,' owing to her work and the arrival of twins, Alexander and Michael some three years ago. (They don't play anything yet—slow learners, I guess.) Ee-nuff, Ee-nuff! to borrow from the "Jewel Song" in *Candide*."

¹David Hale, "He may be retiring, but Winter will stay busy." *Fresno Bee* (May 24, 1987): E14

²*Ibid.*

³*Ibid.*

⁴*Ibid.*



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W.A. Mozart is known to have composed four, and possibly as many as seven concertos for the horn. This article shall compare and contrast the facsimile of K. 495 with the two scores and seven performing editions of the work. The facsimile is found in *Das Horn bei Mozart (Mozart & the Horn) Facsimile-Collection*, by Hans Pizka with assistant translator Robert Ross (Munich: Schötnner Offset-druck, 1980).

It is hoped that by comparing various editions of the work the most accurate edition may be found. In this manner, conductors and librarians of orchestras, as well as horn students, instructors and performers can obtain the most useful edition.

All sources consulted agree that K. 495, also known today as Mozart's *Fourth Horn Concerto* (although this is not accurate according to recent research), was completed on June 26, 1786, and it was composed for Ignaz (Joseph) Leutgeb, a friend of Mozart and his family. Leutgeb, who was one of the best hornists of Mozart's day, also owned a cheesemonger's shop purchased with the financial help of Mozart's father, Leopold. W.A. Mozart put Leutgeb on the receiving end of many of his jokes when he composed the horn concerti, and at least three of the four concerti published today were written for Leutgeb.

It is commonly supposed that Mozart composed K. 495 using red, green, blue and black ink as a joke on Leutgeb. However, Alexander Hyatt King brings up the point that Leutgeb probably did not play from the autograph, and Mozart's next composition (*Piano Trio in G*, K. 496) was written in black and red ink. Therefore, it is possible that Mozart did not compose the work in various colors of ink to perplex Leutgeb. He may have had some other reason for writing in this manner, which had little or nothing to do with his friend the hornist.

The concerto consists of three movements, marked "Allegro moderato," "Romanza," and "Rondo," respectively. All three complete horn concerti are designed this way. Mozart may have borrowed the format from Anton Rosetti (Rossetti), Kapellmeister at the Court of Prince Oettingen-Wallerstein in Southern Germany. Rosetti composed several horn concerti with the same lay-out as that of Mozart.

The instrumentation of K. 495 calls for first and second violins, violas, bass (cello and double bass), two oboes, and two horns. This set-up was also used in the *Second Horn Concerto* K. V. 417, the *Fragment in Eb* K. V. 371 (*Concert-Rondo*), the *Fragment in Eb* K. V. 370b, and the *Fragment in E* K. V. Anh. 494a.

The autograph for the first movement of K. 495 has not been found, and only portions of the second and third movements are available. Specifically, measures 22-80 out of the 89 measures of the "Romanza" (second movement), and measures 136-210 of the 213 measures of the "Rondo" are in autograph form.



The concerto was first published by Andre publishing company in 1802, entitled *Concerto No. 3, op. 106*. It was a complete version, although the entire autograph by Mozart is not extant today. This edition is shorter than that most commonly published now. Thomas Murray feels that the shorter version is most likely "the pure Mozart." However, Pizka comments that Andre did not have the complete second and third movements, and probably had a copy of the first movement with cuts done by a hornist "to make the concerto easier." It is interesting to note that neither author revealed the source of his statement.

Contore d'arte d'industria of Vienna was the second publisher of K. 495. This edition, published in 1803, is longer than Andre's, and was probably the basis for the score published by Breitkopf & Härtel, which is still in use today.

The Breitkopf & Härtel and Kalms editions of the score are almost identical. The Breitkopf is a full-size score, has rehearsal letters and uses measure

numbers at the beginning of each score, while the Kalmus edition is in miniature score form, has no rehearsal letters, and labels every tenth measure. It is probable that Kalmus merely reprinted the Breitkopf edition with minor changes.

There are three definite misprints in the Kalmus miniature score. Two are in the first movement, one is in the second movement, and all are rhythmic errors. The first occurs in measure 37, in the solo horn part, where a quarter note (♩) in the Kalmus score should be a dotted quarter note (♩.). The second rhythmic misprint is located in the bass line in measure 62, where a half-note is misprinted as a quarter note. The last rhythmic error is in the second movement, measure 43, where a quarter note (♩) in the solo horn should be a dotted quarter (♩.).

Overall, the Breitkopf edition is fairly accurate when compared with the facsimile, and most discrepancies involve articulation markings. Four discrepancies are in the second movement, and there are none in the third. All deal with slur indications, and it is not clear in those cases whether Mozart meant what was printed in the Breitkopf edition () or possibly .

Other differences involve the addition of notes. No editor is listed for the Breitkopf edition, but it appears that someone took the liberty of filling in notes where Mozart apparently failed to complete a part. It is possible that Breitkopf copied what Contoire d'arti e d'industria had in its score. However, Contore did not list an editor either. The following example is extracted from the second movement (*Romanza*), measures 73-78. Example I illuminates what Mozart wrote, and Example II is the Breitkopf edition.

Example I. Mozart, second movement (*Romanza*), *Concerto for Horn and Orchestra* K. 495, notation of autograph.



73 74 75 76 77 78

Corni in Es

Corno solo

Violino I

Violino II

Viola

Cello e Basso

Example II. Mozart, second movement (*Romanza*), *Concerto for Horn and Orchestra* K. 495, measures 73-78, Breitkopf edition.

The facsimile contains a paucity of articulations for the solo horn part, and no dynamic markings. However, Mozart did include articulations and dynamic markings in the orchestral score. Breitkopf & Härtel added nothing in the solo horn part in these respects, and very little in the orchestra parts. Any changes in the score appear to be for the purpose of consistency.

There has been discussion as to why Mozart did not put in dynamics, articulations or phrase markings in the horn solo. Part of the reason is that Mozart realized the hornist could not play a perfect slur from a stopped to open note without making a glissando sound similar to an untongued trombone slide change. For example, the following passage is extracted from the *Romanza* movement. The first violins and solo horn play the passage simultaneously, yet no slurs are written for the horn. Notes that must be changed by the hand (stopped) are indicated by +.

Example III. Mozart, second movement (*Romanza*), *Concerto for Horn and Orchestra* K. 495, measures 68-72.

Peter Damm wrote an interesting article about articulation in the Mozart horn concerti. He says that hornists should first listen to and examine the tutti orchestral parts and articulate passages as they are written for the accompaniment. A quotation is taken from the Appendix of the old *Complete Mozart Edition* (1881, Series XII) which was written by Ernst Rudorff. It is as follows: "The principal part contains hardly any interpretive indications, it is assumed that the per-

former has sufficient judgement and taste to find the right solution himself."

The majority of the performing editions are created by eminent performers from various times. They have not necessarily researched the music in order to determine an "authentic" performance. Rather, they have edited the music in order to publish their musical version. These editions do not reveal what Mozart would have heard in the latter part of the 18th century. Nonetheless, they do have value in that they record what great performers have done with great music. All current editions are based on either the André edition of 1802, or the *Complete Mozart Edition* of 1881.

Seven editions of the solo part have been examined. André published the short edition of the solo (with orchestral score) in 1802, and the *Contore d'arti e d'industria* was published in Vienna in 1803. Five were edited by specific persons: Carl Reinecke (Leipzig: Forberg, 1879), Henri Kling (Leipzig: Breitkopf & Härtel, 1879), Dennis Brain (Northants, England: Fentone Music Limited, 1946), James Chambers (New York: International Music, 1960), and Hermann Baumann (Minneapolis: McCoy's Horn Library, 1982).

Four of the seven editions of the solo horn part were found in *Das Horn bei Mozart*. The Brain, Chambers, and Baumann editions are owned by the author. It is beyond the scope of this article to list every single discrepancy between seven editions of the solo horn part, so some generalizations shall be made.

Obviously, one main difference between the Breitkopf score and the performers' editions is the editing. In contrast with the Breitkopf score, the others added expressive markings to various degrees.

The fewest number of added markings was found in the *Contore d'arti e d'industria* version. The André edition had few added markings, and is shorter than the others. Reinecke added articulations, but no dynamic markings, and Kling added both articulations and dynamics.

Few dynamic markings were added to the Brain edition, but many articulations not in the original Mozart are found. The Baumann edition has more dynamic markings than the Brain and includes phrasings found in the autograph orchestral parts.

The Chambers edition contains the most editing, with terms such as "con espressivo" used throughout the piece. Much use is made of dynamic markings. Articulations are notated precisely with the utilization of slurs, ties, staccato marks, and accents.

The shortest edition was published by André. The *Contore d'arti*, Reinecke, Brain, Chambers, and Baumann editions all have the same number of measures for all three movements. The Kling contains the same number of measures as the previous five editions, except for the second movement which is missing measures 32 to 35. All of the editions found in *Das Horn bei Mozart* are missing parts of measures 161 and 162 in the first movement. This was obviously a misprint, for the Breitkopf and Kalmus scores include the measure. The missing area is shown in Example IV, and compared to the solo part found in the Breitkopf edition (Example V).

Example IV. Mozart, first movement (*Allegro moderato*), *Concerto for Horn and Orchestra K. 495*, measures 161-162, solo horn part as found in *Das Horn Bei Mozart*.



Example V. Mozart, first movement (*Allegro moderato*), *Concerto for Horn and Orchestra K. 495*, measures 161-163, solo horn part as found in the Breitkopf edition.



The edition of the solo that adheres closest to what Mozart is believed to have composed for the horn seems to be the one published by Contore d'art e d'industria in 1803. It has the least amount of editing, and is not as short as the André edition. The Breitkopf score is fairly accurate when compared with the facsimile.

It is difficult to make a definite judgement on any of the editions, since the autograph is missing for the first movement, as well as parts of the second and third movements. In general, the edition that adds the fewest dynamic, expressive, and articulation markings in the horn solo would probably be closest to what Mozart originally wrote. Mozart appeared to expect the hornist to be responsible for making music out of concerto K. 495.

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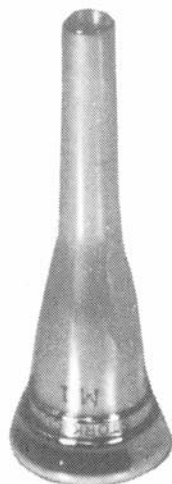
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THE RAP SESSION ON DISABLED/HANDICAPPED HORNISTS AND HOW THEY COPE

by S. Earl Saxton

April, May, and June of this year were for me among the busiest, most informative and exciting months since my retirement in 1983. In a book, tentatively to have the title, *Sing! Horns*, now in progress, I decided to include a chapter about the disabilities/handicaps that horn players encounter, and how they cope with them. During my professional playing years, and in my teaching, quite a number of colleagues and students have suffered a variety of physical, mental, and medical problems, not to mention some that I've discovered in my own body. In recent years a rash of scattered articles on the subject of the medical problems of musicians have appeared in musical and medical journals. That it should now be addressed as fully as possible in a chapter of a book on horn playing seems entirely justified.

First I want to acknowledge the kind and generous assistance of Richard Decker, Editor of the IHS Newsletter, and ICSOM Representative of the Syracuse Symphony. Without his help in the form of phone calls, and numerous copies of articles on the medical problems of musicians published by *Senza Sordino*, the official journal of the International Conference of Symphony & Opera Musicians (ICSOM), as well as lists of IHS people he thought would be helpful — and indeed who were — in this project, it could hardly have gotten off the ground. His article announcing the session to be held at the 19th Annual Horn Symposium at BYU, Provo, Utah, June 22-27, 1987, which appeared on the front page of the Special Summer Edition of the Newsletter, did much to boost interest in the project. Of course, it was Dr. Gaylen Hatton, Host of the Symposium, whose thoughtful invitation to me to conduct the session, as soon as he learned of the book chapter, lent much credibility to the whole idea. Ruth Hokanson was also tremendously helpful, as always,

in sending lists of IHS Area Representatives, and Horn Club members, to whom I could send word of the rap session. Others, not themselves victims of some malady, whose letters were most informative and encouraging, were Jeffrey Agrell, Mary Bartholomew, Nancy Becknell, Dr. Hans-Walter Berg, Dr. Cecilia Cloughly, Carol Conti-Entin, Randall Faust, Dr. Burton Hardin, Dr. Marvin Howe, Harold Meek, Emily Mende, Dr. J. Milton McKnight, Robert Paxman, Meir Rimmon, William Robinson, Andrew Spearman, Louis Stout, Susan Thompson, and Dr. James Winter.

Most prominent among my recollections was Jan Webber Swenson, who came to my studio having studied with Phil Farkas, and before him, with Keith Polk. This very attractive and gifted young woman had been born with only three inches of her right forearm, and no right hand. Aside from giving her a great boost in horn playing in his musical way, Phil invented a device fashioned from a copper toilet tank float and a brass transposing mute, which she could manipulate in her horn bell in place of the missing hand. Jan's pleasing tone and excellent musicianship enabled her to join the Oakland Symphony horn section, and later when she moved to Wisconsin, she studied with John Barrows and played in the Madison Symphony. Several correspondents wrote to me about Jan, including Phil, but I must credit Nancy Becknell with putting me in direct touch with her.

Limited space in this article will allow only brief mention of other hornists with disabilities who responded to my letters and notices requesting information. Their cases will be given more attention in the book chapter. Ruth Hokanson relayed to me a letter written to her revealing intense suffering and great courage from Winthrop Armour, diagnosed with chronic Epstein-Barr virus syndrome, (CEBV), closely related to mononucleosis. Fleur Barnes recounted her ordeal with thoracic outlet syndrome, which required surgical removal of a rib and

part of her collarbone, in 1980. Richard Chenoweth once suffered a badly severed lip and facial nerve in an auto accident. Diana Bowman Friend finally won a long tussle with Bell's palsy. She and husband, Stephen, are the proud parents of Jack, born in October. Bob Gibson phoned from Great Falls, Montana, that he is battling Menier's disease, which affects the inner ear and one's sense of balance. Emerson Haraden, of Canyon, Texas, phoned about his severe case of glaucoma and cataracts in both eyes. He attended the Provo, Utah, Symposium to talk at the rap session, with the appeal, "Visit an ophthalmologist regularly, and take care of your eyes."

As we learned from Dr. Newton Bigelow's fascinating article, "On Learning the Horn," in the April '87 *Horn Call*,¹ our immediate past president, Mason Jones, recovered from an auto accident in which his lip was split and his left arm broken. Jones told me that in order to accommodate his horn playing position, his original cast had to be removed and re-cast with his left arm raised, just as he holds his instrument. Needless to say, it stayed in that position during the entire healing. Playing down the gravity of the lip injury, Mason's most notable contribution to the rap session, and to the chapter writing effort, was to put me in touch with Dr. Robert H. Kurth, of Mission, Kansas. Dr. Kurth sent me copies of his highly significant, *Music and Medicine: A Classification*,² in which are listed a hundred and forty-seven articles from various medical and musical journals, recently written, on a great variety of medical problems. To date, this is probably the only such classification in existence. He also supplied me with a copy of his article, "Portrait of a Unique Instrumentalist," about Matthias Berg, of Trossingen, West Germany.³ A victim of the drug, Thalidamide, Berg was born without arms, his incompletely developed hands protruding directly from his shoulders. With his father, Dr. Hans-Walter Berg, instructing him musically, and a horn designed and built by

Helmut Finke, Matthias has become a hornist of considerable prowess and renown, an Olympic medalist in several sports that were engaged in to build his upper body musculature, and he is now completing a double major in music and jurisprudence at the University of Freiburg. I shall not forget his astoundingly beautiful performance of the Trygve Madson Sonata, *Hommage à Franz Schubert* at Hohenzollern Castle, during Michael Hölitzel's Trossingen Horn Symposium.

Richard Mackey, of the Boston Symphony horn section, responded readily to my letter with descriptions of his polio-maimed right hand and arm and consequent surgeries to re-attach tendons to stronger muscles. He attributes his approximate twenty-five percent use recovery to much hot pool therapy. Ron Randall, another of my former students, phoned me recently that he has been diagnosed with chronic epilepsy. Vicki Rieser has a temporomandibular joint problem (TMJ) which she says started with jaw-popping in her childhood. Suzanne Rigio, who co-hosted with Phil Farkas the second of the Indiana University workshops, and is now Dean of the Charleston, West Virginia Conservatory of Music, is hopefully only temporarily a victim of tenosynovitis (ten-dinitis) of her left arm. This can be brought on by horn playing as well as by a number of other overuses, which I rather painfully discovered myself a few years ago.

Siegfried Schwarzl wrote a warm response from Vienna, with several names and addresses of disabled hornists in Europe. From these contacts I received two replies: Mag. Iris Schütz, who like Jan Webber was born without right hand or forearm, but who wears a natural looking prosthetic hand, and Erhard Seyfried, who lost his right arm on the Eastern Front during World War II. It is understandable that a few people with disabilities to whom I wrote have not yet replied, and they may never. Many who have fought off the effects of debilitating handicaps prefer, justifiably, not to discuss, or otherwise

have attention called to, their cases. Their rights to privacy are highly respected, sympathetically understood, and have caused no offense whatsoever.

Inadvertently, during all the research that this rap session invitation occasioned, I learned of a shocking situation that Mark Sheldon experienced three years ago. To supplement his income as a Hornist of the Sacramento Symphony, he worked part time as a process server. In the course of serving a court summons he was enticed into a building by a resentful litigant, where twenty-nine hoodlums worked him over in a way that left his jaw shattered in several places and his face and lips a bloody pulp. He's now attempting to make a comeback to what was a very promising horn playing career, but is troubled with temporomandibular jaw problems (TMJ), as well as much scar tissue in his lips that makes consistent tone production somewhat problematical. Mark attended the Provo rap session, but was unable to stay as long as it took the main contingent to gradually gather, so his story regrettably received rather short shrift.

One other hornist responded to the Newsletter notice with a thorough account of her lengthy tussle between horn playing and orthodontia (teeth braces). Catherine Watson is now optimistic that she will soon see an end to her long ordeal.

At BYU, on the day before our rap session was to be held, I asked Gaylen Hatton if it was to be recorded as I felt that much of what would be discussed might be valuable for reference. He went with me immediately to the office that dispatches recording equipment and made the arrangements, making sure that the time and place were clearly understood. For reasons not yet clear, my master class was taped; the rap session was not. During the course of the rap session, when I realized it wasn't being taped, I switched on my own cassette recorder. But exactly as I was sure would be the case if I did it myself, I forgot to turn the cassette over when it ran out, so all I have is

forty-five minutes of the middle of the session.

Anyone who attended, or who couldn't attend but wants a copy of the tape that was made, need only write or phone a request to the writer of this article (address in IHS Directory, phone: 415-234-2656). The only charge will be the cost of the tape, dubbing, protective wrapper, and postage.

Despite the late hour after a concert, and the remote location, close to fifty persons attended. The IHS Council, many of whom had expressed considerable interest in the project, could not attend because of a meeting. Discussion was lively at the rap session, starting with a description of the "gizmo" he invented for Jan Webber's horn bell by Phil Farkas. His then-colleague in the Chicago Symphony, Louie Stout, chimed in with recollections about it.

Upon his arrival, I invited Dr. Kurth to share the central table with me, not only because of his *Classification of Music and Medicine*, mentioned earlier, and that he hosted Matthias Berg at his home in May, arranging also several solo performances by Berg in the vicinity, but largely due to his expertise as a member of the Mission Medical Group. Fortunately, it had occurred to me to have copies of his articles, which were passed around. He spoke eloquently of all the research being done and treatments in progress on many of the medical problems of musicians around the country, and of his own interest and contributions.

Dr. Kurth also spoke admiringly of the article written by Phil Farkas for the Cleveland Medical Journal a couple of years ago, and reprinted in a recent *Horn Call*, "Medical problems of wind players: a musician's perspective,"⁴ calling it one of the most comprehensive and knowledgeable papers that has been written on the subject to date. Phil volunteered to tell us that what inspired him to write that article was his own bout with asthma, starting in his youth. Pollen from the flowers in Ravinia, Ill., greatly reduced his ability

to breathe deeply for his horn playing. He tried using Adrenalin, but soon found that it gave him uncontrollable shakes, as well as drying his mouth terribly, although it did clear his lungs. In recent years he's found that modern substitutes for Adrenalin are available, such as Arbutoerol, and one he demonstrated called Provento, which relieve the asthma, but without the undesirable side effects.

Louis Stout, horn professor at the University of Michigan, Ann Arbor, told of having had a hiatus hernia revealed by x-ray, that he had feared at first was a heart attack. Refusing to be stopped in his horn playing by such news, he simply changed to a larger bore horn and mouthpiece, thus relieving the back pressure. It was somewhere near this point that I felt obliged, in the limited amount of time we had left (there was an 11 PM building curfew), to cut short the further relating of stories about past disabilities that had been successfully dealt with, in order to discuss some presently debilitating health problems that have been induced by horn playing, professional and/or amateur performance conditions, aging, and other factors, along with what is being done to cope with such handicaps. If my interjection seemed somewhat abrupt, I sincerely hope no one felt rudely or offensively short-circuited.

Dr. Robert Winstanley, an ophthalmologist of Scottsdale, Arizona, followed Emerson Haraden's comments with considerable valuable information about glaucoma, cataracts, laser surgery on the eyes, and its prognosis for success. He also spoke fervently about the need we all have for protecting our eyes from the damaging effects of ultra-violet and infra-red rays. He said both types of rays can contribute to the development of cataracts, not glaucoma excepting in special circumstances. He and his wife wear orange colored, 100% uv/ir absorbent lenses outdoors, particularly in snow or on beaches where surface reflection is great. Such lenses are now becoming widely available. Be cer-

tain that they are 96-100% uv protective, and be aware that polaroid alone **DOES NOT PROTECT THE EYES** from these destructive light rays.

Michael Brubaker, hornist with the Savannah, Georgia Symphony, spoke of the importance of musicians protecting their ears from the damaging effects of too many decibels of sound in our rehearsal and performance situations. He knows of various kinds of hearing-protective devices, as well as sound-reduction barriers that some orchestras have to keep loud brass and percussion sounds from deafening other nearby orchestra members, and wonders how widespread is the use of such protection. I commented that my own ears are victims of such abuse, having been subjected to more than fifty years of orchestral sound overloads, thirteen summers of which were spent playing in the Shipstads and Johnson Ice Follies orchestra immediately in front of four trumpets; all of which now necessitates a hearing aid in each ear. James Staudamire, who plays horn in a military band in Atlanta, Georgia, related how all sound levels in their rehearsal and performance halls are being constantly monitored. He said that if the decibel level is too great, they do not play. And even in the buses in which they travel, if the noises are too liable to damage the hearing, they are not allowed to travel. Each bandsman and woman is required to take a hearing test every couple of months.

In a slight departure from the main discourse, Morris Secon spoke of the values to society-at-large of music therapy. In recent years Morris has experienced much success in reaching the mentally and physically handicapped adults and children to whom he has brought his singing/instrumental demonstration program. I pointed out, in response, that there is also another side to the music therapy coin. Often, because of the stressful milieu in which musicians live and work, particularly professionals, one may find him/herself in need, not only of physical therapy, but also psycho-therapy to help keep things in proper perspec-

tive.

Dr. Winstanley again took the floor on the subject of sound that is damaging to the hearing. He has flown aircraft for years, and feels that it is not so much the high frequency noise that is particularly damaging, but the low frequency vibrations, such as those put out by tympani and bass drum, and by amplifiers, that can contribute to hearing loss. Phil Farkas, who has flown light aircraft for thirty years, asked Dr. Winstanley if there is any really effective means of protecting the ears which also enables one to hear radio communications, and in the orchestra to hear one's own playing and others in the ensemble. His reply was that there is, in the form of little foam plastic plugs, under the label, EAR, which can be squeezed in the fingers and inserted into the ear canal, where they expand to block out low frequency vibrations. Protection from hearing loss by other extremely loud high frequency noises, such as jet engines and factory sounds, may be obtained by purchasing large ear muffs that are especially designed to cover not only the ears, but the bone plate directly behind the ears. Rather expensive, and not necessarily genuinely protective, they should be thoroughly tested before purchase.

On the tape is the as yet unidentified voice of a male hornist who spoke of having suffered a severe case of arthritis during his senior year at high school! It so impaired his ability to walk that he thought he had injured his sciatic nerve, but was finally diagnosed as having a partially fused spinal cord caused by arthritis. A resultant tendency towards lung shrinkage, due to a bent-over posture, prompted his horn teacher to recommend that he give up trying to stand while playing, but instead to sit forward in his chair and maintain a very erect posture. There are anti-inflammatory medicines now available for arthritis, one being the common aspirin tablet.

Also on the tape is a woman's voice describing how her surgeon was able very carefully to avoid injuring a cer-

tain nerve in her back during an operation to remove a cancer in that area, because she informed him of her horn playing and singing activities. Had he not known about those career specialties, even slight injury to that nerve could have caused paralysis in her face and throat that could have ended her performing abilities. Dr. Kurth emphasized the importance of letting one's doctors know all about occupational specialties that could be impaired by lack of such knowledge, even in matters of where in the body one should avoid having shots administered.

It was well past our curfew hour when some sort of summation and a statement of the implications contained in our discussion seemed appropriate. In the teaching of music, specifically for us in horn playing, it appears that there needs to be a shift in emphasis away from, "doing everything possible, regardless of risk to the body, to achieve maximum expressive results on our instruments," and instead towards *careful consideration for the individuality and uniqueness of each of our bodies, so that in striving for excellence we are not jeopardizing our health*. Fully as much as we seek expert advice on how to play our horns, we should seek expert advice from reputable specialists on the proper care and treatment of our minds and bodies. This, obviously, includes dietary considerations, for we cannot afford to overlook such problems as malnutrition and extreme obesity.

Another common problem that brass players encounter frequently, was brought up briefly, and nearly overlooked in reviewing the tape. It is the nuisance malady known as "cold sores." They are largely caused by the herpes virus, which is said to reside within our bodies to emerge wherever overuse may cause weakness and small lesions in the epidermis; the embouchure being the usual target. Players often find cold sores particularly prevalent during periods of exceptional physical and emotional tension and strain. The unidentified per-

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son's voice, which brought this subject into the discussion, was joined by both Dr. Kurth and Dr. Winstanley, who stressed the importance of hygienic care of one's mouthpiece and lead-pipe—and **never** to use someone else's mouthpiece, or let anyone else use yours, without prior sterilization. Morrie Secon, who takes along extra alphorn mouthpieces for attendees to use in his demonstrations asked if there is a really effective germicide that mouthpieces can be immersed in. Methyl alcohol is possibly the most effective on-the-scene antiseptic. But I've read in authoritative articles that the only truly effective virus-killing method is twenty minutes in boiling water — being careful not to let the kettle go dry, as that is a sure way to ruin a good mouthpiece. A sobering P.S. that should be tacked onto this subject is that AIDS is known to be transmittable by saliva.

Unless there is some legal restriction against reprinting in the *Horn Call* this list of current medical clinics which specialize in musicians' problems, assembled by the International Conference of Symphony & Opera Musicians (ICSOM), I feel it should be available to the IHS membership. Following is the (ICSOM) list:

Musicians' Medical Clinics

Music Medicine Foundation—Massachusetts General Hospital, Boston, Massachusetts

Contact: Fredrik Wanger, Consultant
25 Arlington Street
Newton, MA 02158
(617) 965-2305

University of Colorado Health Sciences Center

Contact: Stuart A. Schneck, M.D.
Department of Neurology
Campus Box B 183
4200 East Ninth Avenue
Denver, CO 80262
(303) 394-7517

The Cleveland Clinic Foundation

Contact: Richard J. Lederman, M.D.,
Ph.D.
Neurology
9500 Euclid Avenue
Cleveland, OH 44106
(216) 444-5545

University of Louisville

Contact: Jonathan Newmark, M.D.
Department of Neurology
University of Louisville
Louisville, KY 40292
(502) 588-7981

UCSF Health Care Program for Performing Artists

Contact: Michael E. Charness, M.D.
School of Medicine
Department of Neurology
Building 1, Room 101
San Francisco General Hospital
San Francisco, CA 94110
(415) 648-7111

Medical Program for Performing Artists

Contact: Alice Brandfonbrener, M.D.
Northwestern Memorial Hospital
303 East Superior Street
Chicago, IL 60611
(312) 908-2787

Health Care Institute for Performing Artists

Contact: Helaine Hertzlich or
Emil Pascarelli, M.D.
St. Luke's-Roosevelt Hospital
Center
428 West 59th Street
New York, New York 10019
(212) 554-6423

In Private Practice:

Contact: Alfred Grokoest, M.D.
115 East 67th Street
New York, NY 10021
(212) 737-7174

Dr. Alice Brandfonbrener, of the Northwestern Memorial Hospital in Chicago, listed above, is also Editor of the periodical, *Medical Problems of Performing Artists*. Anyone interested in subscribing may write for subscription particulars to: *Medical Problems of Performing Artists*, P.O. Box 1377, Philadelphia, PA 19105-9990.

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*Farkas, Philip, Hon. D. Mus., "Medical Problems of Wind Players: A Musician's Perspective," *Horn Call*, April 1987, Vol. XVII, No. 2, pp. 64-67. (Reprinted by permission. Copyright ©1986. The Cleveland Clinic Foundation.)

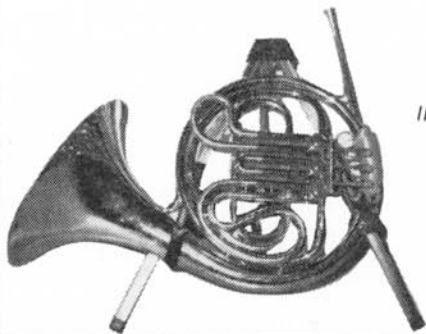
AUTHOR: S. Earl Saxton, IHS Life Member and former Advisory Council Member, is the author of several articles in earlier editions of the Horn Call. Now retired, he was formerly principal horn with the Pittsburgh, PA Symphony and Opera Orchestras, the San Francisco Ballet Orchestra, the Oakland Symphony, and the Carmel Bach Festival Orchestra, and third horn of the San Francisco Symphony and Opera Orchestras. He was a faculty member of the Carnegie Institute of Technology, Pittsburgh; Stanford University; University of California, Berkeley; San Francisco Conservatory of Music; and of several Bay Area California State Colleges and Universities. Please direct communications regarding the foregoing article to his home address: 1773 Walnut Street, El Cerrito, CA 94530.



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WHAT TYPE OF HORN SHOULD I BUY?

By William Scharnberg

If you are a professional hornist, please read no further; this article is aimed at younger hornists preparing for a musical career. Considering artistic concepts, physical characteristics and acoustical surroundings, I believe that almost all professional hornists use the best equipment that they can find and afford. We have all undoubtedly noticed that the finest horn artists perform on a range of equipment from the smallest to the largest available, yet from one extreme to the other we hear "convincing" horn tones.

How then can this important question be answered objectively? Should it be answered objectively? The simple answer for a professional to offer to a student is: "I think you should buy a horn (and mouthpiece and mute) like mine." This is not necessarily a bad answer and often saves years of experimentation. However, can or should that young hornist sound exactly like the mentor, colleague or idolized professional? The other, more complex answer to this question might be: "I think you should look until you find the equipment that best suits your musical and physical needs."

What basic factors should be considered when purchasing a horn? One normally seeks several attributes: manageable intonational characteristics, a relatively even "scale" with, hopefully, no "bad" notes, a comfortable amount of "resistance" (some players desire more and others less), and a tone that suits the musical background of the hornist.

It is the factor of tone quality that causes the most ardent debates. As Ib Lanzky-Otto so wisely pointed out in his lecture, "Is a Beautiful Horn Sound Really of any Importance?" (*The Horn Call*, April 1980, pp. 35-37), more important than the tone itself is knowing what to do with it, i.e., to have the ability to create various colors, know how to begin and end a pitch, and vary

dynamics and lengths within different acoustical surroundings.

Yet a good tone is important to us all! So where does a fine tone begin? In our imagination (brain, "ear") of course; we learn to reproduce what we "hear." That means exposure to a fine tonal concept at an early age is very important. Further, it seems that horn players can be exposed to a variety of colors, perhaps best compared to the shadings of the human voice. But are these horn tones adopted from recordings or live performances? From near the bell or from a distance? In "resonant" or "dead" halls?

It seems that the misunderstandings younger hornists have about tone as it relates to equipment often stem from not considering acoustical surroundings as part of a horn tone. How many times have we heard: "I love X's 'big' sound," when X actually performs on relatively small equipment. Of course, the best advice to offer that hornist is to suggest hearing X (if he or she is available) near that performer's bell. Only then will the student know what X *really* sounds like, and the rest is modified by the room and/or recording techniques.

We can list the ingredients that influence a "characteristic" horn tone: wind (volume, speed, quality), glottal opening, oral cavity (jaw and tongue), articulation, lip aperture size and shape, mouthpiece pressure, mouthpiece dimensions, instrument dimensions, hand position, bell direction, and room acoustics. Like an equation, we must add all these elements to achieve a fine tone. If one or more factors are changed, the other factors must be modified to come up with that same fine tone. Of these ingredients it seems to me that hall acoustics and how this relates to articulation, hand position and bell direction, is more often neglected.

Why does the Alexander factory make only one "token" larger-belled instrument, yet the standard American "professional" horn has a large bell. Of course there are notable exceptions, but I believe the main reason for this

difference lies with the reverberation time of European versus American concert halls. In the U.S., with the exception of our best concert halls, the majority tend to be more "dead;" here the hornist must make a "larger" or "more resonant" tone to compensate for the lack of hall resonance. In Europe, with typically more resonant halls, a "larger" tone tends to become "tubby" and inarticulate.

So what type of horn should you buy? Choose an instrument and complement it with a mouthpiece that allows you to play with a "characteristic" tone, solid intonation, good response, and no or very few "bad" notes. Strongly consider buying the type of horn that will get you work in your location; sometimes the answer to this issue is not obvious, but must be researched. You should be able to blend with other hornists and other instruments in your locale, but your sound will remain as unique as you are as a person.

Once you are capable of producing a "convincing" or "characteristic" sound on your horn, i.e. your playing position, breathing efficiency, embouchure and basic articulation are well on the way to acceptability and you can play in the "center" of the pitch/

tone, you should begin to experiment. Experiment, if possible, in your usual performance hall(s) with a variety of articulations, hand position, F vs. Bb fingerings, bell direction, standing or sitting, and locations on the stage. If you are performing with other instruments, experiment with location on the stage, bell/tone hole direction, and/or piano-lid height. If your ensemble is conducted, it is often a mistake to assume that the conductor is not willing to experiment to achieve better balance and tone. Realize in all this experimentation that an audience will likely change the resonance and acoustical feedback of a hall; your approach may need to be modified on the spot.

If you have a good basic concept of the tone you would like to produce, simple trial and error experimentation, with the assistance of a good tape recorder and/or friendly "ears," will eventually lead you toward your goal. You might find that various modifications will make your equipment more suitable to your surroundings; fortunately we have first-class specialists in the world of horn makers today. You might find, however, that "money can't buy you happiness," and that the answers are within your body and imagination.



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ACOUSTICAL REVERBERATIONS

By Robert Pyle
11 Holworthy Place
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This column is the first of a more-or-less regular series about musical acoustics. My intent is to bring to your attention work done in the scientific community that is relevant to music in general and hornplaying in particular, to function as a sort of interpreter between two groups who don't always understand each other. I will write in the first person because I want to keep this as informal and non-pompous as possible (unlike much "traditional" scientific writing).

I became interested in musical acoustics as a high-school student some thirty-five years ago. I naively thought then that if only I could find the right books to read, I could learn whatever I wanted to know. Well, my list of questions has grown faster than my list of answers! In many cases, I (or others) have "educated guesses" at some of those unknown answers. I won't hesitate to share some of those guesses with you from time to time, but I will always try to distinguish clearly between what is established fact and what is opinion or conjecture.

I would like suggestions from you, the readers, about topics you would like to see discussed here. I won't promise to answer each letter individually (those of you who already know me are well aware of my irregularities as a correspondent), but all suggestions will be seriously considered.

For this first essay, I want to discuss some acoustical terminology. Words are never more important than when they are misunderstood. Sometimes a common word will have a special connotation in a particular field; people not trained in that field may then be misled because they take the word to have its more general meaning. Sometimes scientific terms appear often in the popular press but are never adequately explained. I have picked a few words that I think are of interest to us

hornplayers.

acoustics. What is acoustics anyway? My dictionary says it is "the science of sound," but I think it is more general than that, unless you take a very broad view of what constitutes sound. I prefer the definition of acoustics as "the study of vibrations of a ponderable medium," a rather unwieldy phrase I think I first heard from my graduate-school advisor. *Ponderable* means having mass. Electromagnetic waves, such as radio and television signals or light, can travel quite happily through a vacuum, but acoustic vibrations cannot. The "ponderable medium" that carries sound or vibrations could be a gas such as the air through which we hear music, a liquid such as water that carries sonar signals and whale vocalizations, a solid such as a xylophone bar or the suspension of your car, or even the earth itself during an earthquake. Acoustical vibrations need not even be audible. For example, physical chemists study the vibrations of atoms within molecules.

Of course, if we are to talk about musical acoustics, we are pretty much restricted to sounds that humans can hear and the objects that produce and convey such sounds. Acoustics is often divided into the two areas of physical acoustics and psychoacoustics. *Physical acoustics* is the study of the actual vibrations, and *psychoacoustics* is the study of the perception of sound by humans and other animals. You all know the classic question: if a tree falls in the forest and no one is there to hear it, did it make a sound? The physical acoustician might well say yes, because it certainly made vibrations, but the psychoacoustician might equally say no, because those vibrations were unheard. Researchers in acoustics work as a rule in only one of these two major areas, but both are important to musical acoustics.

Many of the units used in scientific measurements are named after famous scientists of the past. Curiously enough, it is customary *not* to

capitalize the name of the unit itself, even if it is exactly the name of a person, but to capitalize the first letter of the person's name in the abbreviation for the unit, as you will see below.

hertz (Hz). This is the unit of *frequency*. It used to be known by the much more descriptive phrase *cycles per second*, or *cps*. It is named after the nineteenth-century German scientist Heinrich Hertz. A clock pendulum that goes tick-tock at a rate such that there is one tick per second would have a frequency of 1 Hz. I bring up such an apparently obvious point because some years ago the French were in the habit of counting both the ticks *and* the tocks, and would have said the pendulum had a frequency of 2 oscillations per second. If you encounter a French reference to A880 as the standard tuning frequency, it does not mean that in France they tune to the A an octave higher than the rest of the world; what used to be called A880 in France is exactly what is now called A440 everywhere.

decibel (dB). The much misunderstood *decibel* is one-tenth of a *bel*, which is named after Alexander Graham Bell, the inventor of the telephone. It is a logarithmic unit measuring the relative power of two sounds. In plain English, this means that if one sound has a level one bel (or 10 decibels) greater than another, the first sound has ten times the power of the second. A difference of one bel is inconveniently large, so the decibel is almost always used instead. The important thing to understand is that decibels relate the power of two sounds, much as an interval relates the pitch of two notes. If I try to specify a pitch interval by naming only one note, for example by saying "E is a major third," you will say something like "Do you mean a major third above C? Below G-sharp? What *do* you mean?" Similarly, a phrase like "a sound of 65 dB" is meaningless. One should react by asking, "65 dB greater than what?"

At this point, you should be feeling uncomfortable and confused. We have all read or heard statements like "pro-

longed exposure to sounds above 90 dB can produce permanent hearing damage" and now I have told you this doesn't mean anything because you don't know where 0 dB is supposed to be. The problem is that the statement is incomplete. The phrase should be "90 dB *sound-pressure level*" or "90 dB SPL." There *is* a standard 0 dB for sound-pressure level; it is a sound pressure of 0.0002 dynes per square centimeter. This rather arbitrary number was picked because it is close to the level of the faintest sound audible to a person with good hearing. SPL is measured with a device called a sound-leveler meter that consists of a microphone, some electronics, and a meter to display the level. Unfortunately, when reporting such measurements, it is all too common to omit the phrase *sound-pressure level* or *SPL* after the dB level.

I suspect most people encounter the decibel as the unit of sound-pressure level and never realize that there is an unstated standard 0 dB reference level. It then becomes all too easy to fall into the trap of saying something quite fallacious like, "an increase from 100 dB to 105 dB is only a 5-percent change and is negligible." (I actually heard this at an IHS Workshop, from someone who should have known better.) To continue the analogy between decibels and pitch intervals, suppose we numbered the 88 keys of a piano from bass to treble. Then one might be tempted to claim that the "5-percent change" from the top A-flat to the top C (keys 84 to 88) is negligible, whereas the "100-percent change" from the bottom C to the bottom E (keys 4 to 8) is very large. Since both intervals are a major third, this is clearly nonsense!

To summarize: decibels *always* give the difference between *two* levels. That difference represents the same *percentage* change in level whether the two levels have high or low dB values. The change from 30 to 35 dB is exactly the same as the change from 110 to 115 dB. If the dB level is *sound-pressure level*, then 0 dB is always as defined above, and the words "sound-pressure

level" or "SPL" should follow "dB" to make this clear.

There is an important variation of SPL called *A-weighted sound-pressure level*, abbreviated *dBA*. This is SPL measured through a filter that reduces the sensitivity at bass and treble frequencies, like turning down the bass and treble tone controls on your stereo amplifier. The "A" after the dB indicates both that the 0 dB level is the standard one for sound-pressure level and that the A-weighting filter was used in the measurement. As you know, the human ear is not equally sensitive to all frequencies. The A-weighting filter on a sound-level meter makes the meter's sensitivity rather like that of the ear for medium-level sounds. It turns out that the dBA level of unwelcome sounds like traffic or aircraft noise is a pretty good measure of people's annoyance, so noise-control ordinances are usually written in terms of allowable dBA levels.

One of the things that psychoacousticians have measured is how people judge loudness. You might think that "twice as loud" would mean different things to different people, but, surprisingly, we humans are remarkably consistent. There are a couple of useful rules of thumb approximately relating sound-pressure level to loudness.

First, for the kinds of sounds we hear most of the time (not too faint, not too loud, not too high-pitched, not too low-pitched), twice as loud means an increase of 10 dB SPL. If you find it surprising that it takes a ten times increase in power to be judged twice as loud, remember that the human ear is sensitive to a phenomenally wide range of levels. For a person with good hearing, the power in a sound loud enough to be at the threshold of pain (about 120 dB SPL) is a *million million* times greater than the power in the faintest audible sound.

Second, a change of 1 dB SPL is about the smallest noticeable difference in loudness. Under laboratory conditions, you may be able to distinguish smaller differences in level than this, but in normal life, you will be

unlikely to notice changes of less than 1 dB.

cents. Many (most?) of us now own one or another of the electronic tuning aids that have become available in the last few years. These are often calibrated in *cents*. One cent is 1/100 of an equal-tempered semitone. Thus 1200 cents is exactly an octave. Cents provide a handy unit to compare different tuning temperaments, because the differences between temperaments usually amount to a few cents. For example, an equal-tempered major third is exactly 400 cents and a just major third is very nearly 386 cents. Under the best laboratory conditions, people can hear pitch differences of about one cent, but no instrument or performer ever follows any prescribed tuning that closely. The three "unison" strings of one note in the middle and upper range of a piano are typically only within about 3 cents of each other, and I have observed fluctuations of more than 10 cents while monitoring a broadcast of a world-famous symphony orchestra.

harmonic, overtone, partial. *Harmonic* can be a confusing word because it is used for two different but closely related things. When a player says, "Middle C is the fourth harmonic on the F horn and the third harmonic on the B-flat,," the harmonic number identifies a particular one of the several notes available with the same fingering. However, that middle C, or any note produced by an instrument that can sustain a steady tone (brass, woodwind, bowed string, organ) can be "picked apart" into a number of *partial tones* called the fundamental (or first harmonic) and a series of higher harmonics at integer multiples of the fundamental frequency that together constitute the sound of the instrument. Perhaps an example will clarify this. Suppose the player has a slightly sharp horn in G on which he or she can play notes whose fundamental frequencies are 50, 100, 150, 200, etc. Hz. Now the player plays "the third harmonic of the horn" and produces the note whose fundamental is 150 Hz. That note will have as the components

of its tone the frequencies 150, 300, 450, 600, etc. Hz. One could presumably refer to the 600 Hz component as "the fourth harmonic of the third harmonic," thereby using the word "harmonic" in both senses in a single phrase.

Sometimes the harmonics or partials of a tone are referred to as the fundamental and overtones. I don't often use the word overtone myself, because traditionally the *first* overtone is the *second* partial or harmonic and I find that confusing.

Harmonic partials *must* have frequencies related such as 1, 2, 3, etc. That is, the second harmonic must be *exactly* twice the frequency of the fundamental. Perfectly steady tones always have harmonic partials, but percussively played instruments such as bells, gongs, and struck or plucked strings of pianos and guitars generally have partials whose frequencies are not harmonically related. The partials of the piano and guitar are very nearly, but not exactly, harmonic; that slight inharmonicity is an important part of their tone quality.

Partial that are harmonically related, or nearly so, contribute to a strong sensation of a definite pitch. Some church bells have partials that form two groups, each of which approximately fits a different harmonic series. This still sounds like a single bell, but listeners often have trouble deciding what pitch the bell has. Some will assign it to one or the other of the quasi-harmonic series, others will hear both pitches.

pure tone. A *pure tone* is one containing only a single frequency. It is also often called a *sine wave*, because it varies in time like the mathematical sine function. A partial tone, whether harmonically related to other partials or not, would be a pure tone if it were heard in isolation. Pure tones are an important tool in many branches of science because they allow measuring the response of something (or someone) to a single frequency. Isolated pure tones almost never occur in music because they are very uninteresting to

listen to. Complex tones can always be analyzed into a set of superimposed pure tones, although this may often be impractical. The description of the steady sound of an instrument as a set of partials or harmonics is an example of this kind of analysis.

I hope that you have found this discussion informative and sufficiently clear. Remember that the future evolution of this column depends in large part on feedback from you. If you have strong feelings about what you have read here or what you would like to read here, please write.

Postscript:

Just after writing this column I learned of the death from cancer of Dr. Arthur H. Benade, Professor of Physics at Case Western Reserve University in Cleveland. Art was one of the leading authorities on musical acoustics in the world and a long-time personal friend of mine and of several other IHS members. His greatest expertise was in the acoustics of woodwind instruments, but he also made significant contributions to the understanding of brasses and strings.

Art had the gift of being simultaneously a nice person and an uncompromising intellectual sparring partner. He never let anyone "get away with something," but he was always gentle and courteous. He was eager to learn from the experience of practical musicians and was happy to see the results of his own work embodied in an improved instrument in the hands of a skilled performer. Over the last thirty years or so, Art touched the lives of nearly all of us working in musical acoustics. He will be greatly missed.



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Review of Jazz French Horn
By Milton L. Stewart

Varner, Tom. *Jazz French Horn*. Los Angeles: New Note NN 1004, 1985.

Compositions: *What is this Thing Called First Strike Capability?*, *Quasimodo*, *Blues for Z*, *Lost in the Stars*, *Sorry Please*, *April Remembrance*, *I Love You*, *Come Sunday*.

Personnel: Tom Varner, horn; Jim Snidero, alto and soprano saxophones; Kenny Barron, piano; Mike Richmond, bass; Victor Lewis, drums.

Jazz French Horn is the third album under the leadership of jazz hornist Tom Varner. Varner's group here is a quintet including pianist Kenny Barron. Varner's previous albums (Soul Note 1017, 1067) presented a quartet without piano. The quintet plays eight compositions: three Varner originals, two standards, and three jazz classics. The Varner originals are *What is this Thing Called First Strike Capability?*, *Blues for Z*, and *April Remembrance*. The standards are *Lost in the Stars* by Weill/Anderson and *I Love You* by Cole Porter. The jazz classics are *Quasimodo* by Charles Parker, *So Sorry Please* by Bud Powell, and *Come Sunday* by Duke Ellington. The album was produced by Varner and baritone saxophonist Jim Hartog.

Most of the music represents the Be-bop Era (1940-1955), the Neo-bop Era (1953-1965), and the modal bop of the New Thing Era (1959-Present). The opening piece *What is this Thing Called First Strike Capability?*, demonstrates Varner's continuing interest in the nuclear arms race. Varner's previous album, *Motion/Stillness*,¹ includes his composition, *Neutron Bomb Shuffle*. *What is...* follows the be-bop practice known as the Silent Theme Tradition.² This is the practice of writing a be-bop style melody over the chord progression of a standard. *What is...* is based on the chord progression of Cole Porter's song *What is this Thing Called Love*.

Varner, however, has gone beyond the normal be-bop practice and has written two consecutive melodies over the standard chord progression for *What is...* *What is...* follows the Porter original's 32-bar chorus structure with four 8-bar sections. Each *What is...* chorus can be diagrammed as follows:

A	A	B	A
8	8	8	8

What is... is in the same key as the Porter

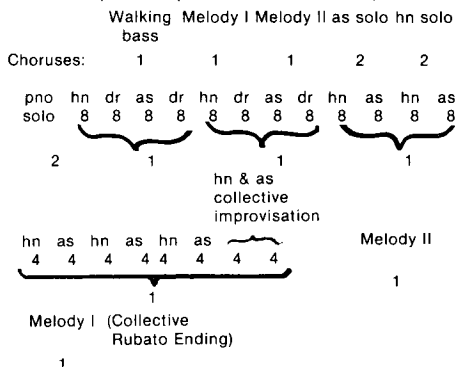
original, C major (G major on the F horn), but is in 4 meter instead of the original C.

Varner uses the stratification principle to begin and end *What is...* Stratification (in music) is the consecutive addition of patterns to a piece of music. This principle is common to many West African music cultures. American big band arrangers used this principle extensively during the Swing Era (1927-1941). They called their patterns riffs. Musicians of the New Thing Era's Pan African branch continue to make extensive use of stratification.

The stratification in *What is...* begins with a one-chorus walking bass (the bass playing one quarter note on each beat) solo at a be-bop prestissimo ♩ = 168. The two wind instruments then enter and play the first melody for one chorus as the bass continues to walk. The melody is slow moving with sustained notes and long rests. Varner creates metric displacement in the second A section when he repeats a melodic pattern from the first section. He starts the repetition on a different beat than the original statement. This melody seems independent of the walking bass.

The drums and piano enter next for the second melody. This melody keeps pace with the walking bass. The second melody's A section contains eighth-note patterns, shifting accents, and large interval leaps. The B section features pattern repetition à la contemporary composer Phil Glass. The second melody generally represents the be-bop style.

The piece is 15 choruses long and can be diagrammed as follows. (as = alto sax, hn = horn, pno = piano, dr = drums):



Jim Snidero's opening improvised solo grows out of the B section of the second melody. His first chorus features variations of the B section's rhythmic-melodic pattern. The relationship between the first improv-

ed solo and the second melody adds organization to this already well organized piece. Snidero has excellent command of his instrument. He plays forthrightly and exudes confidence. His playing style shows influences from Be-bop Era (1942-1955) alto saxophonist Charles Parker, New Thing Era (1959-Present) tenor saxophonist John Coltrane, and New Thing pianist McCoy Tyner. Snidero has synthesized Parker's tone and phrasing, some of Coltrane's blurred-note patterns, and some of McCoy Tyner's modal finger patterns.

Snidero's energetic solo gets appropriate support from Victor Lewis's virtuoso drumming. Lewis has a style that is distinctively his own. Lewis's accompaniment shows, however, that he has mastered the art of "dropping bombs" (playing irregular bass drum accents) behind a soloist. This bass drum performance practice was the contribution of Be-bop Era drummers such as Kenny Clarke and Max Roach. The drummer drops bombs to complement the soloist's accents. Lewis has also mastered the use of polyrhythms, a contribution of New Thing Era drummers such as Elvin Jones and Tony Williams.

Tom Varner begins his improvised solo by continuing the organization concept used by Snidero. Varner begins his solo with a phrase that ends with a pattern that Snidero played at the end of his solo. This relationship between adjacent phrases can be called chain association.

Ex. 1. Chain Association between the Alto Sax and Horn Solos.

Varner combines New Thing Era and Be-bop Era harmonic concepts in his improvisation. *What is...* contains many key changes. Its harmonic structure can be diagrammed as follows (concert keys):

measures:	keys:	sections:
1-4	F minor	A
5-8	C major	
9-12	F minor	A
13-16	C major	
17-20	B major	B
21-22	D major	
23-24	C major	A
25-28	F minor	
29-32	C major	

Varner does not enunciate every chord or acknowledge each key change during the A sections of his first solo chorus. He uses a scale or mode that includes many of the chord tones — the C natural minor scale or aeolian mode (G aeolian on the F horn). He then develops melodic-rhythmic structures that have lives of their own, almost independent of the underlying harmony. This scale or mode approach to improvisation is a predecessor of the New Thing Era's free jazz. The scale approach was heard as early as the 1930s, however, in the Swing Era tenor saxophone playing of Lester Young.

Varner does enunciate each chord during the B section of his first improvised chorus. This chord approach is characteristic of the Be-bop Era. It is effective when a player has patterns that he can use to enunciate and link the chords. Varner, however, seems uncomfortable with this approach. He seems to pause to think about each chord. His B section phrases are short and choppy; they lack the flow and sense of direction that his A section phrases project. This is also true of his second improvised chorus's B section.

Varner's solo, therefore, contrasts with the continuously flowing, confidence-exuding solos of Snidero and Barron. Varner might be well advised to use the modal approach throughout his improvisations. He is comfortable with this approach and communicates well with his listeners when he uses it.

Listening is one of drummer Lewis's fortes. He immediately reduces his dynamic level when pianist Barron begins his solo. This compensates for Barron's relatively light touch on the keyboard. Lewis maintains his percussive excitement, however, by increasing his drum accents between Barron's phrases.

The trading of 8s (bars) and 4s between the wind instruments and drums provides an effective showcase for Lewis's solo skills.³ The telescoping effect of the 8s-to-4s-to-collective improvisation adds interest to the arrangement and provides a smooth segue to the second melody. The subse-

quent movement from the second melody to the first melody gives the piece symmetry and brings it to a logical conclusion.

With *Quasimodo* Varner pays his respects to one of the founders of be-bop, alto saxophonist Charles Parker. *Quasimodo* is a Charles Parker composition that also represents the Silent Theme Tradition. It is based on the chord progression of George Gershwin's song *Embraceable You*. *Quasimodo* is in F major (C major on the F horn) instead of the original G major. It is also in $\frac{4}{4}$ meter instead of the original ϕ . Varner's group also plays *Quasimodo* at $\text{♩} = 132$. *Quasimodo* has the Gershwin original's 32-bar chorus structure with four 8-bar sections. Each *Quasimodo* chorus can be diagrammed as follows:

A	B	A	B'
8	8	8	8

The Varner group becomes a quartet for *Quasimodo* with the horn as the only wind instrument. The piece is approximately 4 choruses long and can be diagrammed as follows:

pno	Melody	hn	bass	Melody	hn
intro	(hn)	solo	solo	(hn)	cadenza
(8 bars)					(ritardando, ad libitum)

choruses: $\frac{1}{4}$ 1 1 1 1

Varner's *Quasimodo* solo is excellent. He takes advantage of the moderate (for jazz) $\text{♩} = 132$ tempo to successfully mix the scale and chord improvisation approaches. The

Varner solo's first A section contains a beautiful melody with concealed simplicity on the Clifford Brown (Neo-bop Era trumpet player) or Mozart level. The melody begins with the unfolding of an F major chord in measures 1-2. The rest of the melody (measures 2-8) is the expansion or prolongation of a C mixolydian scale. Varner accomplishes the expansion by using the techniques of sequence and register shift.

Ex. 2. First A Section of Varner's *Quasimodo* Solo.

$\text{♩} = 132$

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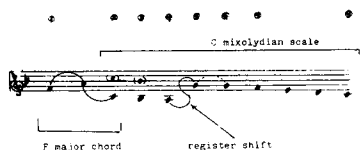
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Ex. 3. Reductive Sketch of the First A Section of Varner's *Quasimodo* Solo.



Varner plays on top of the chords here. Some of his pitches are supported by the underlying harmonies, others are not. The aural expectations created by the sequential pattern, however, make the unresolved nonharmonic pitches sound “correct.” The aural expectations created by the scale let the listener know where the sequence is going.

Mike Richmond's bass solo is also well constructed. He seems to know exactly what he wants to play before he plays it. Richmond's solo seems almost too well constructed to be improvisation. He has either prepared this solo or has an exceptional talent for improvisation. One solo feature is his effective use of register shifts during his concluding "turn-a-round" cadence. One ensemble feature is Richmond's exceptionally smooth voice leading.

Blues for Z is a be-bop blues piece in Bb major (F major on the F horn). Varner's group plays it at ♩ = 138. The melody is extremely fragmented and pointilistic. It represents a New Thing Era extension of the Be-bop Era tendency to feature melodies with large interval leaps. It also represents a synchronization challenge for the horn, alto sax, and bass. These instruments play the melody in unison. The melody has an unusual structure of two 12-bar sections. The melody is repeated at the beginning and end of the piece. The piece is 24 choruses long and can be diagrammed as follows:

	melody	B	melody	B	hn	as	pro
	(12)	(12)	(12)	(12)	solo	solo	solo
Choruses:	1	1	1	1	5	5	4
dr	melody		melody				
solo	A	B	A	B			
	(12)	(12)	(12)	(12)			
2	1	1	1	1			

Varner plays a vigorous improvised solo here. He seems to be very comfortable improvising on the blues structure. He demonstrates his creative skill by making each chorus different. Some of the choruses begin, however, with a pattern used to conclude the previous chorus. This linkage

makes the solo sound like a unified whole rather than a series of separate choruses.

Snidero uses this linkage technique to begin his improvised solo. Snidero begins his solo by repeating Varner's closing pitch. Snidero also plays with vigor and confidence. Unlike Varner, Snidero does play patterns or clichés that reappear in subsequent choruses. Snidero also uses ascending, upper-register slurs. These slurs were a style trademark of the late alto saxophonist Julian, "Cannonball" Adderley. Snidero seems to be more concerned with "sounding good" or "hip" than with expressing himself. Jazz is about expressing one's self.

Pianist Barron expresses himself with an imaginative, non-repetitive be-bop solo. Occasionally, however, he interjects the right-hand finger patterns and left-hand voicings in fourths introduced by New Thing pianist McCoy Tyner.

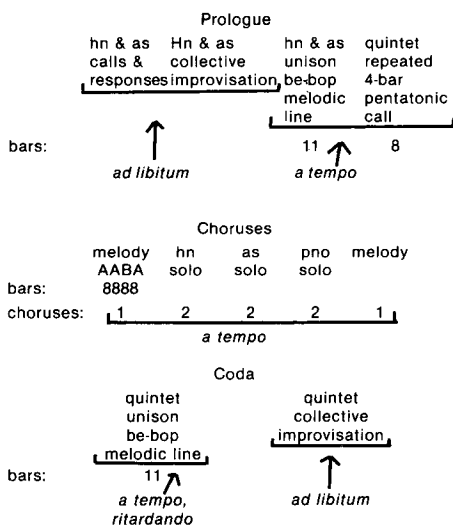
The next piece, *Lost in the Stars*, is a slow ballad in G major (D major on the F horn) that Varner dedicates to "my two brand-new 'little star' nieces, Rachel and Jessica."⁴ The piece has the basic 32-bar popular song structure but includes a repeated coda. *Lost in the Stars* is one chorus long. Varner performs the piece as a horn solo with rhythm section (bass, drums, and piano) accompaniment. He does not improvise a new melody. Varner plays the first two A sections *ad libitum* with piano accompaniment. He plays the remainder of the piece with the full quartet *a tempo* at ♩ = 48 until the *ad libitum, ritardando* coda. *Lost in the Stars* can be diagrammed as follows:

bars: $\overbrace{8 \quad 8}^{\text{A} \quad \text{A}}$ $\overbrace{8 \quad 8 \quad 4 \quad 4}^{\text{B} \quad \text{A} \quad \text{Coda} \quad \text{Coda}}$ $\overbrace{3}^{\text{Coda}}$
ad libitum *a tempo* *ad libitum, ritardando*

This piece is well planned, yet rather bland. Varner's playing tends to remain on one low dynamic level. He could have done more with dynamic contrasts at this slow tempo. He also could have blown more into the horn and exploited its various tone potentials. The highlights of this piece are Richmond's ringing, legato bass notes and Barron's harp-like piano accompaniment.

So Sorry Please is an up-tempo (fast) bebop piece in Eb major (Bb major on the F horn). The quintet plays the piece at $\text{♩} = 112$. *So Sorry Please* is based on the 32-bar popular song structure. Varner, however, has added an elaborate prologue and coda. He describes the prologue as a "pared-down version."⁵ *So Sorry Please* is eight choruses long and can be diagrammed as

follows:



The remainder of the introduction consists of two sections. Each section contains four statements of the ostinato pattern. The ostinatos in the first section begin on *f*; those in the second section begin on *f*, *eb*, *db*, and *f* respectively.

Varner uses the stratification principle to add band instruments to this piece during the introduction's first section. The piano and drums are added during the first

Varner's prologue and coda showcase the virtuosity of the wind players and add variety to this piece. The *ad libitum* collective improvisation in the prologue and coda is characteristic of the New Thing Era. The piece, therefore, takes the listener from the present to the Be-bop Era and back to the present.

Varner plays another well-structured and vigorous solo here. He uses all of the horn's registers very effectively. His articulation is reasonably clear. Varner rushes ahead of the tempo at times, however, during this solo. He may be accustomed to playing this piece at a faster tempo than his band is playing it here.

One of the piece's highlights is the interaction between drummer Lewis and pianist Barron during Barron's solo. Barron responds to Lewis's accents with similar accents; Lewis responds to Barron's finger patterns with supporting accents.

The next piece, *April Remembrance*, represents the New Thing Era. It contains characteristic New Thing elements such as modal structure, ostinato, heterophony, stratification, and free collective improvisation. Once again, Varner offers a rather elaborate introduction and coda.

The introduction begins with Richmond playing the 8-bar ostinato bass pattern that he plays throughout the piece.

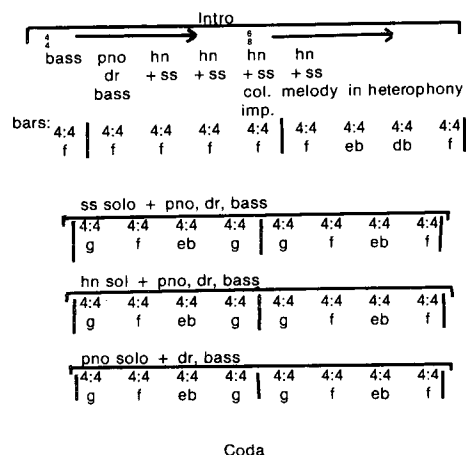
Ex. 4. *April Remembrance* Ostinato Bass Pattern.

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ostinato statement. The horn and alto sax are added during the second statement. The wind instruments play a melody during the second section using the principle of heterophony.

The introduction begins in $\frac{4}{4}$ meter but becomes $\frac{3}{8}$ during the second section. The meter remains $\frac{3}{8}$ for the remainder of the piece. The quintet plays the $\frac{4}{4}$ at $\text{♩} = 118$ and the $\frac{3}{8}$ at $\text{♩} = 208$. The piece contains three improvised solos: soprano sax, horn, piano. Each solo is two sections long. Each solo has a *g, f, eb, g, g, f, eb, f* ostinato progression. The piece can be diagrammed as follows (ss = soprano sax, col. imp. = collective improvisation):



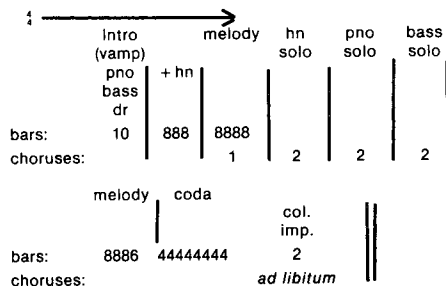
The soloists improvise on aeolian modes built on each ostinato pattern's starting note. Snidero and Varner tend to play separate improvisations on each ostinato pattern. They play so many patterns that none of them are very memorable. Barron, however, begins with a rhythmic melodic pattern that he uses over his entire two sections. He varies this pattern to develop a unified and lucid solo. Barron's solo is likely to leave the listener mentally replaying it and dancing to it long after the piece is over.

April Remembrance is a challenging improvisational vehicle. Vigorous activity by the solo instruments is necessary to offset the monotony of the ostinato bass pattern. Unfortunately, with the exception of Barron's solo, this does not happen. *April*

Remembrance, therefore, is a rather dull and tedious piece. Varner might benefit from studying Barron's solo and the enlivening effect that it had on Lewis's drumming.

The next piece, *I Love You*, provides a welcome change of pace. It is an up-tempo piece in F played at $\text{♩} = 138$. The piece has the 32-bar popular song structure. The group here is a quartet with the horn as the only wind instrument. *I Love You* begins with a two-section vamp introduction. The vamp's first ten bars consist of a riff (repeated rhythmic-melodic pattern) played by Barron and supported by the bass and drums. The rhythm section continues its patterns during the next twenty-four bar section while Varner improvises.

Varner plays the $\frac{4}{4}$ melody while the rhythm section accompanies him at half time. The melody is followed by two-chorus improvised solos from Varner, Barron, and Richmond respectively. All band members play in $\frac{4}{4}$ during the solos and for the remainder of the piece. The piece ends with Varner's restatement of the melody and a coda. The coda is a delayed conclusion of the final cadence. The quartet creates the coda by repeating bars 29-30 eight times before moving to the tonic chord in measures 31 and 32. *I Love You* can be diagrammed as follows:



All of the solos here are excellent. Varner seems very comfortable with this piece. The liberties that he takes with the melody indicate that he is eager to enjoy himself during his improvised solo. Varner is able to think in terms of long lines during his solo. Each phrase seems to grow out of the preceding one. Varner's solo is a unified whole. He freely uses the horn's entire range. Varner demonstrates that the horn's four-octave (plus) range gives it vast timbre and pitch resources for jazz improvisation. He also demonstrates that his rotary-valved horn can produce rapid, be-bop eighth notes as effectively as the faster-

responding, piston-valved instruments.

Varner might also consider using the horn's stopped-horn potential during future improvisations. The stopped-horn technique can be used to create call and response with the unstopped horn. Call and response can increase rhythmic excitement during a solo.

The final piece, *Come Sunday*, is a hymn in Bb major (F major on the F horn). It has the AABA, 32-bar popular song structure. The piece is played by the same quartet that played *I Love You*. The quartet plays *Come Sunday* at approximately ♩ = 52 in tempo rubato. There are no improvised choruses. The piece is a one-chorus interpretation of the melody. Varner plays the melody.

This rendition of *Come Sunday* suffers from one of the same problems as *Lost in the Stars* — it needs more dynamic contrasts. The quartet tends to remain at one or two low dynamic levels. Varner tongues some notes rather emphatically and applies grace notes to many of them. These techniques are appropriate for up-tempo pieces but seem crude when applied to this slow, rubato piece. *Come Sunday*'s step-wise motion and carefully prepared leaps make legato tonguing and slurs more appropriate. Varner missed an opportunity to make his horn sing with this piece.

The slow pieces notwithstanding, *Jazz French Horn* is an important album. Some people have doubted that a musician could improvise jazz on a horn as effectively as a more traditional jazz instrument. Varner's playing demonstrates that a horn player can function as a first-rate jazz soloist and as a band leader.

Part of being a band leader is providing good playing material for the band. Varner's composition talents are an asset to his leadership on this album. His compositions are daring and show that he is interested in mixing traditional and original structures. This mixture is also apparent in the arrangements of the non-Varner compositions. These arrangements are probably also Varner's work.⁶ Like the Varner originals, they have symmetrical structures. Symmetrical structures seem to be a Varner trademark.

Varner's previous album, *Motion/Stillness*,⁷ consists entirely of Varner originals. *Jazz French Horn*'s combination of originals, standards, and jazz classics reveals more of Varner's skills than *Motion/Stillness*. *Jazz French Horn* should be in every horn player's record collection. It should be assigned listening for every horn

student. Students can use this review as a study guide. *Jazz French Horn* should encourage other hornists to participate in the exciting art of jazz improvisation.

Notes

¹See Milton L. Stewart, "An Analytical Review," Review of *Motion/Stillness* by the Tom Varner (Jazz French hornist) Quartet. (New York: Soulnote SN 1067, 1982, *The Horn Call*, Vol. XVII, No. 1 (October, 1986), 90-92.

²Frank Tirro, "The Silent Theme Tradition in Jazz," *The Musical Quarterly* (July, 1967), 313-334.

³Trading 4s is a performance practice introduced by Be-bop Era alto saxophonist Charles Parker. The practice consists of alternating, 4-bar improvisations by different band members. The drummer usually improvises on every other 4-bar segment. During the Neo-bop Era, 4s were sometimes expanded to 8s or reduced to 2s or 1s.

⁴Tom Varner, *Jazz French Horn* (Los Angeles: New Note Records, 1985), record jacket liner notes.

⁵*Ibid.*

⁶Varner credits himself in the liner notes for the *So Sorry Please* arrangement. His descriptions of the other non-Varner compositions suggest that he is also the arranger of these pieces.

⁷Stewart, "An Analytical Review," p. 90.



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IN MEMORIAM

AEBI



Dr. Willi Aebi, 1901-1986

On May 30, 1986, on the evening before his 85th birthday, Dr. Willi Aebi, senior officer and managing director of the firm AEBI & Co., A G, Engineering Works, Burgdorf, passed away after a richly accomplished life.

With his death, our country lost a pioneer in agricultural machinery, an involved, upstanding politician, a prominent music and art expert, as well as a great personality of sterling worth.

After studies in mechanical engineering, with a doctoral thesis concerning the behavior of a rotor-turbine with left-and right-running rotors, he entered the family business, and in his thirtieth year undertook with his brother Hans-Ueli Aebi, its direction. This third generation carried on the business until 1971. During this time, there occurred the development and production of the Aebi Ball-Bearing Mowing Machine, the first horse-drawn mowing machine with the works encased in an oil bath. Under their direction, the family enterprise grew into one of the best-known agricultural machinery factories of Switzerland.

Competitive pressure from abroad brought about specialization in machines and equipment for the harvest of fodder for mountain and hill districts. With the coming of motorization in farming, power mowers were in-

troduced in 1951 and transporters in 1964, still today the chief items in the company's sales program. There followed in 1969 the founding of Aebi-Holding A G, including: The head office in Burgdorf; Stalder A G, Oberburg; IEBEA Spa, Luisago (Italy); Paget S A, Benissieux (France); and later Aebi Vehicle and Machine, Ltd., Kematen (Austria).

Thanks to his personality and his reputation as a successful manufacturer of farm machinery, Willi Aebi enjoyed recognition outside his profession. In a decade, he held office as President of the Swiss Farm Machinery Association, sat on the Board of Directors of VSM, presided over the Agricultural Machine Group of the VSM, belonged to the ASM Committee, and in 1967 was President of CEMA, the umbrella organization of Swiss agricultural machinery manufacturers.

Like his father Hans-Ueli Aebi, Willi occupied himself in the BGB (today SVP) party. From 1935 until 1942 he served in the City Council of Burgdorf, for finance. From 1942 until 1956 he belonged to the Grand Council of Bern, first as a member, later as President of a commission for a new tax structure, and held the office of President of the State Economic Commission. Willi Aebi's political activities were concentrated primarily in finance, taxes, and budget development. He proved himself a knowledgeable expert in finance.

In addition, he was a member of the Bern Commercial Court and member and President of the Directorate of the Economic Community Association of Burgdorf and was active as President of the Organization for Events and Exhibitions. In the military, he achieved the rank of Lieutenant-Colonel, Army Staff.

His endeavors in business and politics did not prevent his undertaking numerous efforts and accomplishments for the arts and cultural interests. As an enthusiastic art collector, he owned a notable collection of the works of such artists as René Aubergonois, Max Gubler, Werner

Neuhaus, Simon Gfeller, Karl Geiser and others, with whom he maintained friendship. The four stained-glass windows in the Burgdorf Stadtkirche, by Rolf Schär and Bruno Bischofberger, were donated by Aebi and his family. With fine reproductions on company calendars and valuable original paintings on the walls of office chambers, he shared his knowledge and treasures.

He received his interest in music from his forebears. His great love was the horn, which he commanded so well that he was recognized as one of the best amateur hornists in Switzerland, and in his student days served as a substitute in the Tonhalle Orchestra and Zürich Municipal Theater. In Burgdorf, he donated to the City Ensemble and the Orchestra Association. Othmar Schoeck dedicated his *Concerto for Horn and Orchestra* to Aebi, since he wrote it at Aebi's suggestion. In later years, Aebi had a special straight horn constructed, to permit measurements of physical-acoustical behavior inside the tube, to understand varying tone-colors. The results were printed in professional journals, and were of great interest to hornists and instrument makers alike.

Willi Aebi worked as a patron privately as well as in public, wherever money for art works or cultural exhibitions was needed. With his generous and sociable ways, his vast knowledge and abilities, his direct manner and persuasive powers, Willi Aebi was able to enfold many within his charm. For

his wife, his three children and seven grandchildren, he leaves a great emptiness; they will never forget him.

By Franz Aebi

Willi Aebi, Doctor of Engineering, was a long-time member of the International Horn Society, an ardent hornist, prominent industrialist, expert in public finance, art collector, and a great gentleman and friend to all who were privileged to know him. Dr. Aebi's son has sent a brief biography, which is printed in this issue. It was my great pleasure to have close contact with Dr. Aebi during my tenure as Editor of the *Horn Call*, and I wish to share a few personal memories with readers.

Two dinners stand out: One in the Aebis' hotel in Montreux, on the occasion of the first International Brass Congress, with a guest list which included Germans, French, Russians, one Romanian, one Norse (Frødis, of course), and so on — and Frau Aebi was chatting comfortably with everyone in whatever language seemed appropriate, while Willi held forth with his usual genial largesse. The other dinner was in the Aebis' comparatively modest but sumptuously furnished home on the mountainside, overlooking Burgdorf; Frau Aebi suggested that we walk up, assuming we would want to sample some of the Aebi wines; present were the Aebis, Frau Aebi's sister and her son and daughter-in-law. Dr. Aebi was by this time pretty much confined to his wheel chair, but was still

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the ultimate host; since the lovely young bride of the nephew was French-Swiss, the language swung casually and effortlessly in and out of English, French and German — and Pearl and I hung on for dear life, trying to keep up. This kind of truly international culture is always exciting to us who live in a land where one language, however badly abused, is sufficient — and the conversation ranged widely over politics, economics, the arts, in a way we encounter too seldom.

The other memory is of a letter, in response to my mentioning that I would be playing the *First Brandenburg Concerto* at Bear Valley, some 7,000 feet higher than Fresno, and was a bit concerned. He replied very promptly, "One *must* have the courage to play this work as Bach's hornists did: On a proper hunting horn, bell in the air without any hand-horn technique!" (I must confess to having used my

regular double horn...)

Dr. Aebi is already missed; his contributions to the arts in general, to music, and to our instrument were unstintingly generous, and of great influence. *Requiescat.*

By James Winter



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Boston Symphony Orchestra Horn Section — 1970. Right to Left: James Stagliano, Harry Shapiro, David Ohanian, Ralph Pottle, Charles Yancich, Paul Keaney. This picture was taken in the Ancient Instrument Room in Symphony Hall, Boston. The picture in the background is that of Serge Koussevitsky.

James Stagliano (1912-1987)
Principal Horn
Boston Symphony Orchestra
1947-1972

James Stagliano was born in Italy and came to this country as a very young child. His father played the trumpet and his uncle, Albert Stagliano, the renowned principal horn of the Detroit Symphony, was his teacher.

Still in his teens, Stagliano became assistant horn to his uncle in the Detroit Symphony. From there he went to the St. Louis Symphony as principal and soon after to Los Angeles where he was the leading horn player in studio work, especially Fox Studios. After many years in Hollywood, Jimmy went to the Cleveland Symphony and then in 1947 to the Boston Symphony, also as principal.

I played second horn to Jimmy for most of the twenty-five years he was in the orchestra. He was a great lyrical player and truly representative of the style of cantabile playing taught by the fine Italian musicians of that period. Probably the last of the fine horn players taught in that manner.

Jimmy was best known for his expressive style of playing and his great high register. He had a remarkable ability to play softly and beautifully in any register, especially the high. He used a regular Alexander double horn, F and Bb, for practically everything except Bach, when he used his Kruspe single high F horn.

Let's hope that his students and horn admirers will carry on the grand tradition of the noble horn sound that Jimmy loved so much.

By Harry Shapiro

INTERNATIONAL HORN SOCIETY
STATEMENT OF FINANCIAL CONDITION
30 JUNE 1987

(With Comparative Totals for 30 June 1986)

Assets	1987	1986
Cash & Short-term Investments		
Cash Checking	\$ 10,295	\$ 5,389
Operating Fund	10,670	2,786
Inventory (at cost)	1,177	1,176
Investments	<u>45,452</u>	<u>72,172</u>
Total Assets:	<u>\$ 67,594</u>	<u>\$ 81,523</u>
Liabilities & Fund Balances		
Liabilities		
Accounts Payable	\$ -0-	\$ -0-
Fund Balances		
Restricted	27,351	23,978
Unrestricted	<u>40,243</u>	<u>57,545</u>
	<u>\$ 67,594</u>	<u>\$ 81,523</u>
Restricted Funds:		
Performance Scholarship Fund	5,951	7,178
Life Memberships	<u>21,400</u>	<u>16,800</u>
	<u>\$ 27,351</u>	<u>\$ 23,978</u>

Restricted Funds are reflected in amounts invested in Certificates of Deposit.

See accompanying notes.

FINANCIAL STATEMENT OF OPERATIONS FOR THE PERIOD
1 JULY 1986 — 30 JUNE 1987

Support & Revenue		
Dues	\$ 41,721	
Fund Raising	885	
Horn Call	9,593	
Interest	3,888	
Labels	500	
Miscellaneous	203	
"WE" Project	<u>919</u>	
Total Support & Revenue		\$ 57,709
Disbursements		
Program Services		
Composition Commission Fund	4,000	
Composition Contest	6,817	
Performance Scholarship	1,227	
Publications	28,708	
Workshops	<u>9,364</u>	
Total Program Services		50,116

Supporting Services

Professional	5,150	
Promotion	<u>1,338</u>	
Total Supporting Services		6,488

Management & Support

		<u>15,034</u>
Total Disbursements		\$ 71,638
Excess of Support & Revenue Over Disbursements (minus)		(13,929)
Fund Balances 1 July 1986		<u>81,523</u>
Fund Balances 30 June 1987		<u>\$ 67,594</u>

See Accompanying Notes

Accompanying Notes to Financial Statement**Support & Revenue***Horn Call*

Ads	\$5,073	
Back Issues	1,495	
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Interest	262	
Transfers	<u>817</u>	\$10,740

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Fund Raising	96	
Library Dues	65	
Back Issues	36	
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Disbursements**Program Services**

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Horn Call Expenses

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Supplies	151	
Miscellaneous	<u>454</u>	10,223

Workshops		
Detmold		
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Promotion	470	
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	7,093	
Provo		
Travel	258	
Postage & Printing	<u>163</u>	
	421	
Regional	<u>1,850</u>	9,364

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REPORT ON THE 1986 COMPOSITION CONTEST

By Jeffrey Agrell, Chairman

Once again our panel of judges really earned their honoraria. This year we received 19 entries in Category I (Horn and Piano—Jazz Style), 23 entries in Category II (Horn and String Quartet), and 23 entries in Category III (Horn Ensemble), for a total of 65 entries from 16 countries. Our distinguished judges were David Baker of Indiana University, Douglas Hill of the University of Wisconsin, and Rayburn Wright of the Eastman School of Music. There were few tapes, so they had a good bit of work to do in examining so many scores. Their decisions are as follows:

Category I: Horn and Piano—Jazz Style
No prize winner.

Honorable Mention award to:

David Machell (GB) for *Jazz Suite*

Category II: Horn and String Quartet
(vln, 2 vla, vc)

\$1000 prize awarded to:

Steven Winteregg (USA) for
Flights of Imagination

Honorable Mention awards to:

Stephen A. Taylor (USA) for
Chiaroscuro

Franz Xaver Gardeweg
(W. Germany) for *Quintett*

Category III: Horn ensemble

\$1000 prize awarded to:

David Jones (USA) for
Fyodor's Lullaby (12 horns)

and to:

Dave Perrottet (GB) for
Relationships (8 horns)

Honorable Mention awards to:

Hermann Grosse-Schware
(W. Germany) for *4 Canzoni da
Sonar per 6 Corni*

Luca Logi (Italy) for *Caccia*
(6 horns)

Caspar Diethelm (Switzerland) for
Epiphanie (12 horns)

Liberal measures of gratitude and appreciation need to be expressed at this point not only to all contest par-

ticipants and judges, but also to those other folks whose contributions are sometimes overlooked but whose efforts make the contest possible: thanks go to Randy Faust (who wears so many hats in the society), who has done much work in contacting publishers and writing reviews of the winning compositions; to Paul Mansur, who, as if he didn't have enough to do in putting together the *Horn Call*, also puts together such fine brochures every year; to Peter Roll, our computer man, for maintaining our list of composers (if you have ever written in to request a brochure, you will be on this list and will receive a brochure each year forever after...); and finally, many thanks to our great Executive Secretary, Ruth Hokanson, who has done so much and given me so much patient help. Special thanks are in order for workshop host Gaylen Hatton. Among all the many other tasks he had to attend to as host, he also organized a concert of the winning pieces. Many thanks to him and to the performers for so much hard work!

We are always trying to improve the contest each year by trying out new ideas and learning (hopefully) from mistakes in the past contest, but it's always important to us to get ideas and opinions from the IHS membership. We'd be glad to hear feedback from anyone on any aspect of the contest.

Following are short biographies of the winning composers with descriptions of their compositions.

Category I: Horn and Piano (Jazz)
Jazz Suite by David Machell —
Honorable Mention

David Machell (b. 1949) is an award-winning English composer who has written in a number of genres, including music for choirs, solo instruments, big band, and stage plays. The inspiration for his *Jazz Suite* for horn and piano was the excellent horn play-

ing of David Curtiss and hearing the *Jazz Suite* for flute and piano by Claude Bolling (with flutist Jean-Pierre Rampal). This showed the composer the possibility of combining forms of the past — prelude, fugue, air, minuet, rondo — with the appeal of improvised jazz, with its rhythmic complexity and drive.

Some of the 'Jazz' sections are written out as suggested solo breaks. There is always leeway for the experienced player to 'bend' what is written. The composer states that too literal an interpretation would be unacceptably stilted and lack freshness ("It don't mean a thing if it ain't got that swing...").

The first two movements, Prelude and Fugue are linked. The Prelude opens dramatically, with Bachian overtones, then starts a ground-bass figure over which voices are gradually layered, climaxing with a return to the opening.

The Air is a gentle lyrical tune, with the horn and piano alternating cantabile solo lines. After a misterioso middle section, the tranquil theme returns, leading to a dolcissimo conclusion.

In seeking a refreshing contrast to the first three movements, the composer chose a minuet and trio, with its roots in the entertainment music of Mozart. Yet the triple time minuet of Mozart's day is teasingly reduced to a 3 + 3 + 3 + 2 meter.

The fun of odd meters spills over into the final movement, the Rondo à la Javanaise. The movement is in 5/8, and the debt to "Take Five," the tune popularized by Dave Brubeck, is acknowledged. The movement swings between dynamic extremes and comes to a suitably spirited conclusion.

Category II: Horn and String Quartet

Prize Winner: *Flights of Imagination* by Steven Winteregg.

It is a pleasure to award Mr. Winteregg a First Prize: he has already won two Honorable Mention awards in ear-

lier composition contests of the IHS (and has received four awards in other contests). He is currently completing a DMA degree in composition at Ohio State University, and is on the faculty of Wittenberg University, where he conducts the wind ensemble and the brass choir. He is also Composer-in-Residence at Cedarville College as well as tubist with the Dayton Philharmonic Quintet. Mr. Winteregg mentions that the inspiration for writing all three pieces for the IHS contests was hornist Richard Chenoweth of the Dayton Philharmonic. This winning piece was written especially for Mr. Chenoweth.

The title *Flights of Imagination* refers to the composer's own flights of imagination that took place when he composed the piece. The titles of the movements are meant to provide a clue to the feeling projected in each movement and are not meant to be programmatic.

The title of the first movement, *Fallen Angels*, is taken from an obscure reference in Genesis to the time when angels came to the earth. There are many references in scripture to Sheol, which is the title of the second movement. Sheol, which was the place of the dead, was described as a place of shades and shadows. The title of the third movement, *Rider of Clouds*, is a descriptive title given to God in the Psalms.

All three movements derive their pitch materials from Scriabin's *Mystery Chord*. The inner movement, however, differs from the outer movement in that it is based upon the flattened ninth version of this chord. The pitches from the *Mystery Chord* are employed as an unordered set. This set, combined with selected transpositions of this set, provide the pitch materials for the entire piece as well as an overall coherence and harmony.

The piece was composed with a specific seating pattern in mind:

	Horn	
Viola I		Viola II
Violin		Cello

From this seating pattern, different combinations of instruments and timbres are explored: horn versus strings; violin and viola I versus viola II and cello; violin and cello versus viola I and viola II; and horn in combination with various strings.

Honorable Mention: *Chiaroscuro* by
Steven A. Taylor

Mr. Taylor recently graduated from Northwestern University with a major in composition. His teachers include M. William Karlins and Alan Stout. He has been a horn player for eleven years, and has performed with a number of ensembles while in college. He intends to go on for further composition studies in graduate school.

Chiaroscuro is a term from Italian Renaissance painting meaning literally, "light-dark," or more specifically, the structural contrast of light and dark, and the shades in between, used in a painting. This is also concerned with structural contrast, with "light" as in short, jagged gestures, and "dark," as in more sustained, static music, which proliferates directly from the shorter gestures. Shadings of these two extremes, as well as the horn's somewhat concerto-like interaction with the quartet, determine *Chiaroscuro's* architectural and dramatic structure.

Honorable Mention: *Quintet* by
Franz Xaver Gardeweg

Franz Xaver Gardeweg was born in 1944 in Opladen, Germany. His musical education included studies in strings, piano, organ, composition, conducting and church music. Since 1969 he has been the organist and choir director at the St. Franziskus Church in Leverkusen, West Germany. Other activities include directing an oratorio choir and playing in a string quartet.

In *Quintet*, the horn is an equal partner with the strings. The piece consists of three movements (Vivo-Lento-Vivo) in clear and concise forms. The quintet as a whole establishes a cheerful,

scherzo-like mood through the use of lively rhythms and freetonal harmonies.

Category III: Horn Ensemble

Prize Winner: *Relationships* by
Dave Perrottet

Mr. Perrottet was born in Australia in 1940, but has been a resident of England since age 6. His early lessons on piano and violin resulted in only limited enthusiasm for music. Real interest began at age 16 with his discovery of jazz. He received his B.A. in Natural Sciences from Cambridge University in 1962.

He is a self-taught trombone player, composer and arranger, with a number of published works for jazz orchestra and brass groups. He has composed several film scores and was a winner of a composition contest in 1979. He now works for BBC TV as a television producer, mainly for music and light entertainment programs.

The composer's aims were to produce three pieces more intimately related than is sometimes the case with a Suite, and to provide a rewarding challenge for eight horn players. The musical "relationship" between the pieces is through the seminal material common to each. The movements are entitled: *The Master, The Mistress, and The Maids*.

Also, each piece includes a short quotation from a different source (Gustav Mahler, Duke Ellington, Gil Evans), the quote chosen to relate to the title of that piece. No reward is offered for spotting these fragments, which are disguised and reworked in varying degrees.

The analogy between the musical and human relationships of the three pieces is open to the individual's imagination.

Prize Winner: *Fyodor's Lullaby*
by David Jones

David Jones was born in Stockton, California in 1958. His principal composition teachers were William

Bergsma and William O. Smith (University of Washington) and Malcolm Peyton (New England Conservatory). His works have been performed by major orchestras, and he has received prizes in several composition contests, including first prize in the Saint Paul Chamber Orchestra composition contest. He has performed with a number of orchestras and other groups. In 1984 he co-founded the Washington Composers' Forum. He currently lives on Bainbridge Island, Washington, where he works as a church organist and dance accompanist.

Fyodor's Lullaby was composed in October 1986. The "Fyodor" of the title is F. Dostoevsky. The composer had just finished reading *Notes from the Underground* before writing the present work and little else can be said to justify the title except that it is a good title.

The opening section of the work consists of a 39-beat ostinato that is repeated four times. Eight horns set up an angular chord progression for the first two cycles. On the third and fourth cycles the other four horns are engaged in a broad, sustained melody. Interrupting this narcotic-like music is a quasi "horn call" figure. This synopated theme is first stated by two muted horns, then by four open horns. A development (of sorts) follows; mostly of the second theme but with some references back to the opening section. The climax of this middle portion is a canonic treatment (by three quartets of horns) of the horn call. A sustained chord leads directly back into the opening music which is unchanged except for a very brief coda. The approximate length of the work is seven minutes.

It the piece is *about* anything at all, it is simply about the glorious sound of a choir of french horns.

Honorable Mention: *4 Canzoni per 6 Corni* by Hermann Grosse-Schware

Hermann Grosse-Schware was born in Castrop-Rauxel, Germany in 1931.

After individual studies and early experiences as a conductor of amateur choirs, he studied music and composition at the *Staatliche Hochschule für Musik* in Cologne.

Grosse-Schware's first compositions were mainly written for choirs. He has been awarded several prizes for choral works. Since the instrumental works of his conservatory years no longer met his stylistic intentions, he let a long period of detailed studies pass, but he has been writing chamber music and orchestral works again since the late sixties.

The title indicates that the four pieces were composed in accordance with the ancient custom to form instrumental music in the spirit of vocal music. That includes the melody as well as the form in which the example of ancient motets and madrigals with their free sequence of sections with different construction and expression can be found.

Honorable Mention: *Caccia* by Luca Logi

Luca Logi was born in 1963. He studied violin and took a degree at the Giuseppe Verdi Conservatory in Milan, Italy. He is presently in his last year of composition and conducting studies at the conservatory.

His compositions of vocal, chamber and orchestral music have been performed in several Italian cities. He has received prizes in several composition contests.

Caccia, so named after the old Florentine vocal form describing hunting scenes, is composed using harmonic and melodic patterns recalling the usual horn calls (triads or diatonic lines), not excluding some quotations (one, for example, from Wagner's Siegfried horn call). The composition is divided into three short movements; the first and the last in a brisk movement (it is suggested, for a better effect, to double all the parts, and execute these two movements with 12 horns), while the central one is more calm in character.

Honorable Mention: *Epiphanie* by
Caspar Diethelm

Caspar Diethelm is a music teacher in Luzern, Switzerland. Of his work he writes, "The form consists of seven parts each eighteen measures in length. The composition is based on harmonic number proportions. The almost improvisational beginning develops into an expansive sound texture."

**Complete List of Entries in The 1986
Composition Contest**

Category I: Horn & Piano—Jazz Style

1. *Mixed Pickles: oder: Allerlei von zwei bis drei*, by Hans-Joachim Tiedemann, Schellingstr. 10, D-8700 Würzburg, West Germany.
2. *Proteus*, by Christopher Brown, 22 Bedford Place, Bridport, Dorset D76 3LZ, England.
3. *Jazz Suite*, by David Machell, 10 Copse Close, Burton Joyce, Notts NG14 5DD, England. **Honorable Mention**
4. *Morgane*, by Henri Lasserre, 32 residence du Petit Boncamp, F-78370 Plaisir, France.
5. *Horn Call Rag*, by Serban Nichifor, Str. Principatele Unite 2, Vila I, Ap. 7, 70 512 Bucharest, Romania.
6. *A Blue Ballad in a Bittersweet Mood*, by Frank Raschke, Wiesenweg 14, 1130 East Berlin, East Germany.
7. *Swinging Variations...*, by Mieczyslaw Makowski, ul. Jesienna 25/11, PL-60-374 Poznan, Poland.
8. *Pivot Points*, by Marilyn J. Harris, 221 East Walton, Apt. 11C, Chicago, IL 60611.
9. *Sweet Music Suite*, by Michael Jonathan Easton, 331 Barkly St., Elwood, Victoria 3184, Australia.
10. *Pinocchio*, by Andreas Willscher, Dieselstr. 68B, E-2000 Hamburg 60, West Germany.
11. *Sonidas I*, by Jan Huylebroek, Langestraat 9, B-8020 Oostkamp, Belgium.
12. *Diva*, by Klaus Suer, Bramscher Str. 279, D-4500 Osnabrück, West Germany.
13. *In Treble Again*, by Nadine Whitfield, 2680 San Benito Dr., Walnut Creek, CA 94598.
14. *Duo Music Nr. 2*, by Oliver Krämer,

Westhofener Weg 18, D-1000 Berlin 38, West Germany.

15. *Sometime*, by Michael Publig, Mitterhofergasse 2-5-37, A-1210 Wien, Austria.
16. *Begegnung*, by Michael Mussler, Katzensteig 2A, D-7799 Heiligenberg, West Germany.
17. *Sauterelle*, by Claude Hermitte, 23 chemin de la Poterne, F-38220 Vizille, France.
18. *Rond'ostinato*, by Fritz Bink, Kaufmannstr. 63, D-6300 Bonn, West Germany.
19. *Oasis Douz Blues*, by Eberhard Mensing, Marzlinger Fussweg 4, D-8050 Freising, West Germany.

**Category II— Horn and String Quartet
(1 vln, 2 vla, 1 vc)**

1. *Music to the White Wine*, by Edvard Schiffauer, CS-747 91 Stitina 89, Czechoslovakia.
2. *Quintetto*, by Jozef Gahér, Solivarská, CS-82103 Bratislava, Czechoslovakia.
3. *Zig-Prélude*, by Claude Hermitte, 23 chemin de la Poterne, F-38220 Vizille, France.
4. *Come as the dove, as the flame*, by Barry Jordan, Huxstr. 128 (Ap. 9), D2400 Lübeck 1, West Germany.
5. *Sori*, by Kui-Im Lee, 3-1 Bloomfield Ave, Drexel Hill, PA 19026.
6. *Reposoir Installation 1715*, by Daniel Sainthuille, 24 Rue Victor Hachez, B-6030 La Docherie (Charleroi), Belgium.
7. *Diversions on an Imaginary Structure*, by Hermann Grosse-Schwabe, Thomas-Mann-Str. 20, D-4050 Mönchengladbach 1, West Germany.
8. *Aurelius*, by David Rodgers, 424 University Ave., No. 280, Rochester, NY 14607.
9. *Diminuendo*, by Konrad Hupfer, Im Hagen 30, D-5600 Wuppertal 12, West Germany.
10. *Chiaroscuro*, by Stephen A. Taylor, 1901 Sherman Ave., Apt. 2, Evanston, IL 60201. **Honorable Mention**
11. *Flights of Imagination*, by Steven Winteregg, 117 Walden Farm Circle, Union, OH 45322. **Winner**
12. *C'est une impolitesse de laisser tomber la conversation*, by Günther Wiesemann, Blumenweg 8, D-43320 Hattingen, West Germany.
13. *Poem*, by Lev Kogan, Rubenstein St. 55/g, Jaff "D", Tel Aviv, Israel.
14. *Metamorphoses*, by Moshe Gassner, Kibutz Girat Oz, 19225, Israel.
15. *Quintett*, by Arye Rufeisen, Kibbutz

- Reshafim, D.N. Habikah 10905, Israel.
16. *Capriccio*, by Hans-Günther Allers, Bussardweg 36, D-2360 Bad Segeberg, West Germany.
 17. *101010*, by Moshe Kilon, Kibbutz Yasur 20150, D.N. Misgav, Israel.
 18. *Those who dwell in realms of day*, by John D. White, c/o Bartlett, Rt. 10, Box 183, Josiah Bartlett Rd., Concord, NH 03301.
 19. *Images*, by Oleg Gotskosik, Heleneborgsgatan 13-C-III, S-11731 Stockholm, Sweden.
 20. *Hälfte des Lebens*, by Clemens Plate, Nikolaus-Gross-Str. 21, D-4060 Viersen-Dülken, West Germany.
 21. *Quintett*, by Franz Xaver Gardeweg, Karl-Jaspers-Str. 56b, D-5090 Leverkusen 3, West Germany.
- Honorable Mention**
22. *Quintette Sur le Mode Shri*, by Henri Lasserre, 32 résidence du Petit Bontemps, F-78370 Plaisir, France.
 23. *Tonadas*, by Eberhard Eysler, Karlbergsvägen 71B, S-113 35 Stockholm, Sweden.

Category III: Horn Ensemble (5-16)

1. *Kanzone für 8 Hörner*, by Frederick Zehm, Schlichterstr. 6, D-6200 Wiesbaden, West Germany.
2. *Jagdstück für Hörner*, by Ingolf Hennig, Corsicaskamp 42, D-4500 Osnabrück, West Germany.
3. *Horns-A-Plenty*, by Ronald Hanmer, 95 Bielby Rd., Kenmore Hills, Brisbane, Q-4069, Australia.
4. *Allegro*, by Ludger Bolwerk, Barloer Weg 119, D-429 Bocholt, West Germany.
5. *Thelema: Toccata und Tod eines Schwans für 12 Hörner*, by René Wallenstein, Tirolerstr. 58, D-6000 Frankfurt a.M. 70, West Germany.
6. *And time suspended, waited for 6 horns*, by Laura R. Hoffman, 4595 Monaco Road, Memphis, TN 38117.
7. *Suite for 6 Horns*, by Dénes Legány, Breznő köz 2., Budapest XI, H-1118, Hungary.
8. *Das Jägerfest—Suite für 6 Hörner*, by Artus Rektorys, Ul. Kpt. Jarose 6., CS-307 05 Plzen, Czechoslovakia.
9. *Epiphanie für 12 Hörner*, by Caspar Diethelm, Rebstockhalde 4, CH-6006 Luzern, Switzerland. **Honorable Mention**
10. *Caccia* (6 horns), by Luca Logi, via Borgazzi 134, I-20052 Monza, Italy. **Honorable Mention**

11. *Relationships* for 8 horns, by Dave Perrottet, 22 Ramsbury Road, St. Albans, Herts. AL1 1SW, England. **Winner**
12. *Decisions* (6 horns), by Stephen A. Berg, Am Gutshof 1, D-6411 Künzell-Keulos, West Germany.
13. *Psalm CXVI* for 16 horns, by Mieczyslaw Makowski, ul. Jesienna 25/11, PL-60-374 Poznan, Poland.
14. *Ballade for Horns* (6 horns), by Aldo Rafael Forte, Frobelstr. 12, D-6750 Kaiserslautern, West Germany.
15. *Sonata for 6 Horns*, by Liana Alexandra, str. Rosia Montana Nr. 4, Bloc 05, Scara 4, Apt. 165, 77584 Bucharest, Romania.
16. *Nova Atlantis*, by Dr. Manfred Stahnke, Rahlaukamp 29b, D-2000 Hamburg 70, West Germany.
17. *The Horns' Stunt* (6 horns), by Dietmar Hippler, Osterfelderstr. 145, D-4250 Bottrop, West Germany.
18. *Tag-und Nachtmusik* (8 horns), by Dr. Andreas Birken, Kreienkoppel, D-2000 Hamburg 3, West Germany.
19. *Beowulf* (5 horns), by Jeffrey Hoover, 511 Green St., Apt. 8, Dowagiac, MI 49047.
20. *4 Canzoni da Sonar per 6 Corni*, by Hermann Grosse-Schware, Thomas-Mann Str. 20, D-4050 Mönchengladbach 1, West Germany. **Honorable Mention**
21. *Fyodor's Lullaby*, by David Jones, 8372 Matson Lane NE, Bainbridge Island, WA 98110. **Winner**
22. *Suite for Seven*, by Corrado Saglietti, Corso Margherita 231, I-10144 Torino, Italy.
23. *Horn in Blue*, by Peter Arnold, An der Sommerhalde 2, D-6750 Kaiserslautern 27, West Germany.



ORCHESTRAL EXCERPT CLINIC
(Jeffrey Agrell, Series Editor)

By Thomas Bacon

Frederic Chopin: *Piano Concerto #2*,
opus 21, F minor

I'm sitting on stage, every so often playing a few notes to add punch to a rhythmic pattern here, or a little warmth to the orchestral color there. Not much of a horn part really; I feel sort of hidden in the back of the orchestra with not very much to do. The music is flowing, the nimble fingers of the pianist putting out in ten seconds more notes than I have in the whole piece. It's building up, everyone around me is giving it their all as I sit and marvel at the glorious sounds all around me. I pick up my horn and add my sound to the musical fabric. Everyone on stage gives even more. The last movement is rushing to its climax, the conductor's arms are flailing about as he urges us on to still greater intensity. The string players' arms are a flurry of activity, the winds are blowing for all they're worth, and then I hear that climactic fortissimo chord.

The music stops. The violins and violas rest their instruments on their knees, the wind players cradle theirs in their laps. Silence. Everybody is waiting. An instant seems a lifetime as if everything is in slow motion. The pianist looks over in my direction. Suddenly I am no longer hidden. The conductor looks at me and raises an arm. Two seconds ago I was anonymous, safe and protected by all the other players. Everyone is watching me now. I feel naked.

As I passed by the conductor's room on my way into the hall tonight he greeted me with "Don't miss any notes in that little horn call!" I think of that now as he glares at me from the front of the stage. The bright lights seem to be even more intense as his arm is about to drop and give me my cue. I remember that brilliant young pianist who played here a few years ago telling me about when he recorded it and the

horn player had so much trouble with the call that they ended up having to splice practically every note. The piece was going along so well, why did Chopin have to stop everything and put in this wretched little horn call? The stage manager told me once that it was his cue to get ready because he would have to go move the piano again in about two minutes. Maybe that's why.

The conductor's arm drops. It's marked *Allegro Vivace*, but everyone knows the orchestra stops and tempo is suspended while the call is played freely. I play it the first time. He cuts off the last note, but I'm not done yet. Oh no, was that twitch in his left hand my cue for the second call? I think of the Romanian conductor who put on such a show with his hands that he faked me out one time with one of his twitches, I sputtered into it, not quite ready, and missed about three notes. That's not bad though, considering there are twelve notes in the whole thing. A major league baseball player would be doing great to hit nine out of twelve balls pitched to him. As a tuba player friend of mine once told me after he missed a note in the famous tuba solo in *Pictures*, "You've got to expect losses in quantity operations."



His right arm is poised, about ready for the second call. The whole thing is marked *piano*, but the first time is usually done at least *mezzo-forte*, so go easy now, remember this is the echo of the first call, softer, more relaxed. His arm drops again. I remember the great English conductor who had a very unusual approach to the call: he wanted the first one played slowly, then second time fast, in the *Allegro Vivace* tempo. I play it the second time. Done, the piano takes over, rushing to the end, I feel much better now. The hundreds of times I practiced that lick in every imaginable tempo for the last few weeks have paid off.

Leaving the concert hall, exhilarated by the pianist's brilliant performance, and feeling quite pleased with myself too, a patron comes up to me and says, "I really enjoyed your little horn call in the concerto."

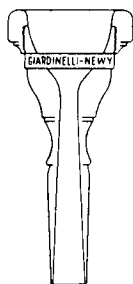
I look at him, smile and say "Oh, Thanks, but it's nothing really, a piece of cake." I smile again and walk off into the night.



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THE DAILY WARM-UP booklet & 30 min cassette, Christopher Leuba (reviewed *THC* April 1987) \$13.00 postage incl. USA. 4800 N.E. 70th St., Seattle, WA 98115

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Important new publications for the 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 Bach transcribed for brass quartet (\$7.00). *Sonata* L.23 by Domenico Scarlatti transcribed for brass quintet (\$8.00). *Divertimento* for trumpet, horn and trombone by Edward Troupin (\$13.50). Add 75¢ shipping. Order all four and receive a 20% discount (\$6.65 savings!). BRIXTON PUBLICATIONS, 404 W. Maxwell; Lakeland, FL 33803.

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NEW MUSIC REVIEWS

By Randall E. Faust

Échos Des Bois for Horn in F or Saxhorn in Eb with piano accompaniment.

by Michel Delgiudice
Horn Range g—e".
Grade II.

Évocation for Horn in F or Saxhorn in Eb with piano accompaniment.

by Michel Delgiudice
Horn Range a—e".
Grade II.

Humeurs for Horn in F with piano accompaniment

by Robert Simon
Horn Range d—g".
Grade IV.

Published by:

Alphonse Leduc—Paris

Available in the USA via:

Robert King Music Sales

112A Main St.

North Easton, Massachusetts 02356

The above solos have been submitted by the publisher for review. Each piece is an attractive and practical solo for students and teachers. None are very difficult. Nevertheless, each one presents a distinctively different stylistic concept: *Échos Des Bois* is marked by classic form and traditional horn fifths; *Évocation* is an expressive ballad using dorian pitch structures; and *Humeurs* is a delightful, cabaret scherzo using color contrasts and sophisticated rhythmic articulations.

La Grande École for Horn and Piano
by Pascal Proust

Published by Gérard Billaudot, Éditeur
14, rue de L'Échiquier. 75010. Paris
Horn Range: b—d".
Grade II.

Billaudot has published this addition to the Daniel Bourgue collection. *La Grande École* is a set of eight easy pieces for horn and piano. In addition to being a good elementary solo suite

for the hornist, it provides child-like humorous glimpses of academia and musical composition.

Even though the range demands of this composition are minimal, it does manage to teach a great variety of musical concepts. The dynamics vary from pp to ff and there is a full spectrum of articulations as well. Meters include 2/4, 3/4, and 4/4, and rhythmic subdivisions include dotted eighths and sixteenths and triplet eighth notes. However, it is through the imaginative piano accompaniment that Proust adds real sophistication to this composition: the style of each movement varies from a tango to a cantus-firmus study and the pitch content varies from major/minor to whole tone scales. The movements are as follows:

1. *Mathématiques*, 2. *Géographie*, 3. *Récitation*, 4. *Histoires de France*, 5. *Lecture*, 6. *Récréation*, 7. *Musique*, and 8. *Gymnastique*.

Relationships for Eight Horns

by Dave Perrottet

22 Ramsbury Road, St. Albans, Herts.
AL1 1SW, England.

Range E—c".

Grade VI.

Dave Perrottet works for BBC TV as a television producer and has broadcast and recorded as a trombonist. He is the composer of several film scores and was the winner of the 1979 "James Shepherd Versatile Brass" composition competition. His *Relationships* for Eight Horns was a winner in the 1986 I.H.S. Composition Contest and was performed at the 19th International Horn Symposium.

In his program notes, Mr. Perrottet states that he uses a short quotation from Gustav Mahler, Duke Ellington, and Gil Evans in this composition. However, he does more than use them for source material—he captures their sense of sonority. Both the harmonic scoring and the contrasts of colors employed make this a work that is sonically gratifying.

On the other hand, this work is quite

challenging for the individual hornists in the ensemble. For example, the first hornist has an extended cadenza in the last movement requiring agile changes between open and stopped horn. In addition, this work has several range demands.

This work is highly recommended for advanced collegiate horn ensembles.

Adagio For Twelve Horns, Op. 74

Horn Range F—c^{'''}.

4 minutes, 45 seconds.

Grade V. \$20.00

Suite No. 2 for Eight Horns, Op. 75

Horn Range F—c^{'''}.

9 minutes, 30 seconds.

Grade V. \$24.00

by Christopher D. Wiggins

167 North Street, Luton, Bedfordshire
LU2-7QH, Great Britain

Those of you who were privileged to hear the stunning performance of Christopher D. Wiggins' *Suite No. 1* for Eight Horns by the Horn Ensemble of the Royal Northern College of Music—Manchester at the Detmold Workshop will be interested in these two new works.

In both works, the composer uses a brilliantly-scored melody over a diatonic ostinato. The effectiveness of his scoring makes otherwise simple passages sound bigger than life.

On the other hand, both works do have a hazard: some extended "chiuso" writing that could pose a problem for less-experienced ensembles.

Both compositions were composed in February of 1987. The *Adagio* was composed for the (US) Southeast Horn Workshop and the *Suite* was written for the Northern Horn Ensemble.

The *Suite* is in four movements—Allegretto, Andante con moto, Poco Adagio ma no troppo, and Finale.

Timespan for Brass Quintet

by Margaret Brouwer

Tulip Tree House #801

Bloomington, Indiana 47401

Horn Range F#—g^{'''}.

Grade VI.

Margaret Brouwer's music has been performed on the Dallas Chamber Orchestra Series, Northwestern University Contemporary Music Series, and the Midwest Composers' Symposium. Her teachers have included Donald Erb, Frederick Fox, and George Crumb. Currently, she teaches at Indiana University and The National Music Camp.

Timespan has three movements: I. *Rondeau Squared*, II. *Ancient Calls*, and III. *Shining Metal*. In *Rondeau Squared*, open-harmony declamations separate oscillating sound-masses created by simultaneous multiple subdivisions (4 against 5 and 5 against 6). *Ancient Calls* derives its colorful spectrum from the variety of mutes, stopped horn, and vocalization effects. *Shining Metal* is brilliant brass writing in the manner of a toccata.

Among the techniques required to play *Timespan* are stopped horn, flut-tertonguing, horn vocalizations, and the ability to handle rapidly-changing rhythmic subdivisions and meters. *Timespan* is a challenging work; however, it is worth the effort required.

Fanfare and Allegro for Brass Quintet
by C. Warren Kellerhouse

Horn Range: d'—e^{'''}.

Grade IV.

Brass Quintet Op. 16

by Terrence E. White

Horn Range: c—b-flat^{'''}.

Grade V.

PP Music

10110 Angora Drive

Cheltenham, Maryland 20623

One of the newer publishers to submit materials to the *Horn Call* is PP Music. It is a pleasure to note that this publisher has added these recital pieces to its catalog.

For brass quintets that need a new opening composition for their recitals, PP Music has published *Fanfare and Allegro* by G. Warren Kellerhouse—formerly Chief Arranger of the U.S.

Naval Academy Band. This short, spirited work employs many standard, modern harmonic techniques and current textural devices. However, it is brief enough to be quite effective.

Terrence E. White's *Brass Quintet*, Op. 16, is a one-movement composition of only 156 measures. However, it contains a nice variety of rhythmic gestures, lyrical statements, and declamatory passages within that short space. One passage where the horn forms a trio with the two trumpets is a particularly striking contrast to the horn's use, a few measures earlier, with the lower brass. In this *Quintet*, Mr. White quickly demonstrates his familiarity with the brass instruments.

Carolling Brass 1

Three Carols for Brass Quintet

1. *The Holly and the Ivy*
(Arr. John Iveson)
2. *Lord Jesus Hath A Garden*
(Arr. Stephen Dodgson)
3. *Fantasy On Come All Ye Shepherds*
(Stefan de Haan)

Horn Range: g—g".

Grade IV.

Carolling Brass 2

Three Carols for Brass Quintet
arranged by Roger Harvey

1. *Sussex Carol*
2. *Silent Night*
3. *Past 3 O'Clock*

Horn Range: d—c".

Grade IV.

Just Brass/Chester Music

J. & W. Chester/Edition Wilhelm Hansen London Ltd., Eagle Court, London EC1M 5QD

These two volumes of Christmas Carols continue the traditions of the *Just Brass* series: traditional materials scored with effectively balanced instrumentation and delightful harmonic colors. They are useful additions to any brass player's library.

Two Caribbean Dances

by Louis Moreau Gottschalk
arranged for Brass Quintet

by H.A. Stamm

published by Mark Tezak Verlag

Postfach 10 1807

5000 Köln 1, B.R.D.

(West Germany)

Horn Range: f—g".

Grade V.

Quintets that are looking for a substitute for an overused ragtime tune might consider these dances. They are not excessively difficult and they should have a broad-based audience appeal.

Except for a few wide intervals, the horn part is not difficult. The trombonist, however, has a few challenging chromatic passages. In addition, the trumpeters need to be agile—particularly in the low register; the tubist, by contrast, needs agility in his higher register. Otherwise, these dances should pose no extraordinary problems.

The two dances are the following:

I. *Souvenir de Porto Rico—Marche des Gibaros*

II. *Souvenir de la Havane*

BOOK REVIEWS

By Randall E. Faust

The Music Men: An Illustrated History of Brass Bands in America, 1800-1920.

by Margaret Hindle Hazen and

Robert Hazen.

Smithsonian Institution Press

P.O. Box 4866

Hampden Station

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301/338-6963

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Wind Bands and Brass Bands in School and Music Centre

by Kevin Thompson

Cambridge University Press

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As Lowell Greer stated at the Provo Workshop, "whether we admit it or not, band music is an important part of our heritage." This heritage is chronicled, in part, in *The Music Men*, and suggestions for its continuation are given in *Wind Bands and Brass Bands*.

The Music Men by Robert and Margaret Hindle Hazen provides a detailed social background of the brass band in nineteenth-century America. This volume fills a void usually filled with misinformation and/or ignorance. Because the brass instruments were in a state of transition during this era, various substitutes were used for either the natural horn or the evolving modern valved horn. Among these were saxhorns, helicon horns, over-the-shoulder horns, and Schreiber tear-drop-shaped horns. These instruments are documented in the many plates and photographs found in *The Music Men*. The instruments and their players were different during the nineteenth century: *The Music Men* helps one to understand why.

Wind Bands and Brass Bands in School and Music Centre by Kevin Thompson gives one a different perspective on the subject. Mr. Thompson's book is more of a practical manual than a social history, (even though the first two chapters give some historical perspectives). Among the topics covered in this book are band organization, band repertoire, and writing for the band. In addition, he makes some interesting comparisons between the wind band and the brass band, and the British band and the American band. Where the Hazens document past events, Mr. Thompson documents current practices.

Wind Bands and Brass Bands in School and Music Centre should be in the library of any band person, and *The Music Men* should be on the coffee table of anyone interested in bands or American music.

The Development of Horn-Ensemble Music from the Romantic Era to the Present Time in Vienna

by Siegfried Schwarzl

Published by the Wiener Waldhorn Verein

Now available in an English translation from Lois Kerimis, 683 Leyden Lane, Claremont, CA 91711 USA
US \$7.50

Dr. Schwarzl is well known as a distinguished member of the Advisory Council and as a President of the Wiener Waldhorn Verein. Lois Kerimis served as the interpreter and secretary at the International Horn Symposium, Wien, 1983, and was the translator of Dr. Schwarzl's lecture at the International Horn Workshop at Towson in 1985.

This short treatise should be a part of every hornist's library. It gives a significant amount of information on the history of the horn from the Viennese perspective. Furthermore, it is well documented with footnotes, photographs (even if they are a bit dark), and a diagram of the *Wunderer* family tree.

Among the topics he covers are the following: *The International Horn Symposium Wien 1983*, a 200 Year History of Horn Ensemble Music in Austria..., The Wiener Hornisten Club, and Current Developments. However, through these topics, Dr. Schwarzl makes a strong case for the sound of the Viennese horn: "If we wish to be fair to the masterpieces of the past as well as those of the present, then we must resolve to alternately turn to that instrument which permits it to produce the sound which the composer had in mind at the time." (p. 41)



MUSIC REVIEWS

by William Scharnberg

Elegy for Solo French Horn
by Verne Reynolds
Belwin-Mills Publishing Corp.
(1986) (\$3.95 US)

Written especially for Douglas Hill, we can add this melodically poignant piece to the very few rewarding works for solo horn. Although the composition is only three printed pages, the length is between seven and eight minutes. The performer must have the ability to shape unmeasured and wide-interval gestures, and the maturity to understand both the dramatic use of silence and formal pacing amidst widely-spaced pitch centers. The range demands are modest (written e-b-flat") and aside from a few quintuplets and easy stopped-horn interjections, the only unusual technical demand is wide slurs.

Unfortunately, the somber nature of the composition limits its practical use to special occasions, but at these performances the work, much like Poulenc's *Elegie*, should move the listener with its powerful message.

Horn Songs (Volumes I, II and III)
transcribed by Verne Reynolds
Belwin-Mills Publishing Corp.
(1986) (each volume \$6.95 US)

Professor Reynolds has transcribed several art songs from the nineteenth century in these three volumes; the first two volumes are published for one horn and the third volume contains five works for either two horns or horn and trombone. In all cases the technical demands would never take the hornist past a grade IV (of six levels) regarding difficulty, yet the musicianship required to elicit a convincing performance is of the highest order. Because vocal renditions of these songs can be heard on recordings, they have great value for the younger hornist. Although many young horn players would prefer to show off technical ability, these make excellent solos and should be at least used regularly as accompanied

melodic etudes.

Here is a list of the songs from each volume: Vol. I: *Schöne Weige Meiner Leiden* by R. Schumann, *O Kamm Im Traum* by F. Liszt, *Ein Einzig Wörtchen* by P.I. Tchaikovsky, and *Zueignung* by R. Strauss. Vol. II: *Du Bist Die Ruh* by F. Schubert, *Der Hidalgo* by R. Schumann, *Kling Leise, Mein Lied* by F. Liszt, and *Wie Solleten Wir Geheim Sie Halten* by R. Strauss. Vol. III contains five works by Johannes Brahms transcribed for two instruments: *Es Rauschet Das Wasser*, *Der Jäger und Sein Liebchen*, *Wege der Liebe*, *So Lass Uns Wandern*, and *Walpurgisnacht*.

Fantasie, Op. 13 for Horn and Piano
C. D. Lorenz, edited by Thomas Bacon
Southern Music Co., San Antonio,
TX 78292 (1987) (\$6.50 US)

C. D. Lorenz, according to the preface of this edition, was probably a horn player who either was born or died in 1885 (Brüchle, *Horn Bibliographie*). This "fantasy" is based on themes from V. Bellini's opera, *I Puritani*, and has been masterfully recorded by the editor, Thomas Bacon (Crystal Records). The tessitura of the horn part is gratefully c' to g" written, with one a", and the technical aspects are typical of nineteenth-century pattern exercises. Although this would rank no higher than a grade IV level horn solo, the stylistic variety that can be demonstrated in the three main sections, and the coda's modest pyrotechnical display, make for an enjoyable nine-minute contest or recital piece.

Hymnus für 4 Wagner-Tuben und Kontrabass-Tuba
by Günther Marks (1897-1978)
Albert Kunzelmann GmbH, D-7891 Lottstetten (1985)

Günther Marks was a Director of Church Music in Dahme, Germany. Apparently he left a legacy of significant choral and instrumental music, much of which was written for the Church. In the preface to this edition, Kurt Janetzky reveals that Marks wrote the

original version of this work as a prisoner of War during World War II. It was composed as a male chorus for his co-prisoners, and "included parts which consisted of little more than just grunting." After the War, Marks was so taken by the Wagner-tuben quartet in a performance of the *Adagio* of Bruckner's Seventh Symphony, that he arranged his own "Prisoners' Chorus" that night for Bruckner's quartet plus contrabass-tuba.

Equally well-suited to a quartet of horns plus tuba, this is quite a beautiful work. There are three sections (*Andante maestoso-Allegretto-Andante molto*), but the somber quality and tonal harmonies are consistent throughout. The tuben parts are all published in F and other than usual intonation concerns, the only demand on the performers is endurance, due to almost no rest in seven minutes of playing time; if repeats were omitted, this factor could be greatly reduced. The composition would be a moving addition to any solemn occasion.

In Paradisum - Riel 1885 from
Chansonniers' Manitobains
by Rémi Bouchard
Les Éditions du Blé. Saint-Boniface,
Manitoba, Canada (1985)
\$1.50 horn part, \$7 piano accompaniment (Canadian)

Remi Bouchard is a native of Western Manitoba whose compositions reputedly have roots in the diverse cultural background of that province. *In Paradisum - Riel 1885* is an excellent example of this diversity. It is one of five works, and the only one for horn, in a published collection, "Homage à Riel."

The collection was inspired by the first great hero of Western Canada: Louis Riel. Riel was a French-Indian *Métis* who, in spite of mental instability, led the movement and "rebellion" which resulted in the independent province of Manitoba. In 1885 he became a victim of his own martyrdom by refusing the "insanity" defense of his lawyers during a trial

that resulted from his rebellion activities.

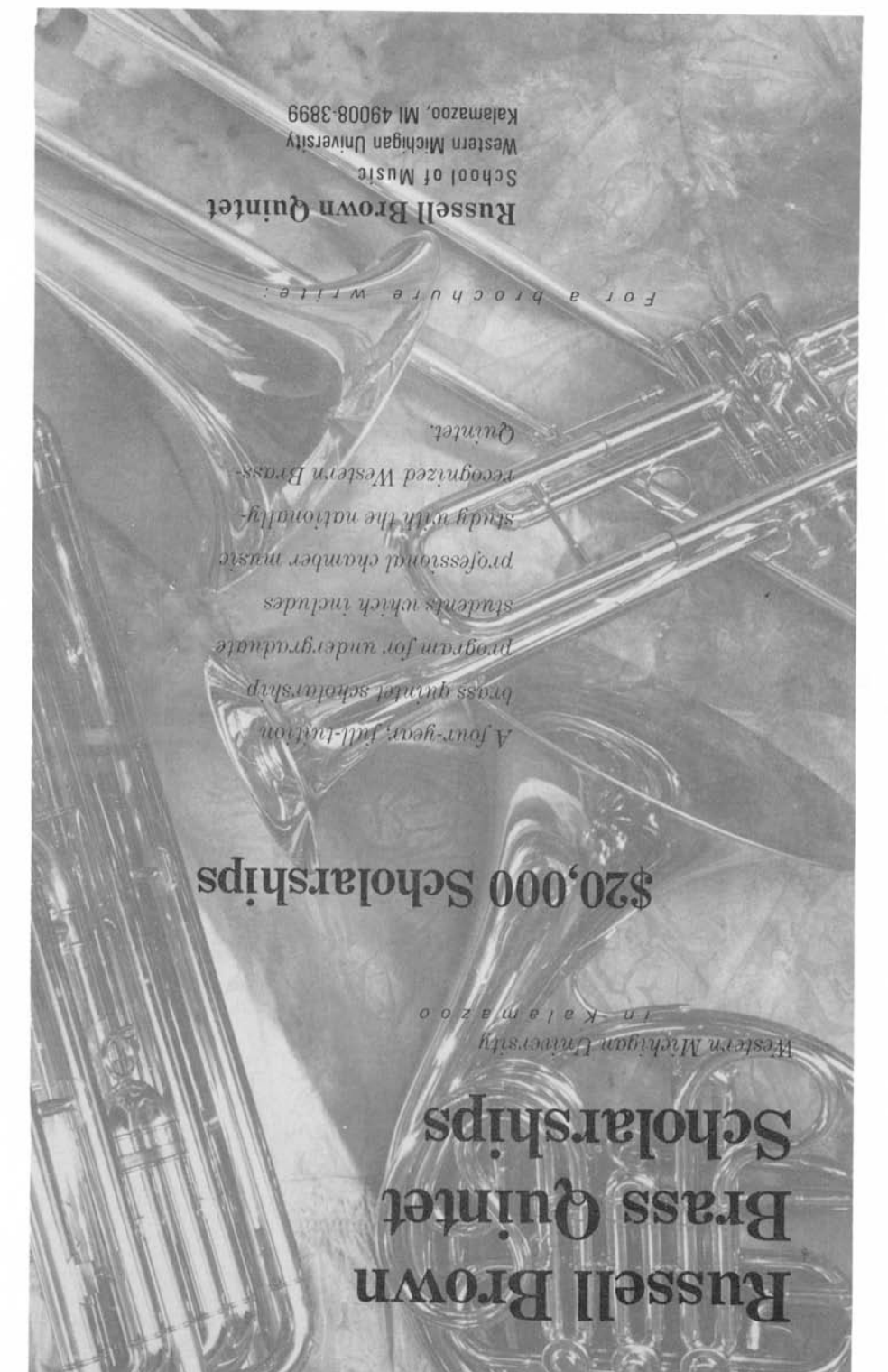
Rémi Bouchard became interested in Riel's life in 1967 while assisting with a production of the opera, *Louis Riel* by Harry Somers, and eventually interviewed descendants of the hero. This composition begins with a relatively dissonant section that represents Riel's turbulent life and concludes with a beautiful coda inspired by the Gregorian Requiem Mass. The horn part is not demanding, with a written range of e-g" and only a few stopped and flutter-tongued pitches. In order to present a dramatic rendition of the six-minute work, a fine pianist is necessary. This is quite a unique composition with very colorful harmonies and a "stream-of-consciousness" organization.

Sonata for Horn and Piano (1984)
by Joseph Blaha
1622 Almond Blossom Lane, San Jose,
CA 95124 (\$15 postage included)

Willard Zirk, the commissioner of this Sonata, received a monumental work for his financial outlay: twenty-seven minutes of music in four movements (Soliloquies, Fantasies, Songs and Dreams). At this time the piece is only available in excellent manuscript from the composer, a faculty member at San Jose City College and doctoral student at The University of Oklahoma.

The listener is immediately struck by the composer's wealth of imagination, especially concerning colors and rhythmic interest. Those listeners who expect to be aware of a "predictable" formal organization on first hearing will be disappointed; those who are simply fascinated by sonic effects will enjoy the work considerably. Upon closer examination one finds a well-conceived construction; each movement is progressively more consonant from intense *Soliloquies* to playful *Fantasies*, lush *Songs*, and brilliant *Dances*, with a strong stylistic unity throughout.

The Sonata demands a mature per-



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former with a wide dynamic range, a very fine middle and low range, excellent flexibility and technique, good endurance, and a vivid imagination. The pitch range of d to b², written is only a minor consideration when compared to the control necessary to handle the composition's rhythmic variety. The piano part is quite difficult in all four movements.

The composer wisely offers the possibility of performing the movements either individually or in various combinations. This option will hopefully encourage hornists to tackle this worthy but demanding composition.

BOOK REVIEW

By William Scharnberg

But I Played it Perfectly in the Practice Room!
by Charlotte Sibley Whitaker and Donald Ray Tanner
University Press of America.
4720 Boston Way, Lanham, MD 20706
(1987)

Professors Whitaker of Odessa College and Tanner of Texas Tech University collaborated to produce an excellent compendium on the control of performance anxiety. Chapter I of the text deals with the background and nature of "stage fright," gives examples from many well-known performers, and relates several methods used by various individuals to help alleviate this "discomfort." Chapter II discusses the inseparable relationship between the mind and body, and four common techniques used to deal with anxiety: visualization or imagery, biofeedback, progressive relaxation, and autogenic training. The third chapter offers advice on how to improve our self-image and attitude about the performance situation. Finally, two progressive relaxation/visualization cassette tapes are included with the text; these are designed to be used on a regular basis to condition the mind and body for stressful situations.

For \$14, which includes shipping, Professors Whitaker and Tanner have

done a first-class job of collating and clearly presenting the various options that have proven successful in the control of performance anxiety. The language is both easy to read and succinct, so the book is helpful to performers of all ages.

VIDEO REVIEW

By William Scharnberg

Hill on Horn from "Clinics on Cassettes," Educational Video "ON" Series
U. of Wisconsin-Madison
Video Tapes, Room 726
610 Langdon St.
Madison, WI 53703 (\$89.50 US)

Perhaps you too received a brochure from the University of Wisconsin advertising this series at \$89.50 per tape, and like myself, balked at the hefty price tag. After a few minutes into this video-taped presentation by Douglas Hill, I realized how narrow-minded I had become due to the smallness of the bulge in my wallet. For the price of approximately two horn lessons from a master teacher, or two pizzas a month for nine months, the hornist can own an inspirational 105 minute horn clinic. Aside from the fact that the normal sonic quality of a television hampers the fidelity of the several performed and demonstrated works on this cassette, the hornist receives a maximum amount of insight for the financial outlay.

The format of the "clinic" is very well planned. Perhaps the best way to review this video cassette is to simply list the items on the tape. After greetings and introductory remarks we witness an excerpt of Beethoven's *Horn Sonata* performed on hand horn. A section entitled "Getting to Know Yourself as a Horn Player," which includes comments about posture, breathing and embouchure, presented in a lesson situation with a horn student, is followed by an excerpt from the F. Strauss *Nocturno*. The second section is titled

"Developing Your Craft," and contains instruction on the improvement of pitch range, dynamic range, articulation, coordination and the importance of the power we have in our thought process; this section closes with a performance of the last two minutes of Dukas' *Villanelle*. The third section is quite philosophical, including commentary on "practice and growth," attitude toward the horn and learning, defining musical goals, focusing, applying intelligence to the learning process, and importance of patience, and the nurturing of a healthy attitude about the relationship of music and musical performance to the world. This "heavy" section is followed by a very practical demonstration of a practice session from "warm-up" through etude study; Professor Hill takes the viewer through a typical practice session step

by step. I know of no other source where a student can watch a professional actually practice! Then, with a performance of Hindemith's *Sonate in E-Flat* in the background, we see a listing of solo, chamber music and orchestral literature for the horn. The session concludes with a rendition of *Lost and Found* from Mr. Hill's *Jazz Set for Solo Horn*.

Throughout, as a teacher and performer, I was impressed by the lucidity of the presentation and the fact that the performances had to have been accomplished as straight "takes" with no splicing possible; this is quite a feat, as anyone who has done any recording can attest. This is an excellent addition to our library of teaching/learning tools and should be a part of every horn player's collection.



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BOOK REVIEW

By James Wintle

The Norton Manual of Music Notation

George Huessenstamm

Norton Publishing Corp. (1987)

(168 pp.)

The major strengths of this work are organization and accessibility. The book's format tends to remind one of a good book on musical rudiments. The first section, titled "Elements of Notation," deals with basics and presents them in a logical order (clefs, key signatures, time signatures, etc., including ornamentation signs). Each of these basic aspects of musical notation is presented in clear, concise and, most of all, a practical setting.

Part two, titled "Combining the Elements," presents extensions of these principles to include subjects such as changes in meter, clef and key, and notating irregular subdivisions of the beat. These first two sections are of particular use to the beginning student. It is certain that a beginning student would find this book easy to use because of its organization, and easy to understand because of its language.

The third section, "Scoring Practices," will be of special interest to the student composer. Each of the various genre is considered and its characteristic problems discussed. The inclusion of a section on chamber music scores is unusual in comparison to other books of this type and most welcome. A helpful section on transposing instruments and an unusually complete section on orchestral scores (even including reduced scores) is included. Performers will appreciate the discussion of "Extracting Instrumental Parts." This thorough discussion will help young and older composers avoid many of the flawed practices that so often plague performers.

The appendices, which include "Professional Tools and Materials," "Professional Techniques," "Reproduction and Binding," and a rather unusual section on popular music notation, are all fine additions to the work.

I can cite only one point of criticism, which concerns the exclusion of some of the modern and sometimes confusing notational techniques such as graphic and "special effects" notation. I realize that the jury is still out on precise procedure in areas such as this, but some techniques are becoming standard enough to include in a basic text.

One personal comment: As a composer who must, as most do, prepare his own manuscript, I have long struggled with the problem of pen selection for use on vellum masters. This volume mentions all the current types of pens (all of which I have found to have problems of one sort or another when a heavy ink is used). Mention is made of the Esterbrook Company to say that it is out of business, but no mention is made of the venerable pens produced such as the Probate 313, the Falcon, and the Jackson Stub (pens just don't have colorful names anymore). I find these pens far superior to their modern counterparts and, although no longer manufactured, they can be found in out-of-the-way and usually rather old stationery shops.

I congratulate George Huessenstamm on his work. I consider it a well-written and most needed addition to the resources on this subject. It should be required reading for all beginning music students.

Dr. James Wintle, Composer and Professor of Music at Southeastern Oklahoma State University, writes principally for small ensemble. His works have been composed for, among others, the Aurora Trio, The Arioso Wind Quintet, and the American Brass Quintet. Recent performances of his works have been in Asia, Australia, Europe, and the USA. A new work will be premiered in Alice Tully Hall, Lincoln Center, in the near future.



RECORDINGS SECTION

Julian Christopher Leuba
Contributing Editor

With the advent of the new digital/laser Compact Disc technology, some of the smaller producers are undergoing serious adjustments in maintaining their catalogues. CRYSTAL has bravely entered the laser disc arena, and has privately advised its Artists, past and present, that economic factors may make it impossible to reissue some of the conventional vinyl discs, once the present inventories are exhausted. Hence, I advise our readers to study Crystal's catalogue carefully, and to secure the records of their interest before it is too late.

Crystal has assumed the catalogues of WIM and Avant, both West Coast labels, and is reissuing some of their productions, as well as its own previous listings, in new combinations, on high quality Chrome Oxide cassettes.

An AVANT reissue by Crystal (C 112, stereo cassette) is particularly welcome, giving us the Dauprat *Trios*, opus 4, number 2 and 3, and the Michael Haydn *Double Concerto for Horn and Trombone* (**Alexander Grieve, Sinclair Lott and Harold Meek**, Horns with Byron Peebles, Trombone).

Recorded sound is quite agreeable, although I would prefer a slightly closer perspective on the players in the *Trios*. Processing of the cassette is beyond reproach, and the program notes provided with the cassette are comprehensive.

Canadian born **John MacDonald**, Solo-Horn of the Radio Symphony Frankfurt (West Germany), plays the *Concertos* of the Czechoslovak composers Jiri Pauer and Oldrich Flossman (AUDITE 63.414). One cannot imagine better representations of these works. The opening movement of the Pauer is athletic, to say the least, and MacDonald scores Olympic gold. It continues forth in a similar vein. These are works ideally suited for

the radio-orchestra medium: without the clear delineation of textures, possible in the radio broadcast studio situation, the "message" will not come across. I have doubts as to the impression that such works would make in a large, diffuse concert hall situation. The music, in both instances, is characterized by efforts towards the grand gesture, dramatic or emotional, characteristic of compositions of this time and place, probably most impressive at European performance competitions. In the Flossman, I enjoyed an extended Horn and Drum section, concluding with a dark-hued multiphonic episode, which would well be extended into a short concert piece for Horn and Percussion.

Gordon Campbell, Principal Hornist of the National Symphony of Mexico, performs the four *Horn Concertos* and the *Concert Rondo* of Mozart on Mexican EMI-Angel SAM 8649. Campbell's tone production is one of classic smoothness; the performances are genteel, and idiomatically safe. The cadenzas, by the performer, with the assistance of Ernest Thiel, are interesting enough and in the *Concert Rondo*, Campbell displays an easy high Ab (played Eb); later, a high Bb (played F) in the *Fourth Concerto*.

The recorded sound is agreeable, having been taped with a spacious ambience; for my taste the strings are slightly too distant, and in comparison with other comparable chamber orchestra recording efforts (for instance, the "Y" Chamber Orchestra, directed by Gerard Schwarz, backing himself in the *Concertos* of Haydn and Hummel, on Delos Records) not sufficiently "tight," rhythmically.

To me, there sounds to be an inept splicing in the strings, at about bar 96 in the first movement of *Concerto No. 1*. But, this happens even on von Karajan DGG recordings: digital is indeed difficult to splice. The beginnings of the slow movements of *No. 2* and *No. 4* begin abruptly; again, the work of an unmusical technician. My copy was

pressed with an askew center hole, causing some pitch fluctuation in the inner grooves.

Finally, regarding Mozart's fragmentary sketch for the *Concert Rondo*, which has been anonymously completed: at bar 130 (letter "G" in the G. Schirmer edition for Horn and Piano), I find the present realization of Mozart's intent to be disturbing, more appropriate to a barber-shop modulation than to the harmonic language of the 18th Century. According to the manuscript, as presented in Hans Pizka's *Das Horn bei Mozart*, only the bass line is given in Mozart's sketch. Therefore, we have a multitude of options in realizing Mozart's intent.

Hermann Baumann is heard on a Compact Disc (PHILIPS 416 380-2) playing a program which displays his lyric beauty and emotional intensity.

Finally, we now have a modern recording of the Gliere *Concerto*, to fill in a gap in the recorded repertoire as the Polekh recording has not been available for many years.

The essentially soft-textured Gewandhausorchester Leipzig, under Kurt Masur, provides a most appropriate backdrop for Baumann's lyricism, especially atmospheric in the conclusion of the slow movement.

Baumann treats us to his own cadenza, very appropriate to the work and to his own abilities: the background silence of digital laser discs makes the extended multiphonics section of his cadenza most effective.

Needless to say, the other works are performed with equal impressiveness.

Baumann performs the opening portion of the *Villanelle* by Dukas as the composer originally conceived it, on natural horn, i.e., without valves. (This instruction is omitted in the G. Schirmer edition, edited by Mason Jones). Bujanowski's orchestration of the accompaniment is, in my estimation, quite superior to that used by

Daniel Bourgue (French DECCA Q.S. 7.213).

To this writer, portions of the Saint-Saens (the first low register passage in the slow portion) and the climax of the Chabrier are a bit overbearing; but over all, one must be most impressed with Baumann's fluency and expertise.

A first class recording!

Meir Rimón, playing "Premieres of the Old and New," previously mentioned on these pages, is now available on Compact Disc, which provides a most transparent sound. The CD does not contain the same program as does the analog disc of the same title.

Not included on the CD is the *Sinagaglia*: actually, this is a gain, except that there should be at least *one* recording of this work of dubious artistic merit!

Our gain is the addition of the Bruch *Kol Nidrei*, the *Chant de Menestral* of Glazunov and the *Pieta, Signore!*, attributed to Alessandro Stradella. In your G. Schirmer/Mason Jones Solo Album, this is the *Kirchen Arie*, attributed to Stradella, a recording of which, by Valerie polekh, was heard at the IHS Workshop in Los Angeles in 1979, and is also heard, sung by Pavarotti (LONDON S 26473) as *Pieta Signore* by Louis Niedermeyer (1802-1861). Pavarotti also sings this on his Christmas TV special recorded in Montreal.

A very nice recording.

On ACANTA 43 800, a recent Compact Disc rerelease of material previously available on analog, vinyl records, we hear the **Bayreuther Festspiel Hornisten** in fantasias for eight horns on materials from Richard Wagner's operas. If you are equipped to play laser discs, and have a suitable high output amplifier and speaker system, this will be an outstanding disc to imbed into your mind the sound of a superb horn group.

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- 5377: Schumann, Saint-Saens Morceau de Concert, Chabrier, Chereubini, Tomasi
- DOUGLAS HILL. Principal Horn Madison Symphony: Professor University of Wisconsin at Madison; Member, Wingra Woodwind Quintet.
- 5373: Sonatas by Ferdinand Ries, Joseph Rheinberger, Richard Strauss Andante
- 5670: Hindemith Sonata for Eb Horn, Persichetti Parable, Iain Hamilton, & Hill.
- CALVIN SMITH. Horn Player Westwood Wind Quintet, formerly Annapolis Brass.
- Principal Long Beach (CA) Symphony & various Motion Picture Studio Orchestras.
- 5371: Schubert Auf dem Strom (w/Linda Ogden, soprano), duets (w/William Zsembery, Horn) by Wilder, Schuller, Heiden. Other works by Nellybel, etc.
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- LOWELL GREER. Horn Soloist, former winner and then judge of Heidenberg Intl. Horn Competition. "marvelously fluid tone", Fanfare
- 5374: Bozza En Forest, Saint-Saens Romance, Dukas Villanelle, Poulenc Elegie, Chaperhier Pour Diane, Gagnebin Aubade, & Busser Cantecor.
- GREGORY HUSTIS. Principal Horn, Dallas Symphony.
- 5378: Franz Strauss Theme & Variations, Rossini Prelude, Theme & Variations, Lefebvre Romance, Francis Canon, Richard Faith Movements, Villa-Lobos Choros.
- THOMAS BACON. Principal Horn Houston Symphony.
- 5379: "Fantasia". Salon music by Franz Strauss, Moscheles, Lorenz, Rossini, & Kuhlau. "absolutely marvelous 19th-century crowd pleasers", The New Records
- RALPH LOCKWOOD. Principal Horn Eastern Music Festival, Prof. Arizona St. Univ.
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- AMERICAN BRASS QUINTET.
- 5214: J.S. Bach, Bertali, Ewald Quintet #3, Lovelock, Gilbert Amy.
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The Summit Brass "Episodes" (PRO-ARTE CDD 278, cassette or CD) is a brass ensemble recording with much for the Horns to do, and recorded so that one can hear them. Their playing is collectively outstanding, with not a trace of that "hootiness" which disturbs me in many other large ensemble recordings: they have the clearest of articulation when it is called for, and pinpoint accuracy on unison passages requiring great agility.

Doc Severinson is featured on 5 *Episodes for Brass*, which was previously performed by him at the 1984 International Brass Conference at Bloomington, Indiana. As well, there is a splendid rendition of Copland's *Fanfare for the Common Man*, in which the players perform collectively in such a secure manner that one momentarily forgets that the "common man" usually has a rough time with this composition. Percussion in the Copland is exceedingly well performed and recorded.

What impresses me particularly about this recording, in addition to the program of eminently listenable music (no avant garde essays here!), is the uniformity of approach from these players assembled from the breadth of the United States and Canada: there is a common denominator of technical expertise and artistry.

One could not expect a better job of recording technology. The packaging (especially the cassette format) does not provide sufficient documentation. The booklet accompanying the CD does provide bios of the players, but is not specific as to who does what on each track. A recording such as this, assembling so many fine artists, would certainly justify the extra effort.

CRYSTAL S345, "Bach and Bassoon All Alone Together" (three unaccompanied works transcribed for bassoon) is played by the bassoonist, Arthur Weisberg, who teaches at Yale University, and is noted for his activities as a chamber musician.

This production is worthy of attention by *all* instrumentalists, in that Mr. Weisberg provides, by his example, a valuable demonstration on aspects which determine phrasing decisions. By his performance of the opening movement of the *Partita in a minor for Flute*, he gives us a meaningful demonstration of the manner in which musical phrasing and the forward motion of the music may be achieved in a context of unbroken sixteenth notes, which presents to many players an intellectually impenetrable barrier. Weisberg also provides a brief philosophical essay on the record jacket, dealing with musical and breathing decisions.

As a recorded production, this disc is outstanding.

*reviewed *Fanfare*, May/June 1987

Vol. 10, No. 5

+ reviewed *Ovation*, July 1987

ACANTA 43 800 (compact disc)

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Gerd Seifert, Klaus Markowski,

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Siegfried Machata, Barry Garbage,

Klaus Schneider, Gunter Fritzsche

Richard Wagner, *Lohengrin*—*Fantasie*

Wagner/Karl Stiegler,

Rheingold—*Fantasie*

Wagner/Manfred Klier,

Siegfried—*Fantasie*

Wagner/Manfred Klier, *Tristan und*

Isolde—*Fantasie*

AMON RA CD SAR 26 (compact disc)*

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(period instruments)

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Sextet in Eb, opus 71

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Hindemith, *Concerto*

Richard Strauss, *Concerto No. 1*

Richard Strauss, *Concerto No. 2*

AUDITE 63.414

John MacDonald

Radio Symphony Orchestra
Frankfurt

Jiri Pauer, *Concerto for Horn and Orchestra (1957)*

Oldrich Flosman, *Concerto for Horn and Orchestra (1970)*

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Frank Lloyd

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Bush, *Air and Round-O*

CHANDOS CHAN 8459

(compact disc)*

hornists?

Philharmonia Orchestra Wind Ens.

Dvorak, *Serenade in d, op. 44*

CORONET 3122

hornist?

Hovhaness, *Concerto for Horn and Strings ("Artik")*

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**Alexander Grieve, Sinclair Lott,
Harold Meek** (and Byron Peebles,
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Louis Francois Dauprat, *Grand Trios for Horns, Op. 4, Nos. 2 & 3*

CRYSTAL S 345

Arthur Weisberg, bassoon

J.S. Bach, *Partita for flute in a, BWV 1013*

J.S. Bach, *Partita No. 2 for violin in d, BWV 1004*

J.S. Bach, *Suite No. 2 for violoncello in d, BWV 1008*

CRYSTAL S 510 (digital)*

Meir Rimon/IPO

Premieres of the Old and New:

Karl Matys, *Concertstucke No. 2, Op. 24*

Leone Sinigaglia, *Romanza for Horn and String Orchestra*

C D Lorenz, *Abendgesang, Op. 10*

Richard Dickey, *Concerto in F Major*

Johann Friedrich Reichardt, *Das Bild der Rose*

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Max Bruch, *Kol Nidrei, op 47*

Karl Matys, *Concertstucke No. 2, Op. 24*

Alessandro Stradella, *Aria — Pieta Signore!*

Tschaikowsky, *Autumn Song*

Richard Dickey, *Concerto in F*

Johann Friedrich Reichardt, *Das Bild der Rose*

Alexander Glazunov, *Chant du Menestrel, op. 71*

C D Lorenz, *Abendgesang, op. 10*

CRYSTAL CD 802 (compact disc)*

Meir Rimon/IPO

Hovhaness, *Concerto for Horn and Strings ("Artik")*

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hornists? (period instruments)

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W.A. Mozart, *Divertimento 12 in Eb Divertimento 2 for Winds, Horns & Strings*

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Jonathan Williams

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ORFEO S 152 861 A *

hornists?

Winds of the Berlin Philharmonic

W.A. Mozart, *Divertimentos for Six Winds: F, K213; Bb, K240; Eb, K252; F, K253; Bb, K270*

PHILIPS 416 380-2 (compact disc)

Hermann Baumann

Gewandhausorchester Leipzig

Reinhold Gliere, *Concerto in B flat, Op. 91*

Camille Saint-Saens, *Morceau de Concert, Op. 94*

Emmanuel Chabrier, *Larghetto, Op. posth.*

Paul Dukas (orch. Vitali Bujanowski), *Villanelle*

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AFTERBEATS

AWARDS FROM THE MEDDLING COMMITTEE

After several years hiatus, the IHS Meddling Committee met again at the workshop in Provo and wishes to announce the winners of its awards for 1987.

Le Croix du Bel Cor — for the most interesting new Horn

To: Engelbert Schmitt

The Edith Head/Bill Blass Award for best costume

To: Juli Thompson for her concert dress and

To: Greg Hustis for his debonair look throughout the week

The Order of the Purple Chop — for those wounded in the line of duty

To: Ralph Woodward Jr.

The Rookie of the Year Medal

To: Tom Bacon

Honorable mention to Lowell Shaw for his Alphorn debut

The Medal for the Most Number of Notes Scored in a play-off week

To: Doug Hill — he played the Musgrave three times!

The Iron Chops Award

To: who else? Doug Hill

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

To: The Bravarian Brass "Almost" Works Horn Ensemble + friends for the marathon at Sundance

The Alan Civil Award for best young Comedian

To: Friedrich Gabler, star of Sundance

The Medal for Best Supporting Actor/Actress

To: Jeff Shumway and Mack Wilberg, almost always at the piano

The Award for Best Actor/Actress

To: Gaylen Hatton and Ellen Powlie who organized, played, announced, and generally looked as though they were having a wonderful time.

The Giant Clam — No winner this time, some blips, but no real clams

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

The Gallay-Dauprat Award

To: Michel Garcin-Marrou for his performance on the Raoux-Millereau valved, hand horn.

The Bauhaus Award

To: the Harris Fine Arts Center at BYU, a magnificent building

The Cordon-Bleu Award

To: the dietician at the Morris Center for the outstanding fresh fruit and salad bar

The Winkin', Blinkin', and Nod Award

To: all those responsible for the lack of caffeine on the campus

The Ponce de Leon Award

To: Philip Farkas — how does he do it?

and finally

The Professor Von Schmutzig Award

To: Hans Pizka — for the loudest, crassest 4th horn playing ever heard in Sundance, Utah.



HOOKED ON . . .

By Elaine Braun

There comes a time when you just have to face it and deal with it. No more hiding in basements or practice rooms, no more buzzing mouthpieces in the corner. Everybody else knows what you won't admit...you're Hooked on the Horn. I've tried twice to give it up and have talked to others who have confessed the same; somehow we always came back. The workshop in Provo gave all those who attended the opportunity to find out some things about the Horn and playing it, as well as about themselves, and after all, isn't that why we do most of what we do in life — really? Those who could not come to Provo missed the chance to find out several interesting things: For example, Is there life without beer (or for that matter caffeine!)? The answer is a resounding YES!

Let me set the stage for this workshop. The expansive campus is situated alongside mountains of the Wasatch Range at about 4000 feet (hurdle #1 for us eastern, sea-level folks). The dormitories we used sat at the top of a hill at the northern end of the campus, (a long 2 blocks away from the off-campus convenience store where they had coffee). A 5 to 10 minute walk (depending on one's condition) down the hill brought us to the Harris Fine Arts Center which is a truly magnificent building. It has 5 floors, number 3 is at ground level on the south side, number 4 is at ground level on the north side. The building is basically rectangular, with a large gallery in the middle of the third floor, open to the roof, with railed walkways around it on the 4th and 5th floors. Open stairways are at each end and are set in towards the center. There was an interesting photo exhibit on the 3rd floor gallery showing the ethnic groups which had contributed to the development of the area. There are 3 halls in the building; two have entrances at the sides of the third floor and one is off the fourth floor. These are where most of our activities took place. Across the width of a long mall at the south of the Harris Center was the E.L. Wilkinson Center, a student union building housing the bookstore, movie theater, lounge, cafeteria, bowling alley, etc. and a beautiful garden exhibition area where the instrument makers displayed their wares.



The sunny, brilliant Garden room with rows and rows of horns in exhibition.

(Horn Call photo)

The daily schedule was as follows:

8a - 9a	Exhibits open
9a - 10a	Lecture
10a - 11a	Free time — Exhibits open
11a - 12:30+	Concert
12:30 - 2p	Lunch and Exhibits open (We all know that Exhibitors don't eat!)
2p - 3p	Horn Ensemble rehearsals
3p - 4p	Master Classes (choose one of three or four)
4p - 5p	Free time — Exhibits open
5p - 6:30 +	Concert
6p - 8p	Dinner, except Tuesday Symphony Concert was at 7:30p
8p - 9:30 + +	Concert
9:30 or whenever the concert was over -11p	Rap sessions with Morrie Secon, Philip Farkas, and Earl Saxton

11p - Midnight unofficial ensembles in basement rooms of the dorms
Nothing anywhere after midnight! When in Rome do. . . or else.

Lectures included:

1. "Drugs, the Musician and Performance:" by Dr. Bruce Woolley.
I wasn't able to attend because of an Advisory Council meeting, however Arline Howe reported that my third day headache was a caffeine withdrawal symptom (along with my frequent yawning).
2. "The French Horn* in Operatic Literature:" by Richard Moore.
I was sorry to miss this lecture as well due to Advisory Council meetings, however I did manage to hear his Master class (read on).
3. "Some Acoustical Studies of the Horn: The Influence of Bore Shape on Intonation:" by Dr. Duane Dudley.
This lecture started with the basis of the vibrating air column effectively shown by the vibration of a 10 foot (or so) long by ½ inch coil spring held securely at one end and set in motion at the other end. We were able to clearly see vibrations in halves and thirds. We further learned that if the impedance levels in the air column are spaced at points which coincide with the frequencies of the harmonic series that the Horn seems easier to play and is closer in tune. It was noted that this was only one small area for study and that there are many more areas which need exploration. (Did I get that right, Bob Pyle?)
4. "The High-Low Horn Controversy:" Dr. Bertil Van Boer.
One could have expected this to be a discussion of the first/third as opposed to second/fourth orchestra positions, however, it wasn't. Perhaps a more fitting title would have been "The Alto-Basso Controversy" since the discussion was about recognizing, when not overtly indicated, which parts from the Baroque forward were for C Alto or Bb Alto Horn by the context, performance trends and compositional techniques of the period.
5. "Playing Wagner and Strauss on the First Chair:" Hans Pizka
This was an enlightening, at times humorous and quite thorough discussion of the "nitty-gritty" in slugging through page after page of loud, long, extended-range, soft, touchy, on-stage, off-stage, you-name-it music which is found in the operas of Wagner and Strauss. An unbelievable potpourri of technique and musical talent.

Masterclasses were scheduled as follows:

Monday: Mason Jones, Gregory Hustis, Richard Moore

Tuesday: Philip Farkas, Jeffry Kirschen, Michel Garcin-Marrou, James Thatcher

Wednesday: Hans Pizka, Lowell Greer, Doug Hill, Earl Saxton

Thursday: Tom Bacon, Radovan Vlatkovic, David Krehbiel, Les Thimmig.

Obviously we had to choose.

Richard Moore had players (including Hans Pizka) help to illustrate passages for 2 and 3 players from selected operas, and commented on similar places in other operas as well. Amongst his words of wisdom were:

"I never did learn to count, I let the assistant do it."

During discussion of parts in H and Ab Chris Leuba commented:

"You don't have to have excuses to write out parts in wierd keys."

Michel Garcin-Marrou (speaking in French with translation) talked about the traditions of hand horn and valved horn use in the music of Berlioz, and how the composer used these two simultaneously in his music as his resolution to the 'war' between the two factions which was going on at the time. M. Garcin-Marrou played taped excerpts from *Les Troyens* and *Romeo et Juliet* to which this applied. There was some interesting information here, I hope it may appear as a *Horn Call* article some time.

Doug Hill talked about teaching, discussing some expectations from both student and teacher points of view. Among his comments that I will remember were:

"If you tell yourself not to be nervous, all your brain hears is *NERVOUS*."

"There is no such thing as failure, just mistakes to learn from." (I must be pretty smart!)

"Some students know what they need and we should try to address that rather than impose our own 'method' or criteria on them."

Les Thimming is a composer and jazz musician who teaches at the University of Wisconsin at Madison. He recommended the use of 'play' toys for getting us out of our must-do-it-right syndrome. It's okay to experiment or make mistakes on other instruments. He also told us that the first step to learning to improvise is to set yourself to a really boring task — say playing x note for ½ hour. After a very short time you want to play anything but x note and it's the same thought process that makes you move to note y which is used in improvisation. Simple, eh? He also advocated "No-fault" music (use your imagination on that one).

A special lecture feature was the BYU Barlow Endowment Composition Lecture on Friday morning. Given by Thea Musgrave, this lecture gave some insight into how she created *Golden Echo* for Horn and Tape and *Golden Echo* for Solo Horn and 16 Horns. She spoke about visits with Barry Tuckwell and some of her responses to his playing and suggestions. Two of my favorite comments were: Re: writing out cadenzas, Mr. Tuckwell was reported to have said: "but when it's written down, you've got to play it." And about her piece for Solo Horn and 16 Horns stationed around the hall: Musgrave: "I don't know if the Chinese audience will enjoy this piece." Tuckwell: "It won't matter because there will be a Horn covering every exit."

There were 16 concerts, some were recital-like settings, some were orchestral or bandal (!) including a fine performance from the Utah Symphony and a wonderful performance from the Provo Wind Consort. The BYU summer symphony, jazz band and chorale also took part, as well as a special concert at the Sundance Resort by the Bravarian Brass "Almost" Works Horn Ensemble + friends. It would be an epic work to talk about each concert (I did go to every one) so a list of highlights must suffice.

Concert 1 — Jeffery Kirschen and Douglas Hill!

Notable works here were *Flights of Imagination* for Horn and string quartet by Steven Winteregg which was a prize winning piece in the 1987 IHS Composition contest; and *Jazz Set (1982-84) for Solo Horn* by Doug Hill.

Concert 2 — James Thatcher, Gaylen Hutton (talented host) and Gordon Campbell

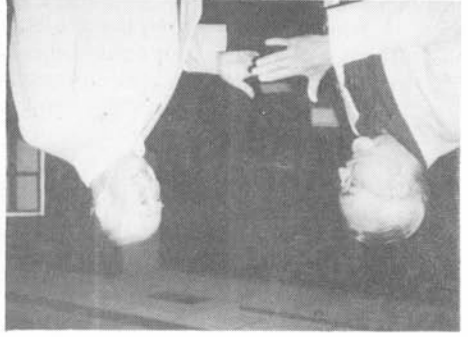
Notable here was a piece titled *Fancies and Interludes* for Horn and Percussion by Raymond Luedeke. This piece featured everything including the kit-



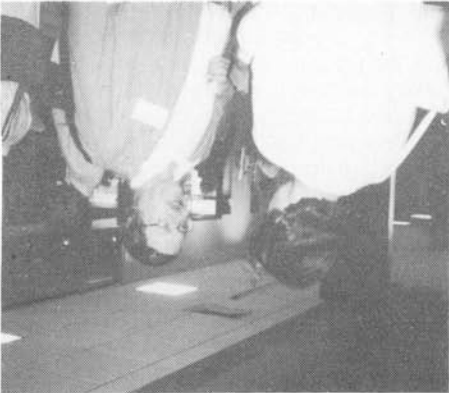
Jeffrey Kirschen, Utah Symphony, and soloist Radovan Vlatkovic enjoy a break in activities. (Horn Call photo)



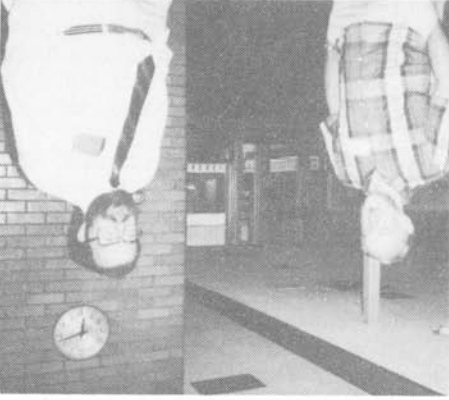
Herr Friedrich Gabler. Would you believe he has comedic talent? (Horn Call photo)



"Touche, Monsieur Pussy-Cat!" Ex-president James Winter and Phil Farkas. (Horn Call photo)



Elaine Braun lends an ear while Hans Pizka pontificates about the 1989 Workshop in Munich. (Horn Call photo)



"You been farming long?" A.C. member Marvin McCoy and President Randall Faust in the dining hall. (Horn Call photo)



Gaylen Hatton, workshop host, hands out music for the first Relationships ensemble rehearsal. (Horn Call photo)

chen sink (actually a tub of water for gong dipping).

Concert 3 — Michel Garcin-Marrou and William Barnewitz

The feature in this concert was the performance of the *Villanelle* (Michel Garcin-Marrou) on the Raoux-Millereau horn with detachable valve section.

Concert 4 — Gregory Hustis, Radovan Vlatkovic, the Utah Symphony Horn section and the Utah Symphony Orchestra.

This fine concert began with *Oberon* (Jeffrey Kirschen, 1st horn), then a lyrical Mozart "4" (Greg Hustis), a solid Schumann *Konzertstück* (USO—good grief — Horn Section), a magnificent *Strauss 1* (Radovan Vlatkovic), and a romping *Till* (Don Pedersen, 1st horn).

Concert 5 — Lowell Greer and Bruce Roberts

They offered a new piece for Horn, Piano, Percussion and Synthesizer by pianist Kurt Bestor called *Introspections* (Bruce Roberts), and a rendition of the *Blue Bells of Scotland* which must be heard to be believed (Lowell Greer).

Concert 8 — David Krehbiel, Nancy Billman, Michelle Stebleton

Nancy and Michelle were finalists in the IHS Scholarship Contest. Each year young players (to age 23) are invited to send performance tapes as entrants in the Scholarship Contest. Finalists come to the workshop where they compete for second prize of full tuition, board and \$100 or first prize of full tuition, board and \$200. This year the finalists were so close that the first and second prizes were split, giving each room, board and \$150 — which they earned on this program! Not to forget David Krehbiel's interesting theory on the relationship of the harmonic series to the historical development of music; each interval representing a certain time span and showing a parallel between the smaller and closer intervals and the use of those intervals in the music of the time period for which the interval stood. Something that seems laughable at first, but more and more credible as the theory progresses. Maybe we could get Professor Krehbiel to write this in a *Horn Call* article.

Concert 9 — was held at the Sundance Resort Theater. This was an outing not to be missed. We took buses to the resort and had a group photo taken. Next was a wonderful supper with barbecued spare ribs, corn on the cob, salad, fruit, etc. After dinner a chance to wander, then a walk or wagon ride up to the theater. We heard Alphorn duets by Marvin McCoy and Lowell Shaw and trios when they were joined by Bill Scharnberg. This was Mr. Shaw's Alphorn debut though he sounded as if he had practiced for weeks! There's no leaving out the comic appearance of the tips of the Alphorns above the band shell as the Alprio waited to come on stage. Their movements made a puppet-like display to the music of the Bravarian Brass. The Bravarian Brass "Almost" Works Horn Ensemble + friends (including Tuba) played a full, full, full program of everything from jazz to serious to silly, ably led by guest conductor/narrator Friedrich Gabler, Professor at the Hochschule fur Musik in Vienna. There was pre-show entertainment by Morrie Secon with some far out Horns, and in-between blurtings from a nameless quartet atop the hill behind us. A good, though chilly, time was had by all.

Concert 11 — I must mention this because they finally let me conduct something! (I really can conduct) My group of 16 players performed an unpublished, unavailable, unmentionable arrangement of *Deep Purple* and a fine arrangement by Curt Blake of music by Ivanov titled *Siberian Rhapsody*, also unpublished. Jim Winter had a choir of 16 which played Humperdinck-Kirschen *Prelude and Chorale* and Bach-Shaw *Prelude and Fugue*.

Concert 12 — a mixed bag featured the BYU Horn Sextet, the NTSU (North Texas State) Horn Quartet and the BYU Jazz Ensemble. Notable here was the commissioned work called *Sapphire Mountain* by Les Thimmig, composer, conductor, and reed soloist.

Concert 13 — was also a mix, featuring the Provo Wind Consort, an impressive

community group! The first piece was *Diversion for Band* by Gaylen Hutton written in 1968, not 1986 as the program stated. Next was a Handel duo (Juli Thompson and Lyric Montgomery from BYU), then Tom Bacon played the *Morceau de Concert*, Randall Faust (newly elected President of the IHS) played the Graziani *Variations on Haydn's Theme*, Marvin Howe played the Saint-Saens *Romance*, Gerd Seifert, Bill Scharnberg, Phillip Farkas and Randy Faust played the Hubler *Concerto*, and Tom Bacon played a new *Concerto for Horn and Wind Ensemble* by Randy Faust. You must hear the Rondo of this piece — subtitled (by me) Faust's Musical Joke. The Consort closed the program with *Festival Variations* by Claude T. Smith.

Concert 14 — featured the IHS Commissioned work by Thea Musgrave, *Golden Echo for Horn and Tape* and *Golden Echo for Solo Horn and Sixteen Horns*. A very effective piece played either way — “two for the price of one” according to Doug Hill, soloist and retiring Commissioner. Also on this program was a young Taiwanese girl, Wang Chi Zong, who played Mozart 3, and Peter Clark who played the Gordon Jacob *Concerto*, both with the BYU summer orchestra. Concert 15 — was in the Assembly Hall next to the Tabernacle in Salt Lake City. This is a small church with an unusually high altar area, and this concert was part of a regular series given at that Hall. All pieces were with voice and piano or organ, except the very last which was the composition contest winner in the Horn Ensemble category: *Fyodor's Lullaby for 12 Horns* by David Jones, conducted by Phillip Farkas.

The IHS Banquet was held between Concerts 15 and 16 in the dining room at the top of the church office building adjacent to the Temple/Tabernacle grounds. The view from the 26th floor was clear and beautiful. We enjoyed fine weather all week despite the absence of our favorite meteorologist, Dr. Siegfried Schwarzl. The Banquet honored Richard Moore, long-time Principal Horn at the Metropolitan Opera in New York with Honorary IHS Membership; and Donald Pedersen (also long-time) Principal Horn with the Utah Symphony, with a Puncto Award. Each made a brief speech as did newly-elected President Randall Faust and outgoing President Mason Jones (who favored us with a special song).

And finally Concert 16 — the last bash, featured the BYU Choral and BYU Horn Ensemble and the Tabernacle Organ. Also presented was another contest prize-winner *Relationships for Eight Horns* by David Perrotet, conducted by Paul Mansur and then the inevitable massed horn choir conducted by David Krehbiel. The massed choir played some lovely unison chant along with *Egmont Overture* and two choruses from the *Messiah* for six soloists and horn mob. 16 concerts in 5 1/2 days!

Along about Friday afternoon was the IHS Annual meeting — probably the shortest one in history as no one asked any lengthy questions. Announcements were made regarding new officers for the coming year (the aforementioned Mr. Faust — President, Hans Pizka — Vice President and Good Will Ambassador, and Nancy Becknell — Secretary/Treasurer). Other announcements were the shared Scholarship for Nancy Billman and Michelle Stebleton, and the location and dates of the 20th IHS Workshop at Potsdam, New York, June 19-25 next year. Everyone was thanked for all they had done during the year, and that was it!

Of course what you really want to know is what funny, embarrassing, or otherwise different stuff went on. Well, no one dropped anything, no one spilled their cups of water (almost everyone needed water!), and no one missed a lot of notes, but some of my favorite comments were:

One of Richard Moore's conductors: "Positively not bad!"

Hans Pizka: "3 out of every 2 notes were cracked."

Also Hans: "This rhythm is so complicated you need a calculator."

Bertil Van Boer: (having had his High-Low discussion interrupted by a staff



"When are we, the members of IHS, going to pay attention to the statement at the bottom of the first page of every Horn Call? The name of our instrument is the HORN."

To those of you who stayed home, you missed good music, great food, Radovan's Strauss, beautiful scenery, wonderful people, Mason Jones' singing at the Banquet, and an all around terrific workshop. If you call yourself a Horn player, I want to see you at Potsdam, and if you call yourself a French Horn player, I want to see you in person!

If one would complain about this week, one must look at the lack of opportunity for social interaction (which, of course, means playing small ensembles with friends — and catching up on the latest jokes!). The rules of the University apparently didn't allow for playing past midnight. So we come back to the problem of who's hooked on what. Did it bother me that there was no coffee? a little at first, but not after the third morning. Did it bother me that there was no beer? — until Dave Krehbiel gave me one at Sundance—not really. Did it bother me that I managed only about ½ hour to 45 minutes on only 2 occasions, to play ensembles with my friends? YES. I miss that opportunity during the year and would like to have seen the music building basement open until at least 1 a.m. so we could have made some music of our own with people of our own level and experience.

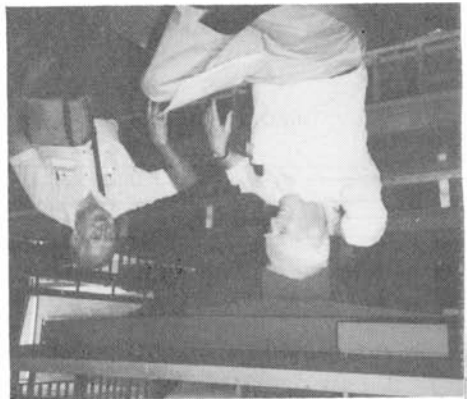
cup, instant coffee, sugar, spoon, whitener and disguise bag! He also arranged a 3.2 beer party off-campus for those who really needed it.

Brent Christensen sold first aid kits for non-mormons. For 50¢ you could get a mean yet?" (that's silly!)
John Wates (camera in hand) to Phil Farkas: "May I take a still?" Farkas: "You shops for the Horn World News."
Michelle Stebleton: "I watch the world news on TV and I come to the work-
about the Low(e) player."
member looking for Larry Lowe) "One may be tempted to make a remark

S. Earl Saxton displays that ever-present and pleasant smile during the dinner hour. (Horn Call photo)



Lowell "Spike" Shaw and Phil Farkas find something amusing during the interval. (In-termission to North Americans) (Horn Call photo)



LEUBA'S LOONIE TUNES

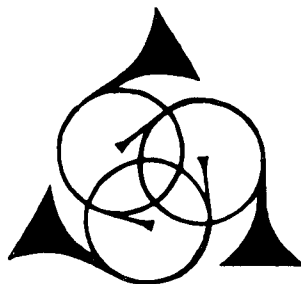
By Julian Christopher Leuba



This example is from the imagination of Spike Jones; it is useful in demonstrating the distribution of stress in triple subdivision, two notes tied and one note articulated. The object is to be certain that the second note is not "snap-ped," played too early or too heavily in relation to the first and third notes of the bar.



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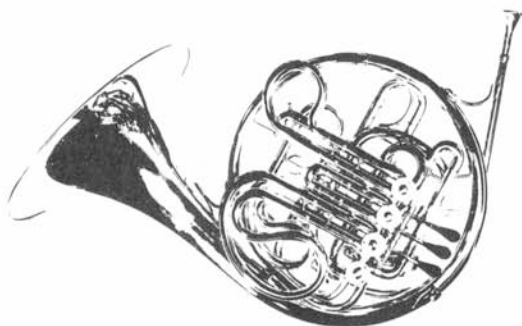
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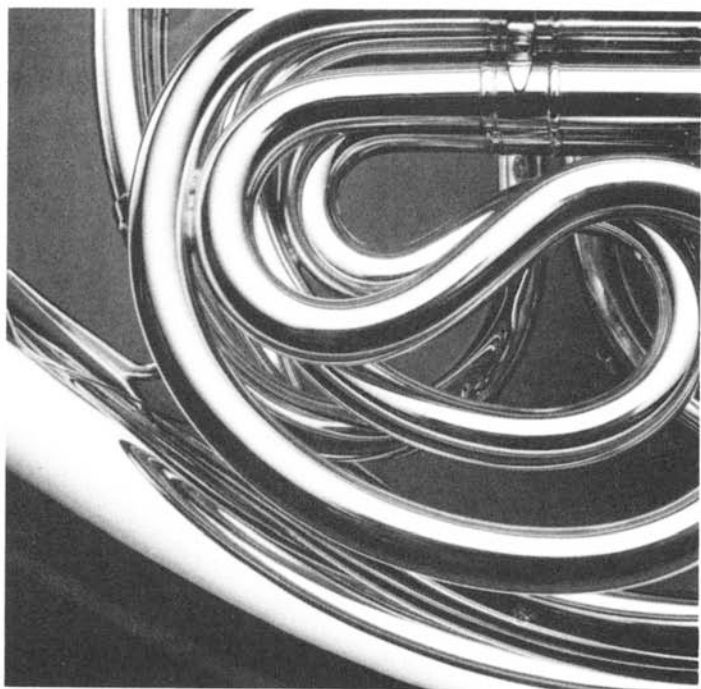
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