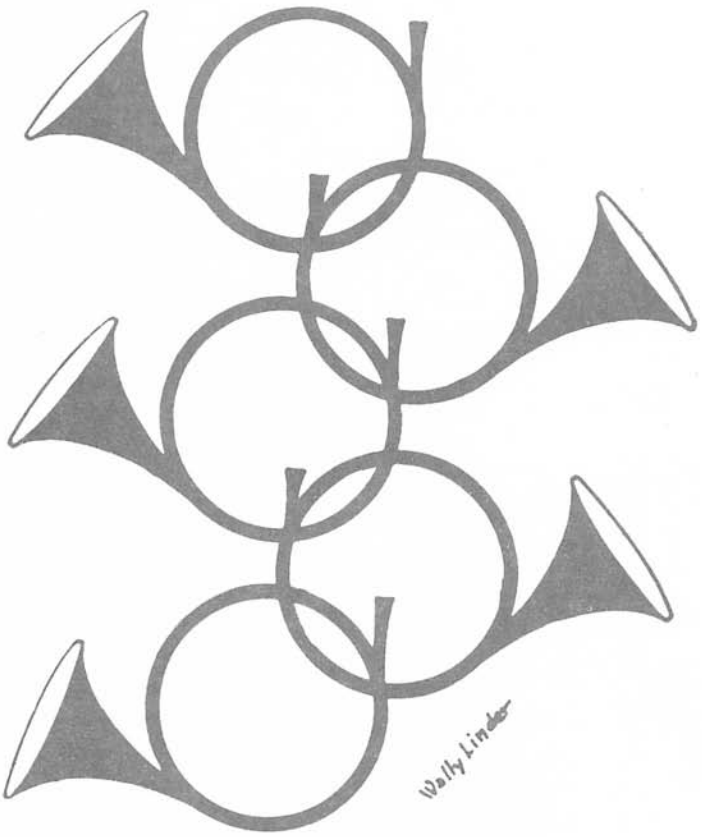
The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1989

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The Horn Call

October, 1989 Volume XX, No. 1

Year beginning July 1, 1989—Ending June 31, 1990

The Society recommends that *Horn* be recognized as the correct name for our instrument in the English Language [*From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.*]

Library of Congress Number ISSN 0046-7928

The *Horn Call* is published semi-annually by the *International Horn Society*

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

CONTRIBUTING EDITORS

 The publication schedule is for October 1 and April 1. All material intended for publication should be directed to the editor's office by August 15 and February 15.

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

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

Annual membership in the International Horn Society is $20.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is $50.00; Lifetime membership may be secured by a single payment of $300.00. Clubs of eight or more may be registered simultaneously at a rate of $15.00 per year per member. Overseas Air Mail service is an additional $12.00 per year. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to:

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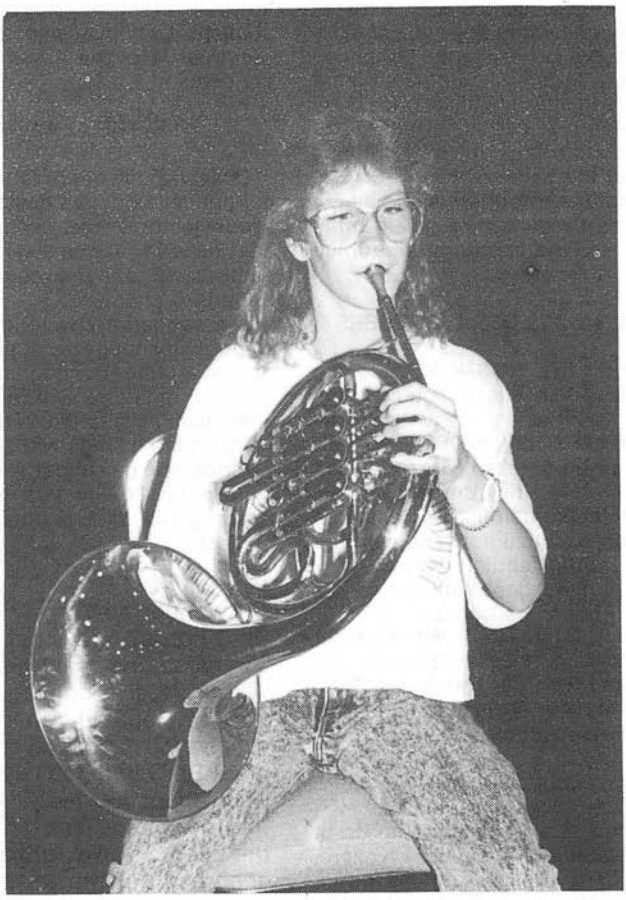

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LETTERS TO THE EDITOR

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.

ANMERKKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

En règle générale, ces lettres ne devront pas dépasser 300 mots. Le Rédaction se reserve le droit d'y apporter des remaniements mineurs.

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

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

LETTRE AL REDATTORE

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

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

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

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

I wonder how many of the IHS play Bb-C horns? I have had mine for about 35 years. One of my teachers, Weldon Wilber (later a colleague in the Cities Service Band of America), suggested my five-valve Bb Geyer would make a great Bb-C horn, so I went to work at it. I cut about fourteen inches out below the mouthpipe and added it back on the thumb valve tubing. I then shortened each of the valve slides about a half inch; compromised each one's tuning about half-way between C and Bb. This allowed an easy adjustment with the right hand to correct pitch no matter which side I was playing on.

I am now 68 years of age and have retired from professional playing; although I still play for my own pleasure. I free-lanced in New York City, played 3rd Horn with the ABC Symphony Orchestra, Band of America, Metropolitan Opera Auditions broadcasts, Paul Whiteman Show, and the Arlene Francis Home Show. I also played children's concerts with the New York Philharmonic and many recordings. My horn was very good for me.

The C horn is a great help in the high register; for instance, it takes the curse

off high entrances such as the Bb in the Beethoven Fourth. It also eliminates the second and third valve combinations such as the C# entrance in the *Firebird* "Berceuse." It's second valve on the C horn. It also provides a good low G and a very nice F# below the staff — in tune! I know there are many fine horn players around the world who play beautifully. I think that's wonderful. But I am surprised that more of these players have not discovered the C horn and its advantages over the descant horn.

I want to conclude by adding that I also played first horn for the Huntington, L.I., N.Y. Symphony Orchestra for eight years. (Now the Long Island Philharmonic.) Those years were most successful for me and I think the Bb-C horn had a lot to do with that. It was certainly nice to have when we played the Haydn *Horn Call Symphony.* Perhaps others will be motivated to try this type of horn. I found it a great instrument for me.

Sincerely yours,
Robert M. Westervelt
36 Boulevard Ave.
West Islip, NY 11795

*****

Just as Gary Reeves did in Oregon, I also conducted a little investigation into the piano lid question down here in Louisiana. My informal poll amongst the keyboard faculty, and other persons with sufficient keyboard skills to have a significant opinion, suggests that pianists would rather play softly with the lid up to some degree than have the lid completely closed. It was always a concern about timbre, and this is apparently a matter of whether the lid is open or shut; not a question of the degree to which the lid is open. This view seems to be compatible with what Professor Reeves found.

Sincerely,
Gary A. Greene
School of Music
Northeast Louisiana University
Monroe, LA 71209-0250

Enclosed find a photo of myself with AC member from Japan, Kaoru Chiba. For the record, we had been having intense discussions concerning the München Horn Symposion during my last visit to Japan. However, in this photo we are relaxing and have just gotten out of the hot spring spa.

In addition, a comment on the photograph of Emil Wipperich submitted by Harold Meek, whose editorials I confirm from the bottom of my heart. A plaque was presented to Emil Wipperich on Oct. 16, 1904, on the occasion of his fiftieth long call in Vienna. It reads: **"To their dear Colleague Mr. Prof. EMIL WIPPERICH To Celebrate His 50th HORN CALL in R. Wagner's *SIEGFRIED* — 16 Oct. 1904 — The Members of the Imperial-Royal Court Opera Orchestra in Vienna.** The bronze plaque was created by Hans Schaefer. The picture also appears in Bernhard Brüchle's *Kulturgeschicte des Horns.* Wipperich played the Long Call in Bayreuth from 1896 until at least 1904.

Cordially yours,
Hans Pizka

Editor's Note: Kaoru Chiba is the newest Honorary Member of the International Horn Society. The Advisory Council conferred this signal honor upon Mr. Chiba during the 22nd International Horn Symposion at München, July 28, 1989.

*****

In the last issue of the *HORN CALL*, I read: "Hugh Alan Cowden, French Hornist, 73, ..." and I actually thought I was reading about a French person. Then, as I read further, I realized that he was born in London and lived most of his life in the USA. On page 1 of our journal it says: "The Society recommends that HORN be recognized as the correct name for our instrument in the English language." In this issue alone I found our instrument named as "French" no less than 37 times. Fourteen of those were quotes or actual names of books, records or such. Even so, we are still left with the incorrect name of our instrument spelled out more than twenty times in the Horn Society's own publication.

I suggest that the editor inform future advertisers and writers about the desired name in the English language. If that information is not enough, what about some discreet editing?

Sincerely,
Froydis Ree Wekre

Editor's Note: "Ouch!" OK, I can take a hint. I'll apply the blue pencil more diligently.

*****

I read Malinda Finch Kleucker's article "Alternate Fingerings on the Double Horn" with interest and some astonishment. The article seemed to be aimed at an exclusive group of horn players, all brought up with, and limited to, one particular, old-fashioned set of fingerings; and also unfamiliar with earlier articles, books, etc. on this subject by Louis Stout, Douglas Hill and others. *The HORN CALL* is an international publication. Most of the fingerings presented as "alternate" fingerings are absolutely standard; both well-known and frequently used by thousands of horn players, amateurs, students, and professionals in various parts of the world. Included are several "progressive" North American players/teachers and their students.

I suggest that we drop the word "alternate" in future discussion on this topic. "Special Fingerings" (*sic* Louis Stout's book), "Interesting Fingerings," "Useful Fingerings," "Creative Fingerings," or just "Fingerings" would be even better. To a former string player such as myself, it seems rather primitive that one set of fingerings is still considered and taught as "THE WAY;" everything else being alternate and presented as news. Whether on the horn or on the violin, we do have several possibilities. In order to perform our best we need to analyze, explore, and experience different combinations of fingerings [and their corresponding tube lengths/overtones].

When string players and pianists can deal with the complexity of *their* instruments from an early age, horn players certainly can do it also. Creativity and research are key words when it comes to knowing all the fingering possibilities, both intellectually and practically, and to finding the best combination for you, whatever the specific musical challenge may be. In that respect, it is to be hoped that Ms. Kluecker's article got some new players started into thinking about taking full advantage of their instruments.

Just "FINGERINGS," please!

Froydis Ree Wekre
Nordliveien 8A
N-1320 Stabekk
Norway

*****

I finally had time to see the videos. (Made during the 21st Horn Symposion.) They came out great. We plan to put together a Promotional Video of 30 minutes for the IHS. We had registrants from thirty-six countries present from all five continents. The work was enormous; every night till 02:00, once till 03:30 and once till 05:00. But, we managed to overcome all the difficulties. We came out quite well although I lost fourteen pounds. Fine! I will try to stay at this weight.

Now, here is a horn player's joke: A conductor asked a first horn, after complimenting him for his wonderful vibrato: "How do you do the vibrato? with the lips or with the diaphragm?" "Neither, sir, but with nerves!"

Cordially yours,
Hans Pizka

*****

Thank you very much for your assistance in getting my plea for equipment for Honduras in the IHS Newsletter. I had some response and was also able to use a $2000 grant to purchase some old horns for the program.

I have just returned from a year in Israel working as principal hornist and assistant conductor developing the brass section of an entirely new orchestra in Rishon Le-Zion. I will only be home for a short vacation before I leave for another year as a Fulbright Lecturer in Honduras.

During our tenure with the Singapore Symphony Orchestra (1983-86), my wife and I presented numerous recitals and masterclasses in Singapore and neighboring countries. There is more material available for unaccompanied flute and horn than might be expected. Even so, there were frustrations so I tried my hand at composing a work suitable to our format. The resulting "Singapore Suite" was more successful than I ever expected it would be. I am pleased that the IBWP has now published the work. A review copy has been sent to Randall Faust.

Cordially,
Gary D. Gardner
3329 S. Lowe Ave.
Chicago, IL 60616

*****

Dear friends,

The Munich event is history now. On behalf of the advisory council of the HGB (HORNGESELLSCHAFT BAYERN e.V.) and of my team I would like to express my great *DANKESCHÖN* for your cooperation, your understanding for the difficulties we had in the first two days, your patience about the "food" service (sorry, I had no time to join you there, I had no time to eat at all), your enthusiasm for the horn, your applause in the concerts. It was absolutely great, to have you all here in Munich, about 500 horn-lovers and hornplayers from 36 nations; I was overwhelmed, I didn't expect that many. Great, great, great. Thank you again and see you at the next workshop at Charleston. And finally, all have paid their hotel bills and their extras!

I met the two participating professors from China in Kunming (Yünnan) and Xi'an. Prof. Luwen Qi left Munich on July 30 arriving home on August 15. This is enthusiasm: spending a total of four weeks on the train. Unbelievable!

About the cassettes: We are still editing the cassettes, so you will get perfect full cassettes, properly labeled. You will get them before Christmas, anyway. A complete list will be included in one of the next newsletters.

Another matter comes to mind. Debbie Hunsberger, who registered for the Munich Symposion as the first participant ever, who planned her participation for many years in advance, was not able to come because she had to move to Omaha the week before August 1st. She had paid everything. But she didn't ask for a refund; she donated her tuition plus some extra payment for participants from Eastern Block Countries. We used this amount to enable two hornplayers from Romania to participate at the symposion. By Telex communication with the German Embassy in Bucharest the visa problems were cleared, finally. We had them here in Munich. I might express my deepest gratitude to Dr. Hunsberger for her generosity. THIS IS FRIENDSHIP.

Cordially yours,
Hans Pizka

*****

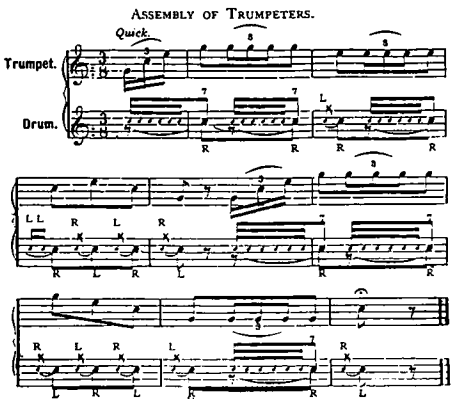
I am the official track bugler of Evangeline Downs in Lafayette, Louisiana. I have been at this post for seventeen years and have played the famous call some 50,000 plus times. I hold Bachelor's and Master's degrees in Music Education and have been a band director for twenty-three years of service to some of the youth of this state.

I seek your help in acquiring accurate research data such as old books, articles, racing regulations of the past, etc. concerning this famous bugle call used in thoroughbred horse racing. I can not find this locally. The questions that plague me and others are the usual *whys, whens, whos,* and *hows* of this famous call. (See below.) How did this call enter and become so embedded in racing's customs and traditions? I have not been able to document this call nor find the call's origin.

Can you advise and help in this matter or direct me to a source that could provide accurate, definitive, and historically reliable information? I will anxiously await your reply. Your name and address were provided by the Head Librarian of the West Point Military Academy and the Library of Congress. I must apologize for the fact that I had never heard of your Society.

Respectfully,
John E. Domingue
417 Cheyenne Circle
Scott, LA 70583

Editor's Note: Can any one provide any insight concerning the origin of the "Assembly" call? Could it be derived from an old signal to assemble in the French, German, or Bohemian horn calls associated with the hunt?



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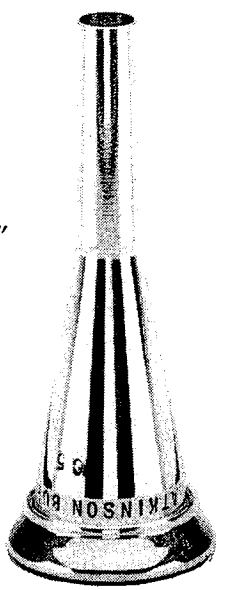
Los Angeles Philharmonic



Mark Atkinson
818-841-9674

Atkinson Brass
124 Graham Place
Burbank, California 91502

Notes From the Editor's Desk *by Paul Mansur*

(Weimar, probably about 1725-30)

Each time that the hornist Adam Andreas Reichhardt requested a release (from his position), he was given 100 lashes and put in jail. When he finally fled one day, he was declared a fugitive and hanged in effigy.

From G. Mentz, *Weimarische Staats- und Regentengeschichte...*, Jena, 1936. Reported in *Bericht Über die Wissenschaftliche Konferenz zum V. Internationalen Bachfest der DDR* ... Leipzig, 1985. (J.S. Bach was arrested at the same court in 1717.)

[Contributed by Richard Dunn, 27 Skyline Circle, Santa Barbara, CA 93109]

•••••

Now that the grand München 21st International Horn Symposion is history it is time to make plans to attend the 22nd Annual International Horn Workshop (or Symposium, if you prefer) to be held next June 17-23, 1990, on the campus of Eastern Illinois University, Charleston, Illinois. Hosting this workshop will be Burton Hardin, who also hosted the workshop in 1983. Among the visiting artists already signed up are: William Ver Meulen, Columbus Symphony; Ab Koster, North German Radio Orchestra; Richard Watkins, London Philharmonic; Soren Hermansson, soloist from Stockholm; Meir Rimon, Israeli Philharmonic; Louis Stout, with his Horn Collection and demonstration; Lowell Greer, University of Michigan; Julia Studebaker van Leer, Amsterdam Concertgebouw; Valdimira Klanska, Prague, Czechoslovakia; and Thomas Bacon, prominent soloist and Summit Brass hornist.

Ample opportunities will be provided for masterclasses, lectures, simulated auditions, the performance scholarshp competition, and to play in small and larger horn ensembles. If there is sufficient interest there will be a **Geyer Choir.** The editor has volunteered to conduct this group. (With the provision that I can sit in and play if we can find another conductor to handle this task.) The reasons for suggesting this are that it has been more than 16 years since Carl Geyer died (October 18, 1973). His shop was in Chicago and there are many of his horns still in use in the central states. My own Geyer has passed its 50th anniversary in near-constant use. It seems likely that a greater number of Geyer instruments would be available for a workshop in Illinois than almost any other location. This might well be among the last such opportunities to assemble a horn choir composed entirely of Geyer horns. Geyer owners are apt to be fanatical about their instruments and count them only slightly more valuable than their children and/or spouses. So, if you own a Geyer and want to join us in this exercise, mark the dates. If you feel up to it, drop a card to the editor to let me know of your interest. It will help in planning.

If you don't own a Geyer and feel left out, I will be glad to help organize a Conn Chorus and horn choirs for Sansones, Holtons, Kings, Alexanders, Paxmans, Bohland & Fuchses, Lewises, Yamahas, or whatever. If nothing works, then we'll go to Schmidt models, Kruspe models, and Knopf models. That would catch 99 per cent of us in three big choirs.

•••••

The annual international auditions for *East & West Artists Prize for New York Debut* will take place in New York City from March 17th to the 25th, 1990. Open to classical instrumentalists, ensembles, and singers who were born after January 1, 1954 and have not given a formal New York debut. The prize is a fully sponsored debut at Weill Recital Hall at Carnegie Hall. Tape and application deadline:

January 24, 1990. For information and application forms, send s.a.s.e. to Ms. Adolovni Acosta, Director, East & West Artists, 310 Riverside Drive, #313, New York, NY 10025.

•••••

Readers may find interesting the following excerpt from a press release issued by the Texas Tech University in Lubbock: "Composer and teacher Mary Jeanne Van Appledorn, Ph.D., has been named a Horn professor by the Texas Tech Board of Regents. The status is the highest honor granted to faculty members at the university." Is there anything higher and more honorable than being a *horn* professor?

Obviously, the designation is likely that of an endowed chair and named for the donor; but the press release does not mention any details of the honor. It does relate some of Dr. Van Appledorn's background, work, compositions, publications and prizes. It is clear she is a most accomplished musician and teacher and is deserving of this designation.

•••••

Music Teachers National Association has issued a call for the submission of proposals for papers, panels, performances, lecture-recitals and demonstrations to be presented at the 1991 MTNA national convention, April 6-11 in Miami, Florida. The deadline for submission of proposals is December 15, 1989. Direct proposals to: Convention Steering Committee, MTNA, Suite 1432, 617 Vine Street, Cincinnati, OH 45202-2434.

•••••

We would very much appreciate hearing of your reaction concerning the first *HORN CALL ANNUAL*. The Advisory Council and the Editors felt there is a need for this new refereed journal. It has required the obligation of considerable resources and effort for its production. We are in hope that it does fit well into the publication services offered to our readership and that you will find it a useful and valuable addition to your libraries. In turn, we solicit contributions of scholarly works for this new venture as well as your continuing support for *THE HORN CALL* with articles and narratives appropriate to these pages. To paraphrase the quotation used so often by former editor James Winter: "Help, Help; The *CALL* depends upon us all."

•••••

The following exchange of letters excerpts transpired over the past summer. The text is far too lengthy for "Letters To The Editor" so I have placed it in the context of this column.

Enclosed is a copy of a letter I have written to Dr. Milton Stewart whose article (including) works of Benjamin Britten recently appeared in the April, 1989, *HORN CALL*. I would like to see this query published for the benefit of all IHS members as the subject concerns most of us.

> "Dear Dr. Stewart: I shall be performing the 'Serenade for Tenor, Horn and Strings' in November of this year. A colleague informed me that there exists, someplace in the great Limbo of Horn Music, an Unpublished and Only-Once-Performed *additional* movement to the 'Serenade.' I would like to obtain this segment of the 'Serenade' and permission to perform it here in California as a West Coast premiere. I am not hesitant about broadcasting this search to everyone in hope that we

can locate this music. Any assistance or advice you can offer will be very much appreciated. Certainly, all future performances of the 'Serenade' would benefit from a complete rendition of this music."

Very truly yours,
Rachel Delevoryas-Harvey
P.O. Box 2513
Santa Clara, CA 95055-2513

Note from Editor to Ms. Harvey: *The information you requested may be found on page 15 of* THE HORN CALL, *Vol. 19, No. 1, October, 1988. The Editor's Note appended to Mr. Pigneguy's "Notes From London" contains this information: "...Britten, 'Now Sleeps The Crimson Petal' (originally intended as part of the 'Serenade' but subsequently omitted by Britten) — recently had its first performance by Michael Thompson on BBC-TV..."*

Ms. Harvey to Michael Thompson, copy to editor: "I have no idea why Britten omitted this movement from his 'Serenade;' however, the fact that it has been performed already shows me that it must be an integral part of the whole work and, therefore, in my opinion, deserves its belated recognition as a part of one of the most beautiful works that we know."

Editor to Ms. Harvey: *...we could have a rather active controversy and debate in the pages of* THE HORN CALL *over the use of "Now Sleeps the Crimson Petal." To take the negative stance, Britten did* **not** *include this as part of the "Serenade," thus it is not a part of the work and should not be added to it in performance. It is not a "missing" work as Britten had it all the time and chose not to include it. Do*

we have the right to alter his concept of the work?

On the other hand, are his reasons for omitting it valid? Is this a case of poor judgment on his part? Were there technical problems or performance difficulties with those who first attempted the work? Can we truly say we know better than he? Does the perspective of intervening years and his demise make the question moot?

Our correspondence has been lengthy, interesting and vigorous. In the meantime there have been further developments. The following is a quotation from the *Summer Newsletter* of the British Horn Society:

> ***An American in Britten***
>
> *Britten's Serenade has also been receiving attention from the record companies. Dale Clevenger, the principal with the Chicago Symphony Orchestra, has recorded it with Giulini and the English tenor, Robert Tear (DG 423-239-2GC), who also features on EMI's re-release of their recording with Alan Civil, Neville Marriner and the Northern Sinfonia (CDM 7 695522-2). Pride of place, however, must go to EMI, whose recording with Barry Tuckwell, Neil Mackie, Steuart Bedford, and the Scottish Chamber Orchestra includes for the first time the recently discovered setting of Tennyson's "Now sleeps the crimson petal" (CD 27 62225510-2). Other recordings, including one by Frank Lloyd for Virgin, are in the pipeline.*

There are questions remaining, of course. Will a new edition be published with this "lost" movement? Will it be published at all? Should it be performed as a part of the Serenade or just added as a curiosity piece as a "Prelude" or "Postlude" in supplement to Serenade performances in their usual format? I have not yet heard or seen the piece. Clearly, some very fine artists have added "Now Sleeps" to their repertoires and performances.

THE HORN CALL would like to hear from readers with your observations, experiences, and opinions about this matter. Is this a controversial question? Are there those who feel that the "Serenade" should be left alone as originally published? Has anyone researched this business at all or found any correspondence that might provide clues as to *why* Britten chose not to include this movement at the time of publication? Perhaps a doctoral dissertation will emerge out of this quite interesting circumstance. Sherlock Horns, where are you?

•••••

Nicholas Smith of Wichita State University will host the Midwest Horn Workshop on March 16-17, 1990. Clinician, conductor, and soloist will be Dave Krehbiel of the San Francisco Symphony. Other events will include a solo competition, simulated orchestra auditions, and a massed horn choir. Further details will follow.

A REPORT FROM THE 1989 AMERICAN HORN COMPETITION

by Steve Gross, General Director

The effort to establish a major solo horn competition in North America continued with the 1989 American Horn Competition, held May 4-7 at the University of Dayton. The AHC is held once every two years, and includes Professional, University, and Natural Horn divisions. This year's event attracted 43 entries and included soloist Tom Bacon as featured adjudicator and clinician.

The American Horn Competition is unique in its combination of high performance standards and educational emphasis. A clinic/workshop by a recognized artist precedes the Competition itself. This year's artist, Tom Bacon, provided a fine clinic which featured a discussion on practice and performance preparation, a masterclass, and a question and answer period.

Another unique aspect of the Competition is its emphasis on a supportive environment for all contestants. Each entrant is allowed to play through his or her entire selection without interruption, with applause preceding and following the performance. Written copies of the judges' evaluation sheets are given to all contestants, and nonfinalists are given the opportunity to meet one-on-one with the judges for feedback.

Usually held on Labor Day weekend (in early September), this year's event was held in May due to scheduling difficulties. Due to busy orchestra schedules and major auditions usually held in May, the next Competition will be held at a different time of year in an effort to attract greater depth in the Professional division. This year's University division did, however, benefit by a date at the end of spring exams as this division fielded its strongest and largest contestant field ever. Outstanding finalist performances of the Glière and Strauss concerti were heard in this division. The fledgling Natural Horn division continued its growth in this, the second year of its existence.

The Professional jury was composed of soloist Tom Bacon, Lowell Greer (University of Michigan), Steve Gross (University of Cincinnati), Michael Hatfield (Indiana University), and Louis Stout (University of Michigan, retired). University jurors included Randall Faust (Auburn University), Richard

Exhibitors (L to R): Paul Lawson, Steve Shires (Osmun Brass), Bruce Lawson, Johnny Woody (Yamaha), Ted Pendleton (Holton), Mark Zinc (Hauer's Music), Rick Seraphinoff, Ed Nickol (Hauer's Music).

University jury: (top row, L to R) Richard Chenoweth, Tom Bacon, Skip Snead, Michael Hatfield, Elliott Higgins; (bottom row, L to R) Louis Stout, Chuck Waddell; (not shown) Randall Faust.

Chenoweth (University of Dayton), Skip Snead (University of Alabama), and Chuck Waddell (Ohio State University) as well as Professors Hatfield, Stout, and Bacon. Natural horn adjudicators were Rick Seraphinoff (Indiana University), and Doug Lundeen (West Virginia University), with Tom Bacon, Louis Stout, and Lowell Greer. Elliott Higgins served on the Professional and University juries and conducted balloting and deliberations.

The AHC was hosted this year by Richard Chenoweth of the University of Dayton. Richard did a magnificent job as Host/Producer with excellent facilities, planning, and local support. The University of Dayton, in addition to providing its facilities, materially assisted the Competition by providing printing and mailing expenses. Members of the Miami Valley Horn Club served as volunteers in all phases of the event.

First Prize in the Professional division was won by Karl Pituch of the Honolulu Symphony. Karl's solid and convincing performances in every round culminated with a polished (and memorized) Strauss *Second Concerto.* This prize was named the Robert Elworthy Award in memory of the late principal hornist of the Minnesota Orchestra and Santa Fe Opera. Second Prize was awarded to Washington, D.C. Marine Band hornist Amy Horn. Other finalists were David Thompson of the City Orchestra of Barcelona and Stewart Clark of the Dayton Philharmonic Orchestra.

A highly competitive University Division was won by Michelle Stebleton of the University of Michigan. This prize was named in memory of Russell Kline, a 23-year-old graduate hornist at the University of Cincinnati, who died in March from an acute food allergy in London. Stebleton's flawless yet warm and musical Strauss *First Concerto* won over fine performances of the Strauss *Second Concerto* and the Glière *Concerto* by the other finalists.

Natural Horn jury (L to R): Louis Stout, Rick Seraphinoff, Lowell Greer, Doug Lundeen, Tom Bacon.

Two Second Prizes were awarded, one to John Ericson of Indiana University and one to Nancy Billman of the University of Wisconsin. Stephanie Furry and Alan Mattingly, both of the University of Alabama, Michael Manley of Florida State University, and Beth Cook of the University of Michigan were awarded Finalist Prizes.

Two Second Prizes were given in the Natural Horn division: one to Willard Zirk, horn professor at Eastern Michigan University, and one to Michelle Stebleton of the University of Michigan. No First Prize was awarded.

The 1989 American Horn Competition featured several innovations. The first was the addition of a middle round of unaccompanied solos in the Professional division. It was felt that the inclusion of this music, without piano accompaniment, would test entrants' knowledge of contemporary repertoire and horn techniques. Three works were given as options: *España* by Bujanovsky, *Horn Lokk* by Berge, and the Arnold *Fantasy*. Questionnaires turned in after the Competition indicated by a 2 to 1 margin that the contestants approved of the inclusion of the middle round of unaccompanied solo music.

The second innovation in this year's Competition was the addition of instrumental Exhibitors. Lawson Brass Instruments, Osmun Brass Instruments, Yamaha, Holton/LeBlanc, and Seraphinoff Natural Horns were represented and were joined by Hauer Music, Inc., Leather Specialties Company, McCoy's Horn Library, and Pastiche Publishing. Visitors to the displays were assisted by company representatives Bruce and Paul Lawson, Steve Shires (Osmun Brass), Johnny Woody (Yamaha), Ted Pendleton (Holton), Rick Seraphinoff, Steve Winteregg (Pastiche Publishing), and Jerry Hauer of Hauer Music in Dayton (see photo). Judges, competitors, and the general public alike felt that the exhibits gave hornists the kind of access to horn makers usually found only at the international IHS workshops. We were very, very pleased with the Exhibitors' attendance. (After an hour amidst the instrument displays, one judge ruefully remarked, "You can't blame the HORN anymore!!").

The last innovation at this year's Competition was business-related. The AHC is a chartered non-profit corporation, and this year's drive for foundation grants drew support from the Dayton-based Tait Foundation, the Miami Valley Arts Council, Carl Fisher music publishers, and the Miami Valley Horn Club. As Tom Bacon is a clinician

Professional jury: (top row, L to R) Lowell Greer, Michael Hatfield, Tom Bacon; (bottom row, L to R) Louis Stout, Elliott Higgins; (not shown) Steve Gross.

for Holton, the AHC received a much-appreciated grant from Holton/LeBlanc to offset costs of his clinic. The International Horn Society provided a special projects travel grant for Tom's airfare. Director of Development John Dressler and Baylor University also provided much needed assistance with grant proposals, printing, and postage.

The next American Horn Competition will be held in 1991; details will be announced in a future *HORN CALL* and will be available by writing to Prof. Steve Gross, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45231.

Host/Producer Richard Chenoweth and General Director Steve Gross.

Professional winner Karl Pituch and University winner Michelle Stebleton.

Natural Horn Second Prize winners Michelle Stebleton and Willard Zirk, with featured clinician/adjudicator Tom Bacon in the middle. (No First Prize was awarded in the Natural Horn Division.)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1988 IHS COMPOSITION CONTEST REPORT

by Jeffrey Agrell and Daniel Lienhard

This year we're going to cut to the chase and give you the results first and the lurid details later: may we have the envelope please? And the winners of the 1988 IHS Composition Contest are:

Category I: Horn & Piano (short encore)
$1000 prize awarded to
"Virtuoso" by Corrado Saglietti (I)
and to
"Ma, can we go to the circus ... aw, *please!*" by David Machell (GB)
Honorable Mention Award to
"Blues #3" by Charles Wike (USA)

Category II: Brass Trio (trumpet, horn, trombone)
$1000 prize awarded to
"Brass Trio (1988)" by Mark E. Wolfram (USA)

Category III: Horn Sextet (6 horns)
No prize awarded.
Honorable Mention Award to
"6 Moods" by John Clark (USA)

Our stout-hearted panel of judges consisted of a trio of Englishmen: one pro hornist/composer, Anthony Halstead, and two composers/former contest winners, Dave Perrottet and Michael Jacques. They spent many hours pouring over the anonymous manuscripts and listening to tapes, trying to narrow the field (from 74 down to a couple) to decide on the winners. After reaching their own conclusions, the trio met in the Guildhall School of Music & Drama at Barbican in London to work out the details.

Having an unawarded prize from Cat. III, they chose two winners (from the 46 entries) in Cat. I, the pieces by David Machell and Corrado Saglietti: "Two widely contrasted pieces; both are equally suited to the demands of this category, in that both would send the audience home in a good mood and in high spirits! These two pieces deserve to be in the regular repertoire ... we would like to give an Honorable Mention to No. 24 [*Blues #3,* by Charles Wike], an ingenious and imaginative piece in an idiom which ought to become more familiar to horn players."

Category II's clear winner (among the 17 entries) was Mark Wolfram's *Brass Trio* (1988). Our judges said: "A very sound composition. Real technical flair, clean and clear writing for the instruments. An immediately attractive-sounding and accessible use of a contemporary idiom."

Cat. III, with 7 entries, had no prize winner, but the judges chose to give the piece *6 Moods* by jazz hornist John Clark an Honorable Mention award — "... a useful and professionally crafted piece on the whole. Its varied rhythmic patterns hung together fairly well, but the full potential of the sextet medium was not realized, due to excessive doubling of parts." IHS members who attended the workshop in Munich will have had the chance to hear performances of the winning compositions and to listen to the tapes and peruse the scores of all the entries in the contest.

As with every contest, there are numerous folks to whom we'd like to tip a hat of thanks: first, to all of the composers who participated. Composing is a more time-consuming and physically grueling undertaking than even most musicians can imagine, and we owe a debt of thanks, not only to the winners for their fine compositions, but to all the participating composers who have taken an active interest (not to mention time and expense) in our instrument and in furthering the repertoire. This is our last contest as chairmen, but we have really enjoyed the contact with so many musical people all over the world — we'll miss you! Taking up the flame will be Nancy Cochran block. Everyone with ideas, opinions, criticisms about the contest (not to mention horn artwork for the brochure) should take the

time and write to her. Another large chunk of gratitude goes to our above-mentioned judges, who really earned their honoraria. We'd also like to thank those stalwarts of the Society, the names you all know, but who we can't forget to thank over and over for their part: Paul Mansur, Randall Faust, and Ellen Powley (and her predecessor, Ruth Hokanson). Special thanks also go to workshop host Hans Pizka, who arranged for the performance of the winners and set up a display of the scores and tapes. And last but not least, I'd like to thank Steve Jobs and Apple Computers for the invention of the Macintosh, which not only reduced miles and years of clerical work into inches and minutes, but also almost made the work into something resembling fun ...

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And now for a short stroll through the winning compositions, with brief profiles of the winners ...

Category I: Horn and Piano (short encore)

Corrado Maria Saglietti was born in 1957 in Costigliole d'Asti, Italy. He graduated with a diploma in horn in 1976 from the Vivaldi Conservatory in Allesandria, and has played associate first horn in the RAI Symphony Orchestra in Torino since 1977. While in Torino, he studied composition at the Verdi Conservatory and obtained a diploma in 1986. His *Concerto for Tuba and Four Horns* was played at the New York Brass Conference in 1986, and it won 3rd prize the following year at the *Neotuba* international competition in Akron, Ohio, USA. Other compositions have been performed in Italy and bradcast on Italian radio.

Besides just having to process all the works to send to the judges, we also tried to listen at least briefly to all of the entries, as much for our own curiosity as anything. We heard a great range of performances and compositions, but the most dazzling performance on all 74 was Corrado Saglietti playing his composition *Virtuoso*. By far — there was nobody even close. We did not want to miss a chance to give everyone a chance to delight at Sr. Saglietti's performing talent as well as his compositional talent, so with the gracious cooperation of Hans Pizka, our winner will perform his piece at the Munich workshop (past tense, by the time this reaches print).

Virtuoso begins with a long cadenza, with rapid scales and trills before zipping off into a rhythmical presto, with waves of 16th notes flowing up and back, alternating with quarter- and 8th notes sections; plus quick forays into the upper register. Then there is a brief Largo middle section, *"misterioso e romantico."* A short presto recapitulation follows, with a tongue-in-cheek surrprise ending. After you toss off this piece as an encore, your audience is not going to want to let you go home ... so you better have one more ready (and it better be equally delightful) ... for example:

"Ma, Can We Go to the Circus ... Aw, *Please!*" by David Machell is just such a piece. Mr. Machell will not be a stranger to all of you who study these fascinating contest reports every October — he received an Honorable Mention in the 1987 contest for his Jazz Suite for horn and piano. Born in Yorkshire, England in 1949, David Machell was a Choral Scholar at Cambridge (1966-70), and has worked as a composer, conductor, producer and teacher in the Nottingham area since then. His "Oxford Variations" and his hymn "Hallelujah, Your Kingdom" have received television performances. Besides his IHS award, he received a Commendation Award in the Barclaycard Composer of the Year Competition for 1983. His output ranges from stage works to commercial songs, from choral works to orchestral pieces. Recent commissions were premiered at the Royal Concert Hall in Nottingham in March, 1989.

"... Circus ..." attempts to capture the childlike thrill of a visit to the cir-

cus, and it uses visual appeal, humor and virtuosity to achieve this effect in just four minutes. The piece is structured as five cameos: first, the imposing figure of the scarlet-coated Ringmaster, with his commanding manner and booming voice (complete with special whip effects ...). Then there is the rather timid High Wire Artiste, who succeeds in crossing to the other side, but only just! Then, the ponderous and ever-popular Elephants (denoted by the *de rigeur* pedal notes), followed by the fast-moving slapstick of every child's favorite, the Clowns (double tonguing and rapid scales). A glittering Finale (combining the two main themes) closes the piece, sending everyone home with a contented smile ...

Charles Wike is a musician with a broad range of talents which has allowed him to work in the Los Angeles area in various capacities: as a performer (trumpet and percussion), music copyist, composer, arranger, conductor, and music librarian. Two of his compositions were on albums nominated for Grammy awards. Mr. Wike has a B.S. degree in music from Westminster College and an M.S. degree in Library Science and is currently working as a Reference Librarian with the Glendale Public Library in Glendale, California.

His catchy encore entry "**Blues #3**) was written to celebrate the birth of his first child, Melissa, Sept. 9, 1988. The piece [ca. 3'] uses the traditional 12-bar blues form. The pianist creates the feeling of a trio by playing a walking bass line in the left hand, with the right hand supplying the rhythmic background. The first three choruses use a relatively sparse accompaniment, but a strong boogie woogie takes over in the piano background in the fourth chorus. The horn then has 8 bars unaccompanied, with the bass coming in in the last four bars of this chorus. The two instruments then trade "fours" with an imaginary (or imagined) drummer, which leads into the gospel-flavored "head" (main theme). Call and response, imitation and a driving bass line provide the listener with a glimpse of the interplay found in the best jazz.

Cat. II: Brass Trio (trumpet, horn & trombone)

Mark E. Wolfram has been a professional composer/arranger for over 15 years. He received a Bachelor of Music degree from Northwestern University in 1978 and has since been active composing, arranging and producing music for advertising, TV, records, Broadway and industrial films, while at the same time composing solo and ensemble works for various vocal and instrumental combinations. In addition to his writing and producing, Mr. Wolfram has remained active as a performer (both studio and live), vocally and instrumentally. He is also a pioneering performer of the E.V.I. (Electronic Valve Instrument), and has been active as a guest lecturer on commercial music throughout the USA.

"**Brass Trio (1988)**" is a three-movement work built on chordal 4th and 5th harmonies. The melodic material is integrated throughout the movements. While the piece is a strong ensemble vehicle, each of the three instruments is given ample opportunity for independent thematic statements. Movement I features strong dynamic and density contrast, as well as changing meters and a touch of "Frippery" accompaniment. Movement II provides a very romantic relief from the activity of the two other movements, as the tonality wanders chromatically while retaining the 4th and 5th structures. Movement III is an exciting conclusion, almost a galop, with muted colors in the center section to contrast a smooth, melodic horn line. The exacting articulation and composer's use of rhythmic and harmonic diversity and thematic motifs combine for an effective piece with strong performance impact.

Category III: Horn Sextet

To prepare a brief bio of someone with John Clark's credits is a daunting task, so we'll just skim off a few of the highlights for now ... John's studies

were divided between classical and jazz worlds: Eastman School of Music, Tanglewood and the New England Conservatory on one hand, studies with George Russell, Ran Blake and Jaki Byard on the other. New York provided the scene where he could make a living as a performer in both the jazz and classical worlds, and he has been there since the early 70s, performing as freelancer, as a leader of his own group, and with a large number of other artists and groups, including the Gil Evans Orchestra, Paul Winter Consort, with Carla Bley, Paul McCandless, Sting, McCoy Tyner ... the list goes on and on. He has recorded with many groups, and has released two solo albums, *Faces* (ECM 1 1176) and *Song of Light* (Hidden Meaning 01).

His compositions have been performed by many ensembles. "**Six Moods**" was composed in the fall of 1984. Each of the six sections uses the same harmonic progression, with different melodic and rhythmic variations. Although the contest judges felt that there was too much doubling of parts, the composer notes that the doubling was done for a purpose, to increase the clarity of orchestration. The piece has a decided jazz flavor, though the composer does not consider it a jazz piece since there is no improvising. The full range of the horn is explored throughout — high, low and middle registers. If you had a chance to hear the tape of the piece as part of the display of the scores and tapes of all the contest participants in Munich, you were hearing 12 players, with each part doubled in unison.

And now, that moment you've all been waiting for:

The Complete List of Entrants in the 1988 Composition Contest

[Order listed = order received]
Statistics: 74 entries from 16 countries.

Category I: Horn & Piano (short encore)

1. "Autumn Colors" by Darrel H. Kincade, 801 Airport Heights #390, Anchorage, Alaska 99508, USA.
2. "Cabaletta" by Hans-Joachim Tiedemann, Schelling-Str. 10, D-8700 Würzburg, FRG.
3. "Aubade (Morning Song)" by David Uber, PO Box 124, New Hope, PA 18938, USA.
4. "Expression II" by Andy J. Patterson, 1642 Swenson, Abilene, TX 79603, USA.
5. "The Phantom Horsewoman" by David Gow, The Old Chapel, Axford, Marlborough, Wilts, SN8 2EX, England.
6. "Fugue No. 12 in B major from *The Well-Tempered Horn*," by Wallace Kleucker, Damgaarden 10, 2TV, DK-2620 Albertslund, Copenhagen, Denmark.
7. "Romanza" by András Szentkirályi, 151 So. Prospect St., Bowling Green, OH 43402, USA.
8. "Ciao!" by Judyth Knight, 10 Nicoll Court, 48 Nicoll Road, London NW10 9AD, England.
9. "Eloge" by Alexandre Rudajev, 1207 Druid Lane, Tampa, FL 33629, USA.
10. "Barcarolle" by Vern Nelson, 515 Prospect St., Bowling Green, OH 43402, USA.
11. "Virtuoso" by Corrado Saglietti, Corso Regina Margherita 231, I-10144 Torino, Italy. **WINNER**
12. "Ma, Can We Go to the Circus ... Aw, *please!*" by David Machell, 10 Copse Close, Burton Joyce, Notts NG14 5DD, England. **WINNER**
13. "Diversion" by Myrna B. Malkin, 40 Boncover Rd., Cheltenham, PA 19012, USA.
14. "A Little Joke" by Rainer Lischka, Stübelalee 41, DDR-8019 Dresden, GDR.
15. "Windsor Variations" by Keith Gates, 511 Mass St., Lake Charles, LA 70601, USA.
16. "Rivulet" by Dr. Kenneth Jacobs, 1101 Burton Road, Knoxville, TN 37919-8111, USA.
17. "Rondo-Allegro" by William W. Hollaway, Box 776 Harding University, Searcy, AR 72143,

USA.

18. "Melodie" by Chaim Levine, Rehov Shahal 69/30, Givat Mordechai, Jerusalem, Israel.
19. "Grec's Kiss in India" by Henri Lasserre, 32 Res, du Petit Bontemps, F-78370 Plaisir, France.
20. "Burlesque" by Pavel Zakharov, ul. Wiliamsa, d. 65, kw. 6, Odessa 270113, USSR
21. "Misty Dawn" by Kerry L. Hryniw, RR 2, Lakeside, ONT NON 2G0, Canada.
22. "Episoden" by Roland Buchwald, Wunderlichstr. 3 (157-22), DDR-8054 Dresden, GDR.
23. "Hide and Seek" by Tibor Polgar, 21 Vaughan Rd., Apt. 1903, Toronto M6G 2N2, Canada.
24. "Blues #3" by Charles Wike, 3150 Weldon Ave. #3, Los Angeles, CA 90065, USA. **HONORABLE MENTION**
25. "Die Klare Nacht nach dem Sturm" by Alexander Blechinger, Neue Welt-Gasse 3/8, A-1130 Vienna, Austria.
26. "Zeit haben für..." by Joseph Boy, Panoramastr. 9, D-7530 Pforzheim, FRG.
27. "Rheinklang" by Ratko Delorko, Rethelstr. 6, D-4000 Düsseldorf, FRG.
28. "Romp" by Marilyn J. Harris, 1508 West Wrightwood #2, Chicago, IL 60614, USA.
29. "Six to the Bar" by Raymond Parfrey, 53 Longley Road, Harrow HA1 4TG, Middlesex, England.
30. "Concert Scherzo" by Victor R. Schoen, Rt. 14 Box 176, Maryville, TN 37801, USA.
31. "Matterhorn" by Peter Ramsay, 275 Woodcock Hill, Kenton, Harrow, Middx. HA3 0PG, England.
32. "L'Homme Armé" by Doug McConnell, 120 Maple St. #26, Vandalia, OH 45377, USA.
33. "Rondo" by Arye Rufeisen, Kibbutz Reshafim, D.N. Habik'ah 10905, Israel.
34. "Epitaph für Franz Schmidt" by Werner Pelinka, Gusenleithnergasse 30/14, A-1140 Vienna, Austria.
35. "Juego" by Javier da la Torre, 427 N. Geneva St., Ithaca, NY 14850, USA.
36. "Across Country" by William Blezard, 2 Beverley Gdns., Barnes, London SW13 0LZ, England.
37. "Scherzo" by Hanno Haag, Rheinstr. 10, D-6701 Ellerstadt, FRG.
38. "Capriccio" by Ivar Lunde, Jr., 140 Sky Line Dr., Eau Claire, WI 54703, USA.
39. "Tally-Ho!" by Charles Robin Broad, Beckergrube 49, D-2400 Lübeck, FRG.
40. "Amazing Grace" by Paul Basler, 925 Meadowood Dr. #35, Lenoir, NC 28645, USA.
41. "And Evening Wakes" by Jerry N. Tabor, 4800 San Mateo Lane NE #342, Albuquerque, NM 87109, USA.
42. "Bekenntnisse (per corno!)..." by Wilhelm Hübner, 06-12 Grenzalle 53, DDR-8027 Dresden, GDR.
43. "Fantasiestück" by Baldur Böhme, Erfurter Str. 42/Pf 074, Weimar, GDR.
44. "Tricorno" by Jean-Jacques Dünki, Heuberg 3, CH-4051 Basel, Switzerland.
45. "Kleine tonale Sonatenform" by Tobias Heinz, Im Hasengrund 12, D-6090 Rüsselheim, FRG.
46. "Joust" by Morris H. Knight, RR 2 Box 244, Harrison,ME 04040, USA.
47. "Skeleton II" by Jan Oleszkowicz, ul. Jagiellonska 6 M. 21, PL-03-721 Warsaw, Poland.
48. "Hornography, or a Few Corni Jokes" by Robert Washburn, Crane School of Music, State University of New York, Potsdam, NY 13676, USA.
49. "Scherzo" by Budd Udell, 315 S.W. 84th Terrace, Gainesville, FL 32607, USA.

Cat. II: Trio: Trumpet, Horn and Trombone

1. "Black, Brown, and Out" by Barry

Bergstein, 1708 East 3rd St., Brooklyn, NY 11223, USA.
2. "Unsichtbare Bilder" by Dov Carmel, Dalya, 18920 Israel.
3. "Fünf Inventionen" by Hans-Günther Allers, Bussardweg 36, D-2360 Bad Segeberg, FRG.
4. "Scherzo" by Arye Rufeisen, Kibbutz Reshafim, D.N. Habik'ah 10905, Israel.
5. "Trio Sonatina" by Alexandre Rudajev, 1207 Druid Lane, Tampa, FL 33629, USA.
6. "Brass Trio" by Peter Schmalz, 1303 Faust Ave., Oshkosh, WI 54901, USA.
7. "Stadtgesprach" by Moshe Kilon, Kibbutz Yasur 20150, D.N. Misgar, Israel.
8. "Serenata espressiva" by Heinz Benker, Hippelstr. 57b, D-8000 Munich, FRG.
9. "Aphorismen" by Diether Noll, Köpenicher Landstr. 268, DDR-1195 Berlin, GDR.
10. "3 Fanfares with interludes" by Pál Rózsa, Zsókavár u.2. XI/50, H-1157 Budapest XV, Hungary.
11. "Successions" by Paul Cristian Staicu, Bd. Republicii 103, 70311 Bucharest, Romania.
12. "Brass Trio (1988)" by Mark E. Wolfram, 1508 West Wrightwood #2, Chicago, IL 60614, USA. **WINNER**
13. "Sonatina in Jazz" by Ernst-Thilo Kalke, Witikoweg 51, D-7000 Stuttgart 40, FRG.
14. "Diptych" by Nigel Keay, 81 Emano St., Nelson, New Zealand.
15. "Brass Trio #3" by Walter Ross, Rt. 6 Box 301, Charlottesville, VA 22901, USA.
16. "Trio for Brass" by Charles Robin Broad, Beckergrube 49, D-2400 Lübeck, FRG.
17. "Cry of Love" by Douglas Ellwanger, 6 N. Main St., Branchport, NY 14418, USA.

Cat. III: Horn Sextet (6 horns)

1. "Romantische Ländliche Suite" by Josef Bähr, Voiswinkelerstr. 32, D-5060 Berg-Gladbach 2, FRG.
2. "Fugue for Horn Sextet" by Wallace Kleucker, Damgaarden 10, 2TV, DK-2620 Albertslund, Copenhagen, Denmark.
3. "Fantasia" by David Uber, PO Box 124, New Hope, PA 18938, USA.
4. "Six Moods" by John Clark, 711 Amsterdam Ave., #18N, New York, NY 10025, USA. **HONORABLE MENTION**
5. "Vibrare" by Henry Koch, Baluschekstr. 1, DDR-8028 Dresden, GDR.
6. "64 x 46" by Wieslaw Stanislaw Rentowski, Academy of Music, Gdanska 32, PL-90-716 Lodz, Poland.
7. "A Drama" by Michael R. Packham, 1415 Valerie Court, Syracuse, UT 84075, USA.

A BRIEF HISTORY OF THE IHS COMPOSITION CONTEST

Compiled by Jeffrey Agrell

1979
Contest Director: Gayle Chesebro
Judges: Karel Husa, Vaclav Nehlybel, Alfred Reed
Entries: 49

Cat. I: Horn, Voice & Piano
Winners:
"Death, Be Not Proud" by Donald Busarow
"La Noche en la isla" by Donald Grantham

Cat. II: Horn and Strings
Winner: None

Cat. II: Horn Ensemble
Winner: "Horn Players' Retreat and Pumping Song" for 8 horns by David Stanhope
Honorable Mention: "Pastiche" for 6 horns by Steven L. Winteregg

1980

Contest Director: Gayle Chesebro
Judges: Bernard Heiden, Martin Mailman, Edwin London
Entries: 16

Cat. I: Horn and Chorus (SATB)
Winner: "What if a Much of a Which of a Wind" by Marshall Bialosky

Cat. II: Duo: Horn and Percussion
Winner: "Fancies and Interludes III" by Raymond Luedeke

Cat. III: Horn Ensemble (5-16)
Winner: none

1981

Contest Director: Gayle Chesebro
Judges: Randall Faust, Thom Hutcheson, Gilbert Trythall
Entries: 20

Cat. I: Horn and Tape
Winner: "The Everlasting Voices" by Francis Chan
Honorable Mention:
"Dialog for Horn and Tape" by Wladimir Dshambasov
"Parody for Horn and Tape" by David Snow

Cat. II: Horn and Wind Ensemble
Winner: "Caprice" by Robert Lichtenberger

Cat. III: Horn Ensemble
Winner: "Sextour" by Charles Deschamps

1982

Contest Directory: Gayle Chesebro
Judges: Karel Husa, John Cowell, John Boda
Entries: 31

Cat. I: Horn and Organ
Winner: "Romance" by William Albright

Cat. II: Horn in Chamber Ensemble
Winner: "Partita for Violin, Horn and Piano" by Dan Welcher

Cat. III: Horn Ensemble
Winner: "Suite for 8 Horns" by Gordon Ring
Honorable Mention: "Bakery Hill Rising for solo horn and 8 accompanying horns" by Vincent Plush

1983

Contest Director: James Winter
Judges: Donald Erb, Bernhard Heiden, Philip Farkas
Entries: 34

Cat. I: Low horn and keyboard
Winner: "Invocation to Eos" by John Verrall

Cat. II: Horn in Chamber Ensemble (3-7 parts)
Winner: "De Aestibus Rerum" by John Rimmer

Honorable Mention: "Epitaph" for Soprano, Horn, Cello and Piano by Bruce Thompson

Cat. III: Horn Ensemble
Winner: "Zao" for 8 horns by Mark McKenzie

1984

Contest Director: Jeffrey Agrell
Judges: Hermann Baumann, Bernhard Krol, Peter Benary
Entries: 25

Cat. I: 2 Horns and Keyboard
Winner: none

Cat. II: Horn in Chamber Ensemble
Winner: "Trio for Horn, Violin & Piano, Op. 27" by Hans-Günther Allers
Honorable Mention:
"Divertimento for flute, horn and double bass" by Steven Winteregg
"Et Incranatus Est for horn, piano and voice" by Jana M. Skarecky

Cat. III: Horn Ensemble
Honorable Mention: "5 Stücke für 6 Hörner (und Schlagzeug ad lib.)" by Johannes H.E. Koch

1985

Contest Director: Jeffrey Agrell
Judges: Stephne Dodgson, Guy Woolfenden, Michael Höltzel
Entries: 89

Cat. I: Horn and Piano (Level 1-2)
Winner: "Four Bagatelles" by Michael Jacques

Cat. II: Horn in Chamber Ensemble
Winner: "Introduzione e Capriccio per 7 Strumenti" by Pál Rózsa

Cat. III: Horn Ensemble
Winner: "Fourth and Fifth for 12 Horns" by Attila Reményi
Honorable Mention: "Capriccio malizioso" by Erhard Seyfried

1986

Contest Director: Jeffrey Agrell
Judges: David Baker, Douglas Hill, Rayburn Wright
Entries: 65

Cat. I: Horn and Piano (Jazz style)
Winner: none
Honorable Mention: Jazz Suite, by David Machell

Cat. II: Horn and String Quartet
Winner: "Flights of Imagination" by Steven Winteregg
Honorable Mention:
"Chiaroscuro" by Stephen A. Taylor
"Quintett" by Franz Xaver Gardeweg

Cat. III: Horn Ensemble
Winners:
"Fyodor's Lullabye" by David Jones
"Relationships" by Dave Perrottet
Honorable Mention:
"4 Canzoni da Sonar" by Hermann Grosse-Schware
"Caccia" by Luca Logi
"Epiphanie" by Caspar Diethelm

1987

Contest Directors: Jeffrey Agrell, Daniel Lienhard
Judges: William Russo, Gary Nelson, Richard Sebring
Entries: 31

Cat. I: Horn and Synthesizer
Winner: none

Cat. II: Trio: Horn, Violin and Bassoon
Winner: "Chamber Concerto" by Henry Wolking
Honorable Mention: "Theme with Variations" by Pál Rózsa

Cat. III: Horn Quartet
Winner: "Quartet for Horns" by Kerry Turner
Honorable Mention: "Fünf Intermezzi" by Hans-Günther Allers

1988

Contest Directors: Jeffrey Agrell, Daniel Lienhard
Judges: Michael Jacques, Dave Perrottet, Anthony Halstead

Entries: 73

Cat. I; Horn and Piano (short encore)
Winners:
"Virtuoso" by Corrado Saglietti
"Ma, can we go the circus ... aw, *please!*" by David Machell
Honorable Mention: "Blues No. 3" by Charles E. Wike

Cat. II: Trio: Horn, Trumpet and Trombone
Winner: "Brass Trio 1988" by Mark E. Wolfram

Cat. III: Horn Sextet (6 horns)
Winner: none
Honorable Mention: "Six Moods" by John Clark

1989

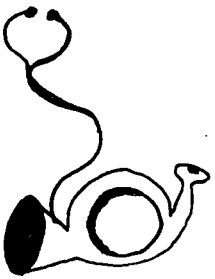
Contest Director: Nancy Cochran Block
Category: Horn & Piano (medium difficulty)

CATEGORY LIST

Category I
1979: Horn, Voice & Piano
1980: Horn and SATB Chorus
1981: Horn and Tape
1982: Horn and Organ
1983: Low Horn and Keyboard
1984: 2 Horns and Keyboard
1985: Horn and Piano (Level 1-2)
1986: Horn and Piano (jazz style)
1987: Horn and Synthesizer
1988: Horn and Piano (short encore)
1989: Horn and Piano (medium difficulty)

Category II
1979: Horn & Strings
1980: Duo: Horn and Percussion
1981: Horn and Wind Ensemble
1982: Horn in Chamber Ensemble
1983: Horn in Chamber Ensemble
1984: Horn in Chamber Ensemble
1985: Horn in Chamber Ensemble
1986: Horn and String Quartet
1987: Trio: Horn, Bassoon, and Violin
1988: Trio: Horn, Trumpet, and Trombone
1989: [one category only)

Category III:
1979-1986 Horn Ensemble (5-16)
1987: Horn Quartet
1988: Horn Sextet
1989: [one category only]



Clinic

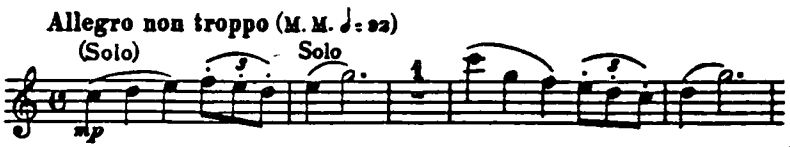
ORCHESTRAL EXCERPT CLINIC

by Jeffrey Agrell, Series Editor

Opening to Johannes Brahms, Second Concerto for Piano

Julian Christopher Leuba

Horn I in B basso



The opening bars of the Second Concerto for Piano by Johannes Brahms present the Hornist with a unique opportunity to shape a phrase, without the hinderance of an already established accompaniment: if convincingly played, most conductors (not all!) will be happy, and leave the Hornist alone. The player should certainly obey his or her instincts; yet, the structure should be firmly fixed in the player's mind and reflexes.

In 1957, I attended a workshop on this Concerto at the Aspen School, given by the eminent teacher, Leonard Shure. He pointed out that the opening bar, in the Horn alone, is an *upbeat* to the piano entry.

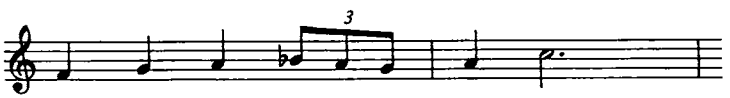
We are dealing with a phrase of utmost simplicity. It is, to quote (inexactly) Artur Rubenstein, as he once said about playing Mozart, "too easy for children, too difficult for grown-ups".

No player actually "measures" the length of notes relative to each other whilst playing: this is a gradually acquired process, in which the body is "programmed" to *feel* the relationships of tempo, and density between notes, through intense listening to admired models ... singers and other instrumentalists.

I was particularly dissatisfied with one of my student's rendition of this opening in a live performance, and decided to determine exactly what I didn't like about this rendition.

I compared the length of each note comprising the phrase, comparing it with other models. To do this, I re-recorded several examples on tape at 38.1 cm (15 ips) and chalk-marked the beginning of each note on the tape, and measured them. The measurements are metric.*

As one studies the following material, one notices a great variation in tempi. One is to be concerned more with proportion than with absolute tempo. Here are the measurements:



*1 inch = 25.4 mm. At 15 inches per second (38.1 cm), a note lasting one second would be 38.1 cm.

STUDENT							
Steinhardt	32.7	31	39.5	10	10	8.5	28.5
Krachmalnick							
U WA							
BLOOM							
Fleischer	38.5	33	38	9.5	11	17	37.5
Szell							
Cleveland							
ARTHUR BERV							
Horowitz	25	27	23	11.5	9	11.5	32
Toscanini							
NBC							
LEUBA							
Cliburn	36.5	34	34.5	8.5	14	21.5	44
Reiner							
CSO							
LEUBA							
Richter	47.5	31.8	36	11.5	16	21.5	49
Leinsdorf							
CSO							
STAGLIANO							
Rubenstein	36	28.5	29	11	11	10	32
Munch							
Boston							

First, let us consider the student's rendition: the final quarter note is only 87% the length of the first quarter (it is rushed), and the quarter note triplet has the proportions of a jazz triplet; i.e., the third note of the triplet is faster than the two preceding notes.

Now, consider Myron Bloom's performance with George Szell: the final beat is almost exactly the same length as the first beat. More important yet: the triplet, itself, "expands"; each note is longer than the preceding one. This, I feel, constitutes true *espressivo.*

Compare with others: Arthur Berv, with a supposedly inflexible Toscanini, is able to play his fourth beat 28% longer than the opening beat. The triplet itself is rather even, with the outside notes slightly longer than the middle one: no trace of the "swing" triplet.

One observation which one can make is that in the cases of Bloom, Berv and myself, the second and third beats of the bar are shorter than the outside (first and fourth) beats, or at least, not significantly longer.

The triplet fourth beat is where the energy is.

I do not agree with a rushed triplet (as in the student's performance). It gives the feeling of a *barcarolle,* and lacks the quality of true *espressivo.*

What is *espressivo*? Pressed out. (Latin: ex = out of; pressare = to press, and in German, ausdrucksvoll, aus = out of; drucken = to press, as in Drückerei = printing press).

One presses the energy out of the upbeat, leading to the focal point, by stretching the notes, by increasing tonal density, or a combination of both.

The nature of *espressivo* may be considered as the opposite of *leggiero, precipitato, veloce,* or impulsive, as for example in Barry Tuckwell's flashy and elegant second theme of the first movement of the First Concerto of Richard Strauss, where the final two or three sixteenths accelerate a bit, giving the feeling of "the incredible lightness of being."

Performance of Music should be elastic, within the confines of steady metre. The control of an absolutely steady metre is the first requisite; then, the player experiments with controlled *rubato.*

The triplet on the fourth beat of bars one and four is notated with *staccato* dots under a legato mark. These are played "soft tongue" with a sustained sound (the same applies to the third Horn solo, later on in the exposition).

Note that the opening dynamic is "mp", mezzopiano, and not "inaudible", as Maestro Leinsdorf wanted it to be in Chicago, in 1960.

"Horn in B basso" is Horn in B flat, and *not* B natural; in German, B signifies B flat, and H is B natural. I don't know why; it just is!

by Jeffrey Agrell

Onemanband II: Going Comping

In case you tuned in late, sports fans, we are spending a few issues learning the basics of what the instruments of the rhythm section do so that we can create our own accompaniments for practice purposes, with the help of MIDI keyboards and hardware or software-based sequencers. Last issue we had a look at the role of the bass player; this time we're going to check out "comping." To comp means to accompany (or complement, some say). Comping is the daily bread of jazz guitarists and pianists, who, unlike wind players, seldom sit out when they are not soloing. Instead, as part of the "rhythm section" (with the bass and drums), they will lay down a harmonic and rhythmic foundation in support of the soloist.

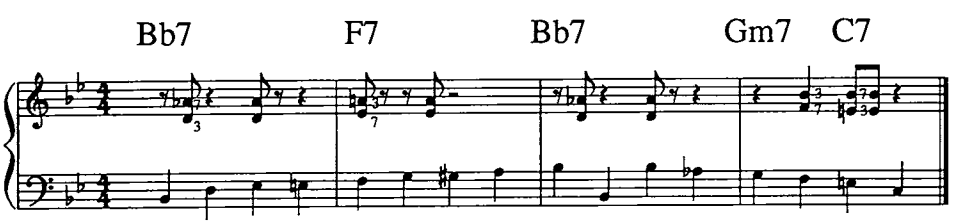
What makes good comping is less the specific harmonic content than good rhythms. The pianist will help the sense of forward motion by his articulations, syncopations, and anticipations. It don't mean a thing if it ain't got that swing! In the words of jazz guitarist Barry Galbraith:

> Rhythm takes precedence over harmony in comping. If a comp doesn't swing, it can hinder rather than enhance. Simple, sparse accents are often all you need, especially at bright tempos, where the less you play, the better!

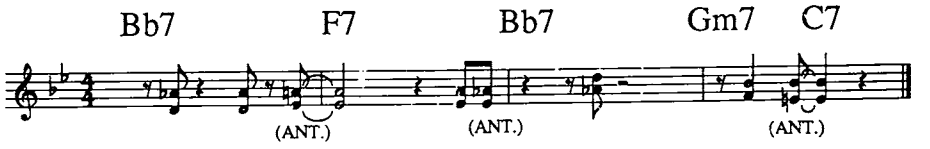
Normally the pianist or guitarist will listen closely to the soloist, reacting to what the soloist is doing, trading ideas, etc. In making our own accompaniments, we obviously have to forego this pleasure, though if we wanted to take the time and effort we could conceivably approximate something like what Jamey Aebersold has done on his play-along records, where the members of the rhythm section toss ideas back and forth between each other.

It would be lovely to have the piano skills of IHS members such as Nancy Becknell, Helen Ghiradella, or Edward Kammerer (who is a jazz pianist as well as a university horn professor), but 1) thanks to the sequencer, we can record the comps at a slower tempo (and change to whatever we want later) and 2) for our purposes comping does not have to be complex: we can comp with two note "chords," and add a third (or fourth) note later as our skills develop. So, if you have the keyboard ability of someone on the level of, say, me, you can still get in on the action, with a little help from our technological friends. [NB: Everything said for the piano here also applies to the guitar, which is in some ways much easier (e.g. chromatic moves) but in others is much more difficult (reading, technique, guitar MIDI controllers are flawed and expensive, etc.). If you play guitar, your best bet is to lay down tracks on (multitrack) tape.] Your goal is to be able to improvise your comp, but go ahead and write it out at first till you get the hang of it.

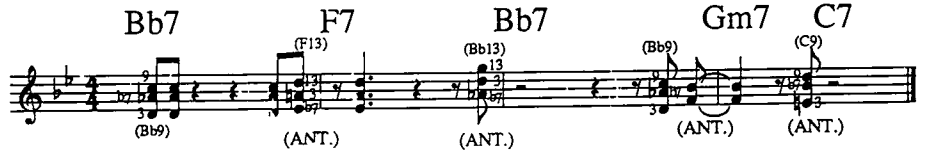
It's the bass's job to take care of the root, so we don't have to worry about it: we can play chords using just the 3rd and 7th steps [called "rootless voicings"]. Assuming we've laid down the bass line first, let's put a typical comp (using only 3s and 7s) over it:



This is a simple comp, yet it is perfectly acceptable. It's a good idea, in fact, to stick with 3-7 (or 7-3) voicings for a while until you can pick them out without hesitation in all keys, in major and minor. But after you are *compe*tent (sorry) in this, you may want to start adding a few more rhythmic and harmonic flavorings. For starters, you might want to try some anticipations. An anticipation is just what it sounds like: you arrive at the next harmony early (usually an 8th ahead). An example:

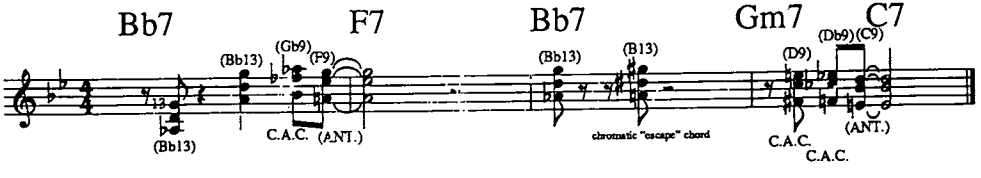


Then, if you want to spruce up your comping harmonically, there are several options. First, we could add another note or two to the chord. This is usually the 9th or 13th:



[It's also possible and not uncommon to play four note comp chords. Since this is just a column and not a book and since summer vacation is coming up and I have to water the plants before I get this off to Paul Mansur and get on the plane, I'm not going to wade into the topic of four note comp voicings here, except to direct you to have a look at Jamey Aebersold's book of transcriptions of his comping to his Vol. 1 play-along record. The man is a sax player but he comps on piano like a champion. Hey, if he can do it, we can too...]

The other thing that is possible is to take half step excursions from the given chord, which, like the chromatic approach tones in the bass that we discussed last time, usually come on the weak- or offbeats (however, in the first measure of the following example the chromatic approach chord (C.A.C.) is on 4 rather than the "and" of 4 because of the anticipation of the F9 chord):



This is all plenty to digest for a while, but I just want to mention one further possibility in developing good comps — creating "melodic" comps. Here the top voice of the comp chord will outline a melody (or countermelody), rather than remaining in or around one pitch level. This requires a good bit of experience in comping, plenty of listening to the best, and a working knowledge of the many and various chord voicings, and needless to say, will take away too much of my quality time with my geraniums to go into it here.

That's all for now. Tune in next time for a safari through drum patterns and the MIDI jungle!

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ON THE PROBLEM OF IMPROVISATION TECHNIQUE IN MODERN PERFORMANCE PRACTICE
(a study of Mozart's concertos for the horn)

by Ludmila Polekh

The problem of interpreting classical music is not new. Traditionally it includes several aspects. Among them the questions of improvisation technique in classical concertos have been less investigated. They are the object of this study.

"In the 18th century, in the years of the vigorous development of musical creation, the art of free improvisation was flourishing. At that time a virtuoso musician had to master this art in order to live up to the artistic requirements of the audience. Improvisation was both the duty and the right of the musician."[1]

It is obvious that improvisation is the result of the process of creation but this fact gives no reason to claim that improvisation is abstract and is just the figment of the performer's fancy.

Improvisation has distinct objects of manifestation and as a means of expression its own technical arsenal. Naturally the principles of improvisation are changing in the course of time along with the development of performing styles.

In classical compositions improvisation has several manifestations. Firstly, it is the way to express creative thought in "free improvisation" of cadences and connecting introductions. Secondly, it is an artistic performing device. In any of its manifestations improvisation presupposes fantasy and creative freedom.

The process of performing music, reciting poetry or dancing becomes an artistic process when the performer has achieved natural freedom of expression which is a way to mastering an extensive repertory, a wide variety of expressive means, to understanding the character of movement and development, and of course, a way to technical freedom, technical perfection.[2]

In Baroque period and in the period of classicism improvisation like any other performing expressive means was aimed at "keeping up the affection of the composition" (as they said in the 18th century) and originated from the desire of the musician to influence the audience by his performance.

In its first meaning improvisation understood as new and to a certain extent independent composition has certain pecularities: it is aimed at demonstrating the performer's personal achievements and his fantasy.[3] Along with positive features this phenomenon had some negative aspects. This is what I. Quantz wrote about the so-called "free improvisations": "... unfortunately any performer, a singer or a musician wishes to excel at cadences. As a result fashion becomes an obstacle."[4] Excesses in cadences were also mentioned by D. Türk: "... very often the impression is that a concerto or another composition is performed just for the sake of the cadence, it grows out of reasonable proportions in its size and on top of it various passages which have nothing to do with the previous musical composition are introduced into it."[5]

These quotations are graphic examples of the tendencies which formed in the second half of the 18th century. The tendencies show that the performers interpreted the resources of a concerto quite freely. I. Quantz criticizes the situation and gives his recommendations: "cadences must follow from the essential contents, the affection of the composition and briefly repeat or imitate its most successful extracts."[6]

In a sense Quantz's criticism and recommendations are still valid. However, if we try to avoid excesses in cadences we are sure to take the way of stylization. Generalizing the devices or accurately repeating them we automatically exclude improvisation: the impression is not intensified, on the contrary, it is diminished; the composition is by no means getting closer to modern music, it is getting away from it and becoming part of historical, or the so-called "museum" past. As a matter of fact the cadence must be a virtuoso fantasy on the themes of the con-

certo. While creating this fantasy the performer must use new up-to-date means of expression. Otherwise it is impossible to achieve the main thing in performance — its naturalness. The inseparable links between the past and the present in classical concertos are felt in cadences more than in anything else. And in this respect its role as free improvisation is extremely important and its possibilities are really diverse.

In its second meaning improvisation is used as a device. It is based on the freedom of the performer in the choice of the means of expression and in the search for original decisions. Ornaments and rhythm become the object of the manifestation of improvisation as a device.

Improvisation presupposes inevitable and active "interference" of the performer, his creative interpretation of music in this or that way.

In reality we can see quite the opposite thing. The fear to spoil something makes the musician bridle his fancy. He tries to use ready-made formulas and sets of rules and as a result is moving farther and farther away from the true essence of improvisation, ornaments become stereotyped and rhythm-schematic whereas in classical music ornaments and rhythm-notions which have become "frozen" now used to form the living structure of improvisation.

The roots and evolution of ornaments are closely connected with improvisation. The researchers who tried to study the language of ornaments got drowned in its diversity. Trying to find a universal key to deciphering the signs they arrived at the conclusion that the signs "are to record what in fact defies recording."[7]

The instruction book by I. Quantz and another one by C.P.E. Bach which came out a year later[8] demonstrate that even the members of one Kapelle were not unanimous in their views on the problems of ornaments and expressed their own tastes and preferences. We can even see that there existed such a great diversity of views that it is possible to find competent opinions on most questions of ornaments confirming diametrically opposed views.[9]

In the 20th century performance practice a tendency to find a universal method of reading the signs of ornaments can be observed. As a result the signs turned into some academic standards which hampered free creation. In the recent decade some attempts have been made to overcome this deep-rooted schematism. These attempts are reflected in the creation of a German horn player Peter Damm (born in 1937). In his interpretation of Mozart's concertos there at least appeared connecting introductions presupposed by the composer but hitherto never performed. He also creatively reconsidered performing ornaments which brought back to life another important mission of ornaments — to enable a musician to express his personality in the process of performing music.

This article doesn't set the task of analyzing the whole diverse structure of ornaments. We'd like to focus on ornaments as improvisation technique.

All that we call "ornaments" in classical works includes "essential ornaments" and "deliberate divisions." In the horn concertos of the composers of the second part of the 18th century "essential ornaments" occur in the form of turn trills, appogiaturas, terminations; "deliberate divisions" result from free improvisations of fioriture, cadences and connecting introductions.

In reference to a whole number of instruments an independent ornamental practice peculiar to some definite instrument was developing. Performing fioriture using glissando in overtones was a happy find in the art of horn playing and became one of the most favorite devices used by the composers.

Mozart. Concerto N3, part 3

In the 18th century to embellish meant to change, to surprise, to amaze, to mislead and according to Quantz even to deceive.[10] It was all done in order to hold the attention of the audience. With this aim in mind a ramified system of ornamental means of expression was developed. C.P.E. Bach states the following functions of ornaments:

1. *Melodic* expressed by such devices as mordent, turn trills. They were intended to connect the sounds and intensify their interaction. For one thing, it added beauty to the melody and made it more tuneful; for another thing, it organized its structure.
2. *Harmonic* expressed with the help of appogiaturas, suspensions. They were built on mixing euphony and disharmony and created accentuated and at moments dissonant intonation.
3. *Rhythmical* manifested in close interaction with the first two. They were aimed at eliminating monotony and evenness of intonation; at toning down symmetry.

In applying ornamental means the main task remains to reveal the contents of the composition, to emphasize the peculiarities of melody. Ornaments being a component of improvisation technique enables the musician to make his personal contribution to the performance and show his understanding of the composition.

Very often it makes no sense to argue about performing trills from the auxiliary or the main note as well as to require a rhythmically exact performance of embellishments. The choice of means is often determined by the situation, the peculiar features of a composition, the performer's individual understanding and creative artistic approach. Improvisational essence of ornaments is just as obvious as the relativeness of their rules.

The very notion of embellishments in the 18th century was rather broad; rhythmical and tempo changes were also referred to them.

In the epoch of classicism the expressiveness of performance largely depended on the vitality of every detail, even a separately played note. This peculiarity gave rise to creating rhythmical modulations which were of paramount importance for the structure of a composition. Such powerful means of expression as graphic dynamics, shifts in tempo which signify spontaneous and deep changes of feelings became the property of the epoch of romanticism. But in classical music superfically formal phrasing, sedate dynamics revived under the influence of rhythmical freedom.

We are talking about formal phrasing because musical thought in classical compositions was built and developed in accordance with its inner laws. They were accurately determined by A. Shnitke: "... every phrase with all its expressiveness is "a word" of the big phrase of the whole composition ..."[11] In this sense the phrase itself didn't possess emotional expressiveness, but was the object of manifesting the expressive means of rhythmical plasticity. At the same time tempo stability typical for classical music was preserved. All the bars had the same duration. Improvisation technique expressed by the RUBATO device was at work within the limits of the bar which was called "the soul of music" by Leopold Mozart.

The changes in tempo as a means of expression were brought into classicial music from a later period of musical development. In their book "Mozart Interpretation" the Badura-Skodas write that the application of agogics is very insignificant, it occurs in the transition areas, the so-called "seam areas," for example, before a cadence. For smoothing out the transitions there were special means in classical music including even such a means as a pause in movement. A marvellous example of this device is the performance of Mozart's Second Concerto K. 417 by an English horn player, Dennis Brain, and the orchestra conducted by Herbert Karajan: a breath pause that appeared between exposition and episode is extremely significant! This is the device invented by the performers themselves. It doesn't

just divide the musical material but indicates the importance of the coming episode.

If the transitions from one episode to the next were evident as in the example above they were marked by the composer himself by the sign FERMATA on the last note of the phrase that was coming to an end or in the pause before the new theme was introduced. Besides it was in these transitional places that the composer indicated performing connecting introductions. Here are some examples:

Mozart. Concerto N2, K. 417. Moscow, 1975, part 3, bar 46.
Mozart. Concerto N3, K. 447. Moscow, 1972, part 3, bar 22.
Mozart. Concerto N4, K. 495. Moscow, 1973, part 3, bar 178.

Rhythmical plasticity made up for the strict tempo typical for classical music. The composers didn't set out to bridle the performer's fancy by detailed instructions; they relied upon the skill of the musician, on his ability to improvise.

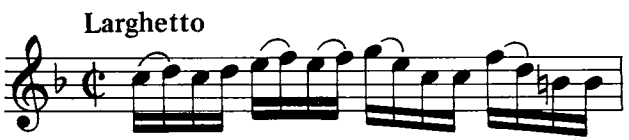
Rhythmical changes were realized in practice through the device called INEGALITE that means "instability." It was impossible to accurately mark instability as its degree depended on different factors. *The following metres were played unevenly:*

quarter tones in three-four time,

quavers in two-four time and in quick movement in four-four time as well as in three-four time and six-four time,

semiquavers in slow movement in four-four time, two-four time, three-eight time, four-eight time, six-eight time:

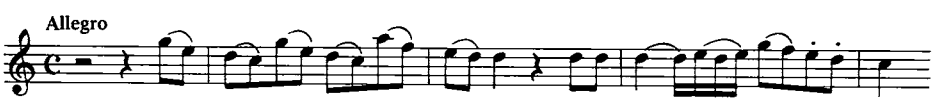
Mozart. Concerto for the Horn N3.
K. 447, part 2.



The pair connection of seconds and thirds requires this unevenness which to a very large extent promotes realizing smooth transition from one note to the other, excludes monotony and evenness of intonation, creates delicacy and grace, tones down symmetry.

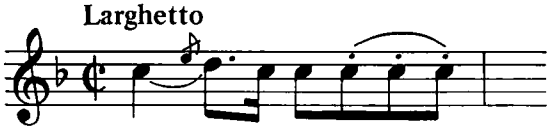
The peculiarity of performing articulation ties uniting two sounds also promotes rhythmical plasticity: "... the first note is marked and sustained while the second note enters later and is cut off ...," as a result this device was even described as small pauses between tones, inside a tie.

Mozart, Concerto for the Horn N3.
K. 447, part 1.



In slow parts an accepted device was to sustain dotted sounds still longer, to perform them "with two dots." Mozart explained that it helped to avoid "lazy and slack movement."

Mozart. Concerto for the Horn N3.
K. 447, part 2.



Another important problem is the problem of strokes in classical concertos. Their additional distribution requires maximum accuracy. It must be determined not so much by fancy but by artistic tastes. Strokes mustn't spoil the accepted 18th century *evenness* in performing "quick passages," triplets, big leaps, repeated sounds, more than 2 notes connected by a tie.

Evenness or unevenness of rhythm, emphasizing or toning it down in classical music becomes a graphic means of expression that determines a great part of the devices employed by the performer in his improvisation technique.

Today Mozart's compositions performed in concerts are attracting more and more attention. We go to listen to Mozart again, we hope to make new unexpected discoveries in the famous music. A great responsibility lies with the performer who is to interpret Mozart's music in the context of contemporary musical art.

The performer faces the task of getting as close to the composer as possible. In solving the task he should try to find new original ways and avoid old accepted approaches.

Powerful artistic devices are inherent in the music and the performer is expected to discover them anew (for the millionth time) with the help of a fresh original approach and unbiased mind.[12]

The performer gets a composition from the hands of the composer himself and breathes new life into it. The performer's ability to create is the key to discovering what the composer meant to convey in his music.[13]

Notes

1. Badura-Skoda P., Badura-Skoda E.; *Mozart Interpretation,* Moscow, 1972, p. 220.
2. By "freedom" in the process of performance we mean freedom based on deep knowledge and experience, "Freedom as realized necessity."
3. The places where "free improvisation" appeared in the form of cadences and connecting introductions were marked by the sign FERMATA above the tonic six-four chord in cadences and above the fifth degree in half cadence in connecting introductions.
4. Quantz I.; *Experience of teaching the cross flute.* Chapter XV, §6. In the book: Ginzburg L. *Conducting performance practice,* Moscow, 1975, p. 21.
5. Barenboim L.; *How to Perform Mozart?* In the book: Badura-Skoda P., Badura-Skoda E.; *Mozart Interpretation,* Moscow, 1972, p. 247.
6. Quantz I.; *Experience of Teaching the Cross Flute.* Chapter XV, §8. In the book: Ginzburg L. *Conducting Performance Practice,* Moscow, 1975, p. 21.
7. Kopchevskij N.A.; Beyschlag's *Book and Modern Science about Ornaments.* In the book: A. Beyschlag.; *Ornaments in Music,* Moscow, 1978, p. 305.

8. Quantz I.; *Experience of Teaching the Cross Flute,* 1752. Bach C.P.E. *Experience of the True Method of Playing Clavier,* 1753.
9. Kopchevskij N.A.; *Beyschlag's Book and Modern Science about Ornaments.* In the book: A. Beyschlag. *Ornaments in Music,* Moscow, 1978, p. 305.
10. Kopchevskij N.A.; *Beyschlag's Book and Modern Science about Ornaments.* In the book: A. Beyschlag.; *Ornaments in Music,* Moscow, 1978, p. 306.
11. Schnitke A.; "Subjective Remarks on Objective Performance," *Soviet Music,* 1974, N2, pp. 63-65.
12. Schnitke A.; "Subjective Remarks on Objective Performance," *Soviet Music,* 1974, N2, pp. 63-65.
13. Ginzburg L.; "Zdeněk Nejedlý on the Art of Performance." *Soviet Music,* 1974, N2, pp. 126-127.

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HEINRICH DOMNICH'S *METHODE DE PREMIER ET DE SECOND COR:* LESSONS IN MUSICIANSHIP FOR TODAY'S STUDENT

By Gregory Danner

Playing a new horn is always fun. The fun was the fun of discovery. In this case, it was a new "old" horn — my first natural horn. The instrument seemed familiar yet strange, and I was anxious to learn its rudiments. A noble past awaited!

As a novice, my first recourse was to consult the standard references: Morley-Pegge, Gregory, Fitzpatrick, etc., in an attempt to understand the technique and style. This led me to the work of Heinrich Domnich and to the realization that much of what concerned the earlier style is relevant to the student today.[1]

Heinrich Domnich, son of the Hungarian-born horn player Friedrich Domnich, was taught the horn by his father and later studied with the great Bohemian player, Punto. In 1795 Domnich was appointed the first professor of horn-playing at the Paris Conservatory. Domnich's *Méthode de Premier et Second Cor* is considered the first definitive tutor for hand horn. As such, the work is historically significant for a number of reasons. In a brief introduction on the development of the horn, Domnich gives the first complete account of how the horn player Anton Joseph Hampl supposedly originated the technique of hand-stopping through experimentation with a cotton plug. The method is also credited as the first to give some specific instructions on hand-stopping, the type of mouthpiece required for first and second horn playing, and other performance topics. Although the tutor is for hand horn, Domnich addresses several concerns of interest to the modern student, including some words on accuracy, articulation, and "how to study."

On Accuracy

The vocal quality in the sound of the great eighteenth-century horn virtuosi is well-documented. A "singing quality" is still considered a necessary attribute in developing an appropriate style. Early teachers, including Domnich, advise the beginning pupil to first learn to sing correctly in order to develop proper breathing, phrasing, and an accurate sense of pitch.

> *In general all the instruments admit the methodic procedure of fingering, a procedure in which the position of the fingers, once defined for each note, can always give at will and in an invariable manner the sound of that note. But the horn is deprived of this advantage. It is with the horn as with the voice. All that is executed on this instrument must have been produced in advance in the imagination; and if it happens that the inner feeling is false, the corresponding sound becomes false also ... The ability to organize sound in the mind is thus the first requisite condition here; and the student who received it by nature must, before placing the lips on a mouthpiece, through the practice of the rudiments of music, have acquired the habit of comparing the sounds, of measuring the intervals and of seizing the intonations. If this preliminary study is the most useful of all for other instruments, it is indispensable for the study of the horn.*[2].

This is certainly no less true for the study of the valve horn. The development of aural skills through singing and dictation are still the most practical studies for the aspiring musician. The only way to improve accuracy is to improve musicianship skills, and the use of the voice in this study is vital.

On Articulation

The classical wind musician recognized three kinds of attack: the slur, the detached, and the staccato. Domnich is quite descriptive on the function of the tongue in general and in producing each of the three articulations.

> *When one has inhaled a sufficient quantity of air, the mouthpiece being fixed on the outer part of the lips, the tongue approaches the*

inner part and rests on both but a little more strongly on the upper lip. The compressed air in the interior of the mouth, to which the tongue blocks the exit, only awaits the movement of this organ to go out ... Thus reduced to the function of a valve, the tongue fills, in a way, a passive role in the formation of the sound; actually the sound only takes place when it (the tongue) moves, that is to say, when its active functions are nonexistent.[3] *... In order to play the slur, the tongue must withdraw on the first note, and without returning to its place, remain still for the other notes which must be slurred. In the detached, all the notes must be separated one from the other and each of them marked by a dry and firm stroke of the tongue. The staccato is played with less force than the detached, with the stroke of the tongue less dry and less firm. The separation of the notes must not make itself felt.*[4]

The analogy of the tongue as a valve and the importance of the *release* of the air in defining articulation are concepts frequently discussed in more recent texts. The eighteenth-century wind players' interpretation of staccato is particularly worth noting, with an emphasis on lightness of execution rather than short or punctuated attacks.

On the Way to Study

Domnich gives some practical advice to the student on the discipline of practicing.

The student must take care to vary his studies and to practice on pieces of different tempos and characters. He who gives preference to playing pieces of a slow tempo will not achieve a brilliant, light manner of playing. If he does obtain an excellent sound quality, his untrained tongue will never be able to follow the impetus of a lively, rapid tempo. He who, by an opposite abuse, becomes too attached to rapid tempos and to difficult passages will never have the sound quality or the firmness of the mouthpiece necessary for a sustained passage. Nor can one direct his studies more toward the low pitches without harm to the high pitches, or vice versa. Thus, it is essential to stay on guard against all exclusive tendencies. To intersperse the practice regimen with slow and lively pieces; low and high pitches. To tell the truth, this route is the longest but it leads to certain success.[5].

A final word to the student shows Professor Domnich to be an unabashed realist with regard to preparing for a career as a horn player.

A useful, indispensable thing that I can not recommend too highly, is to learn another instrument at the same time as the horn. Whatever the natural aptitudes may actually be, it is difficult for the study of the horn alone to lead to a superior talent. The simplicity with which the parts for the horn, even the most complicated, are written does not require of the mind enough combinations so that he who restricts himself to playing these parts may become a good reader ... Moreover, since the horn will not allow one to practice for lengthy periods in succession, the study of another instrument will fill the gaps and guard against laziness. And if the student is destined one day to seek in his talent the means of existence which fortune will have refused him, will he not do well to prepare a resource for himself in the case that an unforeseen accident, an illness, the premature loss of his teeth, etc. would condemn him to discontinue the horn? Forced to give up the main instrument, he would at least be able to replace it with the secondary instrument, and undoubtedly then he would be grateful to me for a piece of advice for which he

would have doubly experienced the usefulness.[6]

Although the literature has certainly matured from the simplicity which characterized the instrument in Domnich's day, the concern over "job security" is still with us. One wonders if the pupil of circa 1800 took this disturbing piece of advice much the same as today's student must heed his teachers' counsel regarding the competition for positions and the financial realities of the profession.

"Musicianship" may be thought of as those qualities or skills which are basic to musical practice. Every musician must develop his "mind's ear," and this is of practical value to the horn player above all instrumentalists. All musicians must adhere to a practice regimen and, although this is a discipline that, unfortunately, is infrequently taught, it is of obvious importance in developing musicianship. It has been over 180 years since the writing of this influential tutor; however, the words of Professor Domnich are still quite appropriate for both teacher and pupil. It seems the more things change, the more they stay the same, and the horn is still very much THE HORN!

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Notes

1. The author wishes to thank Mrs. Ellen Lefleur for her assistance in preparing the translations.
2. H. Domnich, *Méthode de Premier et Second Cor* (Mainz, 1808), Minkoff Reprint, Geneva, 1974, p. 4.
3. Ibid., p. 3.
4. Ibid., p. 21.
5. Ibid., p. 91.
6. Ibid., p. 92.

PRACTICING FULL CIRCLE

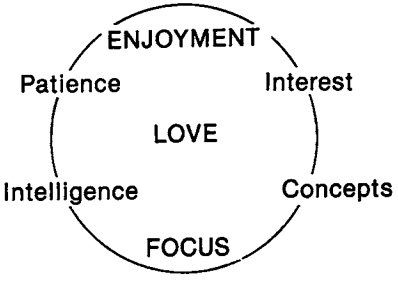
by Douglas Hill

The following discussion about practicing is somewhat abstract and philosophical. This is as it should be. Practicing a musical instrument is so often relegated to the level of mundane drudgery ... something one must do before one can do what one wishes to do. I wish to take a positive look at how enjoyment can become the focus of practice. If we practice "enjoyment" we can enjoy our performances more easily. If we practice in a state such as frantic depression, then that is what our music will sound like. To raise our practice skills to an artistic level will more easily allow us to perform in an artistic manner.

The following ideas are meant to be read slowly and thoughtfully; to be contemplated, then to be applied to one's own personal needs. Enjoy!

Our attitudes toward what we do tend to control how well we accomplish our goals. We control our attitudes and we control our goals. Such important and powerful controls are available to those musicians with enthusiasm, direction, perseverance, intelligence and a mind open and ready for change and growth.

Individual private practicing is the time and the place where we spend the bulk of our growing as performers. We literally spend the vast majority of our musical lives alone: practicing for concerts, rehearsals, auditions and competitions. What can we do to control this time, to make it the most beneficial and enjoyable? What can be done to make these practice sessions into artistic experiences for ourselves?



With LOVE as the central force anchored by both our obvious ENJOYMENT of the music and the medium, and by our controlled efforts to FOCUS our abilities and our awarenesses, we can soon develop full use of this circle of growth. Through the identification of our interests, the development of our concepts, the full use of our intelligences and the patience necessary to allow all of this to happen at its own required pace, our practicing will become desirable and surprisingly exciting. If we expect our performances to evolve to new heights we need to begin the process by perfecting our own personal practice skills.

LOVE: Just as a child is drawn to the mystery of her reflection in the clear surface of a pond, and to the joy of its dispersion with the action of one fallen pebble, we are drawn to that which is a reflection of ourselves, and to that over which we have some control, but not all. Gravity pulls the airborne pebble downward, and love pulls us with a force both controlled and mysteriously uncontrolled deep into the worlds of music. While practicing, keep in the front of your thoughts why you love to perform and wish to improve. It may be the love of your sound, the modulations of tone from deep within your instrument, the love of the sensorial activity of simply playing your instrument, the love of doing well at an important and difficult task, or, more generally, your all-consuming love of music. With these personal

and all-important feelings as central, your love will cause outward flowing ripples which will touch all elements of your practice and ultimately your performance. And, the stronger the initial ripples the stronger will be those ripples which return to stimulate the center of this clear, uncluttered pool.

INTEREST: One of the most exciting sensations is to be so interested and involved in what you are doing that you lose all track of time and place. Imagine that your mind is like a mirror (or the surface of a clear pool) which simply reflects what it sees. Your mind is always busy thinking of something just as a mirror is always reflecting something. The mirror, however, cannot look back upon itself and reflect. It can only look outward with great interest and clarity, absorbing what it sees while losing track of itself. If we can become so interested and involved in our music, what we're practicing, what is being experienced and learned, and how enjoyable (even exciting) music can be, we will then lose track of time and place and have no room for the clutter of distracting self-centered mind-chatter.

CONCEPTS: The wish to reflect the simple beauties and profound character of the best music possible requires that we first know and understand what *is* possible. The initial steps in concept development begin in one's open and absorbing mind, then work their way through the instrument of expression. We must imitate, at first, just as a baby does or a foreigner in a new culture. Soon, however, we begin to modify these concepts, allowing them to evolve, to be more compatible with our own special abilities, desires and personal musical messages. This is a primary function of substantive practice; to first implant new concepts, absorb and internalize their true potential, improve in that direction through experimentation, then hear and enjoy the full growth of new and fertile ideas.

FOCUS: Each successful practice session needs a solid and well conceived plan — an intelligently designed goal or set of goals. This is, however, only a lofty ideal and will remain unrealized if we fail to fully develop the art of concentration and the ability to attain and retain a focus in the single-minded direction of that goal. Keep your ideal concept in focus at all times. For instance:

> legato ... a smooth motion from note to note ... flowing up then down with the line ... feel the gliding of your canoe upon a glass-smooth pond ... move only the muscles needed for a forward motion ... hear this liquid flow ... sing this love-filled line ... enjoy this gentle movement from moment to moment.

Actively *expect* nothing less than your focused concept while you passively *accept* what is being sounded with a positive interest. As you then rest and review your performance; plan modifications, if necessary, toward your goals with the excitement of the process as your reward.

INTELLIGENCE: Trust in your own abilities to improve and to know what is best for yourself. No one knows you as well as you do. Believe in your own ideas while you continue to absorb other information from *all* possible sources. Be interested in your problems, not intimidated by them. Without problems or mistakes there are no answers and without answers there is no learning — no growth. While you experiment with solutions keep track of what works for you. Quickly move on from that which doesn't work. Trust in your acquired knowledge drawn from thoughtful experiences while you continue to collect information from teachers, books, peers, recordings, magazine articles, educational videos and, of course, live performances. Knowledge is experience; the digested information within an intelligent person which nurtures health and well being.

PATIENCE: To fully digest the many forms of information made available to an open and intelligent mind takes time. All true growth seems to work at its own pace and often in an erratic manner. Until we have experienced such learning for ourselves we can't possibly know what that pace will be. The fun is in observing and enjoying the process; the journey toward our goals. In most cases, our concepts/goals should be thought of as directions rather than actual destinations.

Let's say we wish to develop that perfect legato. We will soon realize, if we apply our intelligence, that we may never actually produce such a perfect sound all of the time. Should that then invalidate the goal? Not at all, if we fully experience that direction of improvement. To be overly impatient is to be thinking in the future which will inevitably cause us to miss out on what's happening right now in our potentially productive practice session.

ENJOYMENT: If we have decided to devote such a great deal of time, effort, concentration, dedication, persistence and even sacrifice for our artistic endeavors; why not enjoy the whole process ... including practice? Enjoyment is a state of mind generated from within ourselves and fed by such powerful forces as a love for what we are doing, a deep interest in what is happening at the moment, a strong belief in the importance of the event, an ability to retain a focus on the event, an ample understanding of the components of the activity, and the ability to require nothing from the event while expecting a great many results and then accepting, with great interest, whatever happens. One should not expect "happiness" or "satisfaction" from each and very practice session. These two states of mind are often given far too much credit and importance. They are, at best, momentary emotions usually based on getting what you want while not always knowing what's going on. (It is often dissatisfaction which becomes a primary force for higher levels of motivation.) The true substance of real enjoyment comes with the full awareness of the processes of learning and the acceptance of the inevitabilities of change.

The way in which we practice is the manner in which we will improve. If we practice in a haphazard fashion we will have little consistency or control. If we work in a mood of anger it will soon become impossible to demonstrate our love for the music. We will simply not have developed the abilities to perform well if we haven't consistently practiced equally as well.

Think on these words, apply directly what you can, and enjoy completing this full circle. Allow these thoughts to wash through your mind and clean away the accumulated debris of negative attitudes which have cluttered your past practice sessions. What may develop could then be like a clear, well-rounded pool, active in fertile growth and far-reaching reflections.

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TAMING PERFORMANCE ANXIETY

by David W. Goodman, Ph.D.

Performance anxiety — also known by such names as "nerves," "stage fright," and "the shakes" — is an exaggerated form of that heightened tension most of us experience when we are in the spotlight. Musicians and other performers ordinarily value a small amount of this feeling because we recognize that it keeps us on our toes and giving our best. It is only when that excitement runs out of control that it becomes a problem. Then it interferes with our ability to perform rather than enhancing that ability. That's when we label it "performance anxiety."

Participant response to my program at the 1988 International Horn Society Conference in Potsdam, NY, entitled "Taming Performance Anxiety," was so great that I decided to make it available to the IHS membership at large through this article. This also allows me to include some other information that may be of help to some readers.

Performance anxiety isn't a problem for everyone. We all know musicians who seemingly have "nerves of steel" or who "have ice water in their veins." But others, including more than a few "stars," find themselves hampered by this anxiety. And many of us know someone (maybe even ourselves) who felt unable to pursue a career as a performer because they "fell apart" in recital or concert situations.

The reasons for this difference in people lie in the body's autonomic nervous system. The autonomic nervous system (read *"automatic"* nervous system, since it ordinarily operates without our having to think about it) is made up of two halves, or "branches." They are the *sympathetic* branch and the *parasympathetic* branch. The sympathetic branch (also called the *sympathetic nervous system*) protects us from danger by gearing us up for the "fight or flight" response. It does this by causing the adrenal glands to secrete adrenalin into the bloodstream, resulting in a faster heartbeart, heightened alertness, and constriction of the blood vessels in the arms and legs so that blood is concentrated in the body torso. This response happens very quickly, on the order of a fraction of a second. (If you have trouble imagining this, try driving on an Interstate highway in the "blind spot" of an eighteen-wheeler until the driver changes lanes without knowing you are there. If you aren't killed, it will be because you reacted quickly enough to avoid being crushed. Better still, skip the experiment and take my word for it. I know.)

Once the danger is gone, the sympathetic branch has done its work, and the parasympathetic branch can take over. The only problem is that the effects of all that adrenalin wear off slowly — over perhaps half an hour — and that's much longer than we need it. Only when it has worn off does the parasympathetic nervous system take over and we calm down. So these two branches of the autonomic nervous system balance one another.

Now, ordinarily the parasympathetic nervous system is in charge. We say that the parasympathetic is dominant. And we really need for the sympathetic to take over only when there is a real danger, or when we need a sudden burst of energy, as in an athletic activity. But people differ in the ease with which their sympathetic nervous systems "turn on," and some of us get an adrenalin rush when we don't need it — when there is only a need to be "up," not to defend ourselves from a saber-toothed tiger. Some of us react to a concert audience as if we had been walking through the jungle, minding our own business, and then been confronted by that tiger. If we wonder why we have trouble playing the horn while our sympathetic nervous system is in full control, all we have to do to understand it is to think of how well we might be able to play with that tiger charging at us.

Of course, an audience is not a tiger. Most people in the audience admire the performers, root for them, and wish they themselves could do something so impressive. At worst, they may read the program notes or fall asleep. The only "danger" in such a situation is that we may not play to perfection, whatever that is.

But the more we worry about that, and the more we observe ourselves mentally instead of paying attention to the job at hand, the more likely we are to bring about the very mistakes we are trying to avoid.

Fortunately the situation is not hopeless. Quite the contrary, most any musician or other performer can find a way to perform with relative ease. Remember, there is no difference between performance anxiety in a musician and public speaking anxiety, for example, or the anxiety that causes some otherwise normal people to freeze up when they have to introduce themselves in a group. My experience as a professional psychologist treating many kinds of performance anxiety has shown me that most anyone can be helped.

The object, of course, is to keep the parasympathetic nervous system in control — not the sympathetic. (If you're not clear on this, you might want to reread the discussion above.) One obvious way to do that is to use some kind of drug that will accomplish the job without causing objectionable side effects. In fact, many people have done this all along, in the form of drinking alochol. Alcohol is often used as a kind of self-medication, often with disastrous long-term results. We are only too aware of the reputation of musicians as heavy drinkers. Yet I have been told that this drinking often gets started as a way to control performance anxiety. There are instrumentalists and singers who feel unable to go on stage unless they have alcohol to steady their nerves.

I would discourage the use of alcohol for this purpose for at least two reasons. One is the immediate reason that it may impair other aspects of performance ability. The second reason is the obvious danger of regular, long-term alcohol use for vital body organs (especially the brain and liver) and the risk of developing alcohol dependence. Unfortunately, none of us can know in advance whether or not we will get caught in that trap. For me, it is too big a risk, both personally and for the effect it could have on my loved ones.

I would discourage the use of other commonly-available street drugs for the same reasons as those stated for alcohol, in addition to the fact that one also becomes involved in illegal behavior that must be kept secret. And an excess of secret-keeping takes a tremendous toll on us. It's better far to have a minimum of secrets to keep.

There is, however, a group of drugs known at beta-blockers used with heart patients to regulate heartbeat and prevent heart attacks. They do this by blocking some of the nerve receptors that respond to adrenalin. If the kind of psychological techniques which I discuss below do not help adequately, a performer with significant performance anxiety may want to consult a medical doctor who is knowledgeable about the use of beta-blockers for performance anxiety. This has become a fairly widely-known practice, and many physicians (especially those who are amateur musicians or who do public speaking) will be able to help. The drug most commonly used for management of performance anxiety is propanolol (Inderal®), but your doctor may have another preference. The availability of such drugs may have much to do with the fact that alcohol consumption among performing musicians is apparently less of a problem today than in the past.

Many performers with anxiety problems, however, can be helped by psychological means. I am going to share with you one technique, and hope that it will be useful. But I do not intend in any way to suggest that this article will exhaust the potential forms of help available from a psychologist experienced in the treatment of performance anxiety. Therefore, if you give the technique described below a good trial (two or three times a day for weeks or even months) and still have performance anxiety remaining, by all means let me encourage you to seek competent professional help in your area.

The method which I will present below is an example of what psychologists call "desensitization." In this case, the person is desensitizing her- or himself to an anxiety response in a performance situation. This technique is based on the fact

that it is impossible to be relaxed and anxious at the same time. In a desensitization program, the person develops the ability to remain relaxed in a situation which previously caused anxiety. All that is needed is some time (perhaps half an hour), a cassette tape player, and a place where you can make yourself comfortable and undisturbed. It is probably better to be seated in a comfortable chair rather than lying down, because you may get so relaxed lying down that you fall asleep. And you want to be sure not to use this procedure while driving or operating machinery, for safety's sake.

You can go about getting a tape in several ways. First, you could make your own by reading the text which follows into your tape recorder microphone. Another way would be to have someone else do it. The only thing that is important is that the reading be paced at a leisurely, comfortable rate and done in a soothing tone of voice. If you've ever bought and used a relaxation tape, or gone to a psychologist who used relaxation therapy or hypnosis with you, then you know what I mean. A third way you could get the tape is by ordering the one of my presentation at the 1988 IHS Conference in Potsdam.*

Once you've used the text presented below, you may want to make some changes in it to cover areas you want to improve that I didn't think to include. Feel free to make such changes. The purpose of the text is not to be preserved as an unalterable example, but to be of help to the user. And if you can make it more helpful to yourself by making changes in it, that's great.

Now, here is the text for your tape.

"Hello. If you're using this tape, it's probably because you want to become more comfortable playing your horn in public. Now it really doesn't matter whether you're playing in a small group setting such as a chamber music concert, or whether you're playing in a large auditorium filled with many people, and you're one of many players instead of a few. In fact, you could even be a soloist or a member of a large orchestra and it wouldn't make any difference. Because the need to be able to play comfortable and securely is the need you're seeking to have met.

"Now, as you go about this exercise, you can be comforted by keeping in mind that it is like any other exercise, in that the more often you do it, the better you will become at realizing its benefit for you. In this case, the benefit is that of increased comfort during your own musical performance.

"First of all, find yourself a comfortable chair and make yourself just as comfortable as you would like to be. That's right. You may want to kick off your shoes, or loosen your belt or collar. Whatever it takes to make yourself comfortable is what's important. And after you've made yourself comfortable, go ahead and move around in your chair until you find that spot that's just the most relaxing and enjoyable that you can find.

"And after you've done this, I'd like you to begin by taking one deep, satisfying breath. And as a horn player, you know how to breathe, so this is going to be the easiest part of this exercise. Just take a deep, satisfying breath ... and exhale ... and notice how good it feels. And you can continue to take deep, refreshing, satisfying breaths, and to exhale them, until you just fall into a regular, comfortable pattern — a rhythm of comfortable breathing. And, if you haven't already done so, you can let your eyelids drift closed, just ever so lightly closed. And you notice that every time you inhale, you inhale relaxation. And each time you exhale, you breathe out tension. Breathing in relaxation ... breathing out tension. That's right. And it feels *so* comfortable.

"Now just go ahead and allow yourself to relax even more. You may want to pay attention to what I'm saying with the front of your mind, or you may like to drift off somewhere else and just let my voice register ever so slightly in the back of your mind — it really doesn't matter. Because as long as my voice is in the room with your ears, your unconscious mind will hear what I'm saying, and will be able to use the things that are of value to you. And if I talk about something that isn't very important to you, you can just disregard it. It really won't matter. Sometimes when you listen to this tape, you may be aware of hearing almost every word I say. And other times, there may be large blank spaces in your awareness, times

when you seemed not to hear me. But that's all right. That doesn't matter either. Because your unconscious mind will hear what I said, and will make use of the parts that are important for you.

"Now before we go further, I'd like you to get even more comfortable than you already are. I don't know how much you've been paying attention to my words, or if you've just been enjoying the calm, steady rhythm of your breathing — breathing in relaxation ... breathing out tension. But in order to gain even more satisfaction from this time, you might like to allow the muscles of your forehead to relax. That's right, just relax the muscles in your forehead. That may seem like a funny suggestion the first few times you do it, but you know the kind of little furrowing of the brow that we all do from time to time. Just let it dissolve away. Just let it melt away. And let that comfort flow down into the muscles around your eyes, so that *they* can relax, too. And your eyelids can be held shut just by their own weight. There's no need to squeeze them shut at all. And, in a similar way, you can let the muscles around your mouth relax, so that you're neither smiling nor frowning. And your jaw can hang limp. And if you lick your lips, they can part slightly, so there's a little space between your upper and lower teeth. That's a good sign that you're relaxing. And all those face and head and jaw muscles can just be comfortable. And that comfort can flow down into your neck and throat; and on down into your shoulders, so that your shoulders can just sag. And if, by any chance, your elbows are on the arms of your chair, now's a good time to let those elbows drop down beside you, so your shoulders can sag naturally. And the comfort in your shoulders can flow down into your upper arms, relaxing them, letting the stress melt away. And that comfort can flow on down into your forearms, and into your hands, and fingers. And perhaps you may even feel your pulse throbbing in your fingertips. If you do, that's okay — it's just the increased blood flow that comes from having the arteries and veins in your arms and hands relax, and dilate, so that more blood courses down into your fingertips. And your hands become warmer. And you may want to repeat silently, to yourself, after me, "My arms and hands ... are heavy and warm ... My arms and hands ... are heavy and warm ... My arms and hands ... are heavy and warm." That's right. That's just fine ... That's fine. However it feels to you is just fine.

"And now that relaxation in your shoulders can flow down into your chest and your upper back, melting away the tension, carrying away the stress, and bringing comfort and peace to your chest and your upper back. And that comfort and peace can flow down into your abdomen and your lower back, relaxing all those muscles. That's right. That's right. And you can relax the muscles of your buttocks. Funny how we keep those tense when we don't have to. It's just a habit we get into, and don't notice after a while. But you can relax those muscles, and then let that comfort flow down into your thighs, letting the stress and strain and tension ease away. And on down into your calves ... [pause] ... even spreading all the way down into your feet, and toes. That's right. That's right.

"And while you're enjoying your comfort, you might like to allow yourself to keep that feeling of comfort while considering how to be comfortable when you play your horn in public. If you don't have any problem with that, then you may just like to let your mind drift off to some pleasant scene, or even let it go blank for a while, and tune in later. But if you sometimes are bothered a little or a lot by having to play in public, I hope you'll find this time we're sharing together to be helpful.

"First of all, stop and think about just what kinds of things you find bothering you as a performer. For some people, it's anticipating the performance. For others, it may be walking on stage, or hearing the orchestra tuning up. Maybe it's getting started into a piece, or passage entries, or solos, or when you have to play as a blended horn choir. Or maybe it's some of these; or even none of these, but something else altogether. Whatever it may be, if indeed you're bothered at all, you know good and well that lots of others feel it too.

"Now one thing I think you'll find helpful in helping to make you a confident and comfortable performer on the horn is practicing relaxation the way you've been doing for these last few minutes, and practicing it every day, just as you practice slurs and trills and tonguing and all the rest. And as you can imagine, relaxation is a skill just like any other, so that the more often you practice it, the better you can expect to become at it. You can probably think

of a number of skills you've developed on the horn, skills that once seemed impossible but that now seem easy. And you can even laugh and say to yourself, "Gee, I remember when that seemed unattainable, and now I could do it in my sleep." It's that way with many new skills that we have to acquire, and so it is with feeling comfortable as a performer.

"Now there's another thing I think you will find particularly helpful in increasing your comfort as a performer. You know how it feels to feel relaxed — utterly and completely and serenely relaxed. And you've identified those feelings in your body — perhaps feelings of heaviness, or lightness, or floating. Maybe when you relax as you're doing right now, your world seems darker, or maybe even more brightly lit. I don't know, and it doesn't really matter. All that matters is that it feels different than when you've felt tense. The way you're feeling right now is the one you recognize as comfort. And so, what you might like to do, in order to increase your comfort as a horn performer, is to practice what follows as often as you like, as often as you are willing to make the time, to increase your own comfort when you play the horn in public. Until you have completely achieved that goal, you will probably find it more and more helpful to practice doing the following thing: Go into this state of relaxation, as you are now. And then, do the following — and I would invite you to do it right now.

"Imagine, in your mind's eye, a situation that gives you difficulty as a performer — a situation that makes you anxious, nervous, whatever you call it. And after you've identified that situation, just forget about it for a moment and let yourself return to being completely, utterly relaxed. That's right. Very serene and calm and relaxed. Quiet inside. Utterly comfortable. And when you've become as comfortable as you would like to be, bring that scene back into your mind's eye, and *see* yourself and *hear* yourself and *feel* yourself doing it beautifully, successfully, comfortably. And if at any time you feel the slightest bit of increasing tension anywhere in your body, just erase the scene from your mind's eye, and go back to your slow, regular breathing. That's right, back to your comfort. Allowing yourself to be as comfortable as you would like to enjoy being.

"Now, once you've re-achieved your level of comfort, bring that scene back to your mind's eye, and imagine yourself doing it comfortably, beautifully, with full competence and self-confidence. Doing it like you could do it in your dreams, with a complete feeling of ease and pleasure. And if and when you feel any discomfort, any physical tension, or any slight anxiety, erase the scene from your mind's eye and go back to your comfort — your steady, regular, rhythmic breathing. Breathing in relaxation ... breathing out tension ... Breathing in relaxation ... breathing out tension. That's right, allowing yourself to be completely comfortable.

"And when you're as comfortable as you'd like to enjoy being right now, bring the scene back into your mind's eye, and see and hear yourself playing in the situation, and feeling wonderfully comfortable, with beautiful tone, certainty of attack, the purest of intonation, and complete confidence and joy in what you're doing. That's right. See yourself performing as beautifully and as marvellously and as comfortably as you could ever do in your dreams. And you are probably noticing that you can do it for longer and longer each time you do this exercise in your mind's eye. But if at any time you should feel any discomfort, any tenseness in any of your muscles, just erase the scene from your mind's eye, and go back to your comfort — to your steady, rhythmic breathing, feeling comfortable and relaxed and serene. Breathing in relaxation ... breathing out tension. Breathing in relaxation ... breathing out tension. That's right. That's right.

"And now, when you're comfortable, bring the scene back into your mind's eye, and enjoy seeing and hearing yourself play as beautifully as you can play in the fondest, wildest dreams of your imagination, full of inner peace and confidence: not only that all is going well, but that all will continue to go well; and that you will continue to play with great beauty, power, tenderness. Whatever the music calls for, whatever the conductor wants, whatever is in your heart to sing — you are able to do it. Beautifully, safely, confidently, masterfully. That's right. And if at any time you should feel any discomfort whatsoever, just erase the scene from your mind's eye and return to the comfort of your regular, rhythmic breathing. That's right. Breathing in relaxation ... breathing out tension ... Breathing in

relaxation ... breathing out tension.

"Now just take a moment to enjoy your comfort. In a moment, but not yet, I'm going to invite you to count silently to yourself from 1 to 5 and come back to the room. When you do, I wonder if you'll be pleasantly surprised at how good you feel. I hope you'll let me know about how you have become a more confident and comfortable performer on the horn, as you continue to make use of this very powerful technique for increasing your enjoyment of performing in public. Now, whenever you're ready, and at your own pace, count silently to yourself from 1 to 5, and return to the room with all your normal abilities intact, feeling rested and refreshed and confident."

(END OF TEXT FOR RECORDING)

If you have been bothered by significant performance anxiety, I hope you will find this article helpful. The desensitization tape, either available as made at IHS or as you may make using the text above or your own modification of it, may well provide significant help if used two or three times daily for several months. If further help is still needed, you may want to consult a practicing psychologist with experience in working with performance anxiety problems. And remember, persons who do not respond sufficiently to such techniques can usually get safe and effective medical help from a physician who is knowledgeable about the medical management of performance anxiety. I wish you the very best of luck.

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Dr. Goodman is a practicing psychologist in Rocky Mount, North Carolina. He plays the horn in a professional community orchestra and does free-lance playing as well. A Life Member of IHS, he was on the 1988 IHS Conference faculty at Potsdam, NY, where he addressed performance anxiety and other problems faced by musicians.

WHY DOES MY HORN *FEEL* THAT WAY?

by Robert W. Pyle, Jr.

Part 2, Taper and Tuning

In this issue I will continue on the path begun last time. I am trying to relate what the player feels to how the instrument works physically. Some of my friends have told me that they have trouble understanding these articles. If you fall in the same group, then I recommend that you read more slowly and pause frequently to think about what you have read. Some things are inherently hard to grasp. For better or worse, if the material is unfamiliar to you, enlightenment will probably come slowly.

Partly in order to avoid mathematics as far as possible, I have chosen to phrase things in terms of what our German friends call *Gedanken* experiments, or thought experiments. This means *thinking* your way through an experiment rather than actually performing it. I will continue to try to find analogies in everyday life that illustrate the physical phenomena involved in horn-playing.

In this article, I will concentrate on how the shape of the tapered parts of a horn affect its intonation.

In Part 1 (*The Horn Call,* April 1989), I wrote about a simple resonator consisting of a mass and a spring with some friction. We saw that the resonance frequency depends almost entirely on the mass and the spring and very little on the friction, provided that the friction is fairly small. (Small mass and/or stiff spring means high resonance frequency.) The response at resonance, however, is determined by the friction. (Small friction means large response.)

Before leaving the mass-spring resonator, let me remind you of something you learned in high-school physics. The energy of the vibration of our mass and spring is stored in two forms: kinetic and potential.

Kinetic energy is the energy of motion, the motion of the mass. The kinetic energy of a moving mass is proportional to the mass and to the square of its speed. Kinetic energy can be "recovered," that is, converted into some other form, by slowing down the mass.

Potential energy, on the other hand, does not require motion. It is stored in the compression or extension of our spring. It can be recovered by allowing the spring to resume its normal shape.

The vibration of our mass-spring resonator consists of the repeated transfer of energy from the kinetic energy of the mass to the potential energy of the spring and back again. Notice that the speed of the mass is zero at its extreme displacement, that is, when the spring is maximally compressed or extended. At these extreme points, then, all the vibrational energy is potential energy stored in the spring. Notice also that the speed is maximum as the mass passes the normal position of the spring (where it is neither stretched or compressed). At this point, all the vibrational energy is kinetic.

A third form of energy that is important in understanding brass instruments is heat. In our mass-spring resonator, friction converts some of the kinetic energy to heat, thereby reducing the amplitude of the vibration. I am going to wait until next time to write about the various forms of friction in horns; as noted above, friction, if it be small enough, has little effect on the placement of resonance frequencies, which is our topic in this issue.

At the end of Part 1, I showed a double resonator with two identical resonators. Its higher resonance frequency is about 2.6 times the lower (almost an octave and a fourth higher), not exactly what we want if we are trying to build a system with harmonically related resonances!

Let's try to make the higher reso-

nance frequency just an octave above the lower. How can we do this? We can "taper" the double resonator by changing the mass and stiffness of one of the individual resonators. I am going to require that the two resonators considered individually still have the same resonance frequency, so the ratio of mass to stiffness must be the same for both. (The reason for this will become clear later.)

The next two paragraphs are crucial to understanding how the shape of a horn affects its tuning. They aren't easy to understand, so I ask you to think carefully about them.

At the lower-frequency resonance, the two masses vibrate in phase, that is, they move in the same direction at the same time. The right-hand mass and spring "ride on top of" the motion of the left-hand mass and spring. We deduce that the right-hand mass has rather a lot of kinetic energy (that part of its speed due to its own spring is *added* to the speed of the left-hand mass). On the other hand, the right-hand spring is relatively little compressed (the amount of compression is the *difference* between the displacements of the two masses). The right-hand resonator therefore has a lot of kinetic energy but not too much potential energy. It is behaving in a "mass-like" fashion. Suppose we reduce both mass and stiffness of the right-hand resonator. The reduction of the mass will tend to raise the resonance frequency and the softening of the spring will tend to lower it. Since in this mode of vibration the right-hand resonator is more "mass-like," the reduction in mass will outweigh the reduction in stiffness and we will have raised the lower resonance frequency.

At the *higher* resonance, the two masses vibrate *out* of phase, so the right-hand spring is stretched and compressed a lot, while the right-hand mass vibrates with relatively low amplitude. In this case, then, reducing both mass and stiffness of the right-hand resonator will *lower* the higher resonance frequency, because for the higher mode, that resonator is behaving in a "spring-like" fashion. If we reduce the mass and stiffness of the right-hand resonator just the right amount, we can tune the two resonances so that they are exactly an octave apart.

Figure 1 shows the result. The right-hand resonator has just half the mass and half the stiffness of the left-hand one. This gives the desired 1:2 ratio of resonance frequencies. I have indicated the different masses and stiffnesses by drawing the two resonators with different line widths.

Figure 1: The "tapered" double resonator.

A little later I will relate the behavior of our masses and springs to sound waves in tubes and horns. You will see that reducing the mass and stiffness is the same as enlarging the diameter of tubing. Figure 2 is a bargraph showing the effective "diameter" of our double resonator.

Figure 2. "Diameter" of the double resonator with octave resonances.

The key message here is that the same part of a complex vibrating system can have both mass and stiffness, and that the mass may be more significant for some vibrational modes, while the stiffness may be more significant for others. The relative tuning of the various modes thus can be adjusted by changing the relative sizes of different parts of the system.

Why stop with two resonators? It's not much of an "instrument" if it has only two notes an octave part. I have worked out the proportions of a four-resonator system whose resonances are exactly in the ratio 1:2:3:4. This is

shown in Figure 3.

Figure 3: The tapered four-resonator system.

Figure 4 shows the "diameters" of the four resonators. This is getting interesting! If you have a good imagination, you could believe that it looks rather like a horn with the mouthpiece to the left and the bell to the right.

Figure 4: "Diameter" of the four-resonator system with harmonic resonances.

From masses and springs to sound waves in air

Up to this point I have described a system of masses and springs because I thought it would be easier to visualize than the motion of the air within a horn. The vibration of this system has been described by the motion of its masses and the forces they exert on each other and on the end points through the springs.

The air contained within a horn acts both like a mass and like a spring. Imagine a sound wave traveling in a tube. Suppose we mentally divide the tube into many thin layers by cutting across the tube, a bit like slicing a sausage. Consider what happens to one layer. In order to keep track of it, let us pretend that it is colored red. If the adjacent layers are moving in the same direction and at the same speed, our red layer will be carried along with them. The pressure in the red slice will not change, but the motion of the slice means that it has a certain amount of kinetic energy. (Compare with the right-hand resonator in the lower vibrational mode, discussed above.) Now suppose that the adjacent layers both try to move in opposite directions, toward the red layer. The red layer will not move, but the air pressure in it will increase as it becomes compressed and it will push back against its neighbors. The compressed air is functioning as a spring (just like an automobile tire). (Compare with the higher mode of the double resonator.)

Next we need to decide on how to describe a sound wave in air contained within a tube or horn. From now on, I am going to talk about *sound pressure* and *volume velocity*, rather than force and displacement.

Sound pressure is just the variation in air pressure produced by a sound wave. In other words, in the absence of sound, the air within a horn has a certain atmospheric pressure, the same pressure you can read on a barometer. The fluctuations in pressure that constitute sound are usually much smaller than the barometric pressure. The instantaneous value of the sound pressure can be either positive or negative, depending on whether the *total pressure* (the sum of the barometric pressure and the sound pressure) is greater or less than the barometric pressure. Since pressure is just force per unit area, the *pressure* exerted on its neighbors by the red slice is just the *force* divided by the cross-sectional area of the tube.

Volume velocity measures the flow of air past any given point in the tube. It is measured in units like liters per second or cubic inches per second. It is the *particle velocity*, the velocity of the individual air molecules, times the cross-sectional area of the tube. Note that if we have the same *volume* velocity in two tubes of different diameter, the *particle* velocity will be higher in the smaller tube, because in a given time, the same volume of air is now passing through a smaller opening. It is rather like watching the water speed up in a river when the river gets narrower. Of course, since a sound wave is a vibration rather than a steady flow,

acoustic volume velocity flows alternately to and fro in the tube. In a given situation, we must arbitrarily decide to call the flow in one direction positive, in the opposite direction negative.

How do the acoustic mass and stiffness of our red slice depend on the tubing diameter and the nature of the air contained in it? The stiffness is proportional to the atmospheric pressure and inversely proportional to the area of the tube's cross section. I think I can make this clear by continuing with the automobile tire analogy. Imagine pumping up the tire on a racing bicycle with one of the pumps made for that purpose. Now imagine pumping an automobile tire with the same small pump. The pressure in the bicycle tire will increase rapidly with each stroke of the pump, but injecting the same volume of air into the larger auto tire will make a considerably smaller change in pressure on each stroke. Furthermore, the higher the total pressure within the tire, the stiffer the tire.

As you might guess, the acoustic mass of the red layer is proportional to the air density. Surprisingly, like the stiffness, it is also *inversely* proportional to the area of the tube's cross section. When I first learned this, it seemed very strange to me. How could the acoustic mass be higher in the smaller tube when the actual quantity of air had decreased? Obviously, acoustic mass and physical mass are not the same thing. The explanation lies in the fact that we are measuring the flow with *volume* velocity. Look back at my analogy with the river in the definition of volume velocity above. Suppose we have two tubes, the smaller with half the cross-sectional area of the larger. To push the same *volume* of air through the smaller tube, the air must move twice as fast as in the larger tube. The kinetic energy stored in the motion of the air molecules is proportional to the *square* of their speed, so each molecule in the small tube has four times the kinetic energy of a molecule in the large tube. But the small tube has room in its cross-section for only half as many molecules, so the air in the small tube has twice the kinetic energy of the large (four times as much for each molecule, half as many molecules). Confused? You can stop and think for a while or take it on faith.

Both the mass and the stiffness of each thin slice are inversely proportional to the cross-section of the tube. I insisted on varying *both* of them in the same way in the two and four resonator systems described above in order to make those systems correspond more closely to a flaring horn.

We have all heard apocryphal stories like the one about the trombonist who "fixes" his colleague's one bad note by hitting the trombone with his mouthpiece in "just the right place." Is this possible? At a dent the cross-section will be reduced, producing a local increase in both mass and stiffness. Those resonances that have a high volume velocity near the dent will be flattened, while those that compress the air near the dent but do not move it very much will be sharpened. "In-between" modes may not be affected at all. In general, it is not possible to fix one note with one well-chosen dent. If it is, the instrument probably wasn't too well designed in the first place.

A small digression. Notice that a change in the atmospheric pressure and density is equivalent to an overall change in bore. Consider the implications of this for playing at altitudes well above sea level. When one goes from sea level to an altitude of 2000 meters (which is actually a bit *lower* than Santa Fe or Mexico City) the barometric pressure and density of the atmosphere decrease to about three-quarters their values at sea level. This feels to the player as if the bore of his horn had increased by some 15%. For a typical rotary-valve horn that is an increase from 12 mm at the valves to nearly 13.9 mm. No wonder most of us need a few days (or more) to adapt to such a change! *End of digression.*

You can see that it would be tiresome, to say the least, to build up a fairly realistic picture of a horn out of a large number of thin slices, each modeled as a mass-spring resonator. Math-

ematically, it is possible to go to the limit of infinitely many infinitesimally thin slices and talk about a horn as a continuously flaring tube. This involves calculus and differential equations, topics not really of interest to most hornists. I will show some results of such mathematical analysis, but will not bore you with the details of how I got them. Although the mass and stiffness of the air in a horn are distributed throughout the instrument and not lumped into distinct places as are the masses and springs of our resonators, understanding the behavior of the simple resonator can illuminate the behavior of an actual horn.

I have "designed" a horn to have very nearly harmonic resonances. The mathematical model used for the analysis is not perfect. It doesn't correctly account for the rapid flare near the end of the bell, and the (small) effect of friction has been omitted. Nonetheless, the result looks very like a real horn, or at least the bell section. Figure 5 shows this horn. The diameter is exaggerated relative to the length for clarity. If such an instrument were built, you can imagine it to be stretched so that it is long enough to be in a reasonable key, and coiled in the usual way.

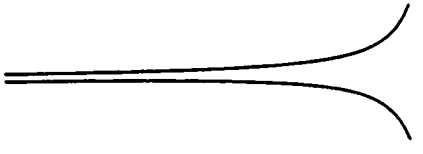

Figure 5: A horn with nearly-harmonic resonances.

The fundamental resonance of this horn is about a semitone flat, compared to the higher resonances, but modes 2 through 12 are within about an eighth of a semitone of a perfect harmonic series. This is better than most real horns.

The question is (neglecting the lack of certain practical amenities like a tuning slide), would this make a good instrument. The answer is no. You will have noticed that there is no mouthpiece. Suppose we build this horn so that the diameter at the small end is about the size of a horn mouthpiece rim and solder a rim to it. I think you would find that the fundamental would be quite easy to sound, but that to produce higher harmonics would require an extraordinary amount of muscle tension in the lip. This is not solely a consequence of the rather large bore. In the next issue, I will write about the good things that the mouthpiece does for us.

Is this the only shape so nicely tuned? No. Figure 6 shows another shape with exactly the same resonance frequencies as the horn of Figure 5. This is a far cry from any brass instrument!

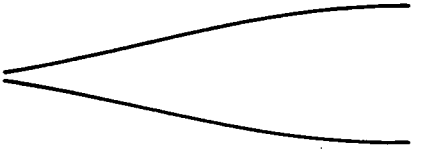

Figure 6: Another horn (?) with nearly-harmonic resonances.

Summary

The important points in this article are

- How well a horn is in tune with itself is determined by the shape of the bore (assuming of course that it doesn't have serious leaks or other defects).
- A localized change in the bore shape, a dent, for example, may raise the frequency of some resonances and lower the frequency of others, depending on whether the air near the dent is behaving in a "spring-like" or "mass-like" way.

Looking ahead

Next time I will look mostly at the mouthpiece and at the various forms friction can take in a horn. All the vibrational energy we produce ultimately ends up as heat somewhere. *Where* most of it ends up may surprise you.

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STOLEN: CONN 8D, #N12424, Lawson bell and leadpipe, burgundy cordura gig bag. From Chattanooga, June 20. Contact Jocelyn Sanders (615) 892-8794, 2414 Standifer Gap Rd., Chattanooga, TN 37421. Reward offered.

EMBOUCHURE
Lip Aperture

by Antonio Iervolino
Translation by Gordon Campbell

In order to prove the greatest importance of the lip aperture and how it can transform the force of the breath, in pitch or in intensity, try the following simple experiments and observe the results:

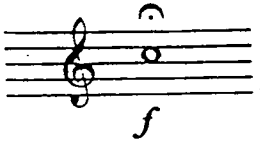
* Take a small mouthpiece rim welded to a straight wire for holding and stand in front of a mirror.
* Hold the wire with one hand and place the back of the other hand in front of the mouth so that you can feel the air flow.

Experiment No. 1:

a) Put the mouthpiece rim on the lips (as if it were the mouthpiece of the instrument) and blow as though you were playing.

* Play a concert F as indicated in the following example:

1a)



* After the attack continue blowing with the same intensity, but at the same time open the lip aperture — fast and gradually — controlling the movement of the lips. Watch this action in front of the mirror and feel the air stream with the back of the other hand. You will notice that as soon as you open the lip aperture, the air loses pressure (or speed) immediately in relation to the wider opening.

1b) Repeat the same experiment with the instrument. You will find that as the lip aperture widens the lower harmonics appear, proof that the air pressure is not sufficient to sustain the initial tone.

1b)

Experiment No. 2:

If, as we have already seen, by keeping the air flow constant and opening the lip aperture the air pressure diminishes, it is logical to deduct that in doing the opposite, i.e., closing the lips while maintaining the force of the air flow constant, the air pressure will increase.

2b) Perform the same experiment as in 1b) on the instrument and attack the same harmonic in fifth position (see note below); always with the horn in concert pitch F. Put an accent in the attack and immediately after, close the lip aperture rapidly and as much as possible maintain the dynamic level of a *forte*. You will hear the higher harmonics to the A flat (D flat)

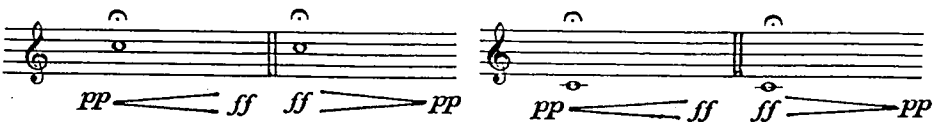
which proves that the air pressure has increased.

2b)

Note: Experiment 2b begins on the fifth position going up to the first because the lower harmonics makes this test easier. This is similar to the act of watering the lawn with a hose. In order to send the water farther away we must tighten the opening of the nozzle with the fingers. As the same stream of water rushes through a smaller passage, the increase in pressure and speed will project it to a farther distance.

Experiment No. 3:

In order to show the relationship between the lip aperture and the intensity of the sound, hold a note with a fermata making a crescendo and a diminuendo (in two different octaves in order to observe different apertures). Try it first with the instrument so that you can hear the sound in the crescendo and diminuendo and then with the mouthpiece rim in front of a mirror. Observe carefully the lip aperture during the exercise. You will notice that as you increase the amount of air in the crescendo, the lips open proportionally (3a) and in the diminuendo, as the amount of air decreases, the lips close down accordingly (3b).



3a) 3b) 3a) 3b)

These few observations will allow us to arrive at the following conclusions:
In Experiments 1 and 2 we have seen that

A) When the amount of air is constant (invariable)
   1b) the bigger the opening, the less air pressure
   2b) the smaller the opening, the more air pressure
B) When the pitch is constant (invariable)
   3a) the more amount of air, the bigger the aperture of the lips
   3b) the less amount of air, the smaller the aperture of the lips

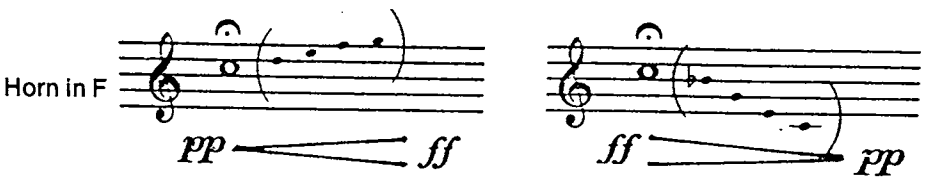
Analyzing these two premises from the point of view of the changes in the lip aperture, we will note that

A) They can modify the air pressure without varying its amount
   2b) by increasing it when the lips close tighter (increasing the pitch as well)
   1b) by decreasing it when the lips open up (also lowering the pitch)
B) They may mean only a change of intensity (more or less) when the amount of air increases or decreases in a given sound
   3a) by making the aperture bigger for more intensity (or more amount of air)
   3b) by making the aperture smaller for less intensity (or less amount of air)

If we now return to Experiment No. 3 and change one of these elements we will note the following:

Experiment No. 4:

Repeat Experiment No. 3 (varying it according to the following musical example) without changing the lip aperture either in the crescendo or the diminuendo. It will be better to perform this experiment directly on the instrument in order to note that in the crescendo the sound will produce the higher harmonics, while in the diminuendo it will sound the lower ones. This proves that the more amount of air, which in 3a) gave us more intensity, changes into more pressure. The opposite occurs in the diminuendo. The lesser amount of air, decompressed as it passes through the same aperture (which is less in 3b), changes into less pressure instead of less intensity and produces the lower harmonics.



4a) 4b)

Practice the above musical examples as in example 2b starting on the fifth position.

With this experiment we may conclude that, when the lip aperture is constant (invariable),

4a) the increase in the amount of air in the breath flow increases the pressure and consequently the pitch

4b) the decrease in the amount of air in the breath flow decreases pressure and pitch

Thus, we may conclude that the air pressure (which determines pitch) may also depend on the amount of air or the volume of the forced breath.

In comparing conclusions in Experiments 1 and 2 with 4 we will note that the variation in the air pressure depends upon

* the aperture of the lips (1b) and (2b)
* the amount of air (4a) and (4b)

We must also remember that in Experiments 1 through 4 the increase in the amount of air translates into

* more intensity of sound when the aperture is larger (3a)
* more pressure when the aperture is invariable (4a) and, logically, when the aperture is smaller, even if the amount of air does not increase (2b)

The decrease in the amount of air means that

* there is less intensity of sound when the lip aperture is smaller (3b)
* there is less pressure when the lip aperture is invariable (4b) and, logically, when the aperture is bigger, even if the amount of air does not decrease (1b)

Summary of the Functional Relationship Between Air and Lip Aperture With Pitch and Intensity of Sound as Demonstrated in Experiments 1 through 4:

I. When the amount of air is constant (invariable),
   * the pitch (pressure or power of blowing air) is inversely proportional to the lip aperture,
     a) a higher pitch (1b) requires a smaller lip aperture
     b) a lower pitch (2b) requires a bigger lip aperture

II. When the pitch is constant (invariable),
   * its intensity is directly proportional to the amount of air and a bigger lip aperture,

a) more intensity requires more amount of air and a bigger lip aperture (3a)
b) less intensity requires less amount of air and a smaller lip aperture (3b)

III. When the lip aperture is constant (invariable),
* the pitch or air pressure is proportional to its quantity,
a) more pressure or a higher pitch requires more amount of air (4a)
b) less pressure or a lower pitch requires less amount of air (4b)

Please note that these equations may be translated into mathematical formulas as well.

A) Therefore,
since the aperture is inversely proportional to pitch and directly proportional to its intensity, we may conclude that
a) In a sustained note, the lip aperture must become bigger in direct relation with the crescendo and smaller with the dimineundo, within the realm of possibility, regardless of the size of the initial opening according to the pitch and the intensity of its beginning.
b) The lip aperture may remain invariable in an ascending scale with a crescendo or in a descending scale with a diminuendo, if the differences in lip aperture are respectively neutralized by the change in pitch or the change in intensity.
c) The lip aperture must become smaller in an ascending scale and bigger in a descending one, provided that the dynamic level remains the same in each case.
d) The lip aperture must be proportionally smaller in a diminuendo of an ascending scale and proportionally bigger in a crescendo of a descending scale because of the intimate relationship between pitch and intensity with lip aperture.

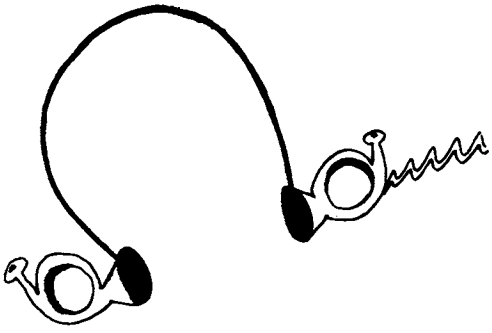
B) About the high register,
a) we have studied in Acoustics that the air pressure in the air flow is the element that causes the divisions of the horn air column producing all the harmonics.
b) we have also seen the decisive importance of the lip aperture in order to get such great air pressure.

Therefore, we may conclude that,
* the most effective way to reach and control the upper register is
a) to make a smaller lip aperture
b) to blow as much pressure as possible

Reprinted in cooperation with the Latin American Horn Association (ATLA).

Editor's Note: There is much in this article to commend; but I suspect that there may be some problems with translation from Spanish to English. Mr. Iervolino does not adequately consider another essential element, the volume or quantity, related to fluid mechanics. (Air is a fluid.) He speaks of "air pressure" and air flow. He neglects the fact that there is a geometric relationship between aperture and quantity *of flow at a given pressure. At a steady pressure, the speed of the flow would be constant but a doubling of aperture size would allow a quadrupled quantity of air.*

I would urge caution in applying the conclusions reached above; particularly the final one: "to blow as much pressure as possible." Students should confer with their teachers to ensure that the interrelated variables of aperture, rate of flow (speed), pressure and quantity (volume) are well understood.



Reviews

MUSIC REVIEWS

by William Scharnberg

Preamble: although many hornists make regular use of music composed for other instruments, this practice seems to be a bit haphazard and I would like to make a brief "pitch" for systematic use of excellent study and solo materials from the literature of other instruments. In addition to successful transcriptions of vocal arias, well-known works for piano, strings (Bach's 'Cello Suites'), and woodwinds (Schumann's *Fantasiestück*), there is still a plethora of excellent music waiting to be transcribed or simply used "as is." Just from the literature of the other brasses we have study materials such as H. L. Clark's *Technical Studies* and *Characteristic Studies,* Arban's *Complete Conservatory Method,* James Stamp's *Warm-ups,* Carmine Caruso's *Method, 36 Etudes Transcendantes* by T. Charlier, and *Studies in Classical and Modern Style* by P. Longinotti, to name a few. The three volumes of Bordogni-Rochut *Melodious Etudes* for trombone are perhaps the finest lyrical etudes for bass clef in the literature. Although I personally believe we should exhaust our own literature first, there is a wealth of solo materials that have been only occasionally tapped; certainly tubaists are forced to "borrow" from our literature regularly, why not follow their lead and borrow the best?

Reflections on a Southern Hymn for Horn Alone (1988)
Stephen Gryc
Robert King Music Co., North Easton, Massachusetts ($2)
Grade VI

This work was commissioned by Peter Landgren and performed at the 1989 International Horn Symposium. Each of the composition's four brief movements is based on the Southern hymn "Wondrous Love" as published in a three-voice setting in 1859. The first movement, "Intonation," has a range of f'-a-flat" and dramatically makes use of wide skips and some stopped horn. Movement two, "Chant," is a very effective *sotto voce* (muted and half-muted) scherzo, that demands excellent flexibility at the bottom of the treble clef. The middle section suddenly climbs from "pppp" to *forte* while ascending the top of the staff and eventually b-flat"; at the least, this movement is an excellent etude! The

third movement, "Pastorale," is somber and rhapsodic, again making use of some stopped horn. The finale movement is a simple setting of the hymn tune.

Mr. Gryc's composition is very well crafted and especially suited to performance in a resonant environment; it is perhaps the finest work in this medium for a sacred setting.

Virtuoso per Corno e Pianoforte (1988)
Corrado Maria Saglietti
Hans Pizka Edition, D-8011 Kirchheim, West Germany (DM 8, $4)
Grade V+

This is the winner of the 1988 IHS Composition Contest and seems to be one of the cleverest new pieces for horn and piano. Conceived as an "encore," Mr. Saglietti makes idiomatic use of all sorts of our "tricks:" rapid scales, lip trills, one (easy) chord, stopped horn, echo tone, and a wide range (G-c''' written). Common scales and arpeggios are freshly juxtaposed and there are several rhythmic "twists" that make this one-and-a-half-minute *tour de force* a terrific little addition to our repertoire!

Sonata in E Major for Piano and Horn (1836)
Nicolas de Krufft
Birdalone Music, 508 North College Ave., Suite 333, Bloomington, IN 47404-3831 ($13)
Grade V

Those who noticed the Birdalone Music advertisement on page 61 of the Spring 1989 *Horn Call* may also have sent for this edition as it is the only current version in E Major. The editor here is Viola Roth, wife of Richard Seraphinoff and, from the appearance of this edition, obviously an excellent scholar. The piano and included 'cello part are simply reprints from the 1836 engraving of the composition and are absolutely clean and readable, although the horn/'cello part is typically not printed on the piano score. The horn part is well-copied from the first, 1812, edition. The editorial marks are minimal and clearly distinguishable, and the publisher has gone to the trouble of printing the horn part to avoid page turns!

Those who know this work from Hermann Baumann's recording, or some other source, know that the piano part is quite virtuosic and that the horn part is most often an obligato instrument. A pianist who is most comfortable as a "soloist" might be seduced by the charm and virtuosity of the piece and actually agree to collaborate as a chamber musician on a full recital!

Two Hunting Pieces for Horn and Piano, Op. 59, No. 1
Emil Kronke (1865-1938)
Southern Music Co., San Antonio, TX 78292 (1988) ($5)
Grade V

Editor Thomas Bacon's notes perfectly describe these works by Dresden composer and pianist Kronke as "charming examples of the Romantic Salon Music style. The first one in D Major, the second in F Major, they both display the heritage of the horn and its ancestry as an instrument of The Hunt. Their concise nature makes them perfect recital openers or encores, or for any occasion that requires a short, lively piece. Because of their intrinsic similarity, however, these two compositions may best be performed separately."

Both works have rather high tessitura (e'-a'' and c'-c''' respectively) and demand some flexibility and technical prowess, but are each less than two minutes in duration. The second piece, ending on a c''' is perhaps both the flashier and easier of the two, due to the key and amount of rest.

Pastorale for Horn and Organ (1899)
August Körling (1842-1919) edited by Lennart Stevenson
Wessman's Musikforlag, S-620 30 Slite, Sweden (1988) (61 SEK)
Grade IV+

August Körling was a Swedish composer, organist, and teacher whose career was largely spent in Ystad, on the

southern coast of Sweden. This particular work is singular for two reasons: it is written specifically for horn and organ in a colorful, yet conservative, late nineteenth-century style and it is an obscure composition that is perhaps the finest of its era and genre. The form is loosely ternary, the range for horn is c-a" written, the organ part is moderate in difficulty (no registrations are indicated), the harmonic language is somewhat "Straussian" with a liberal use of seventh and ninth chords, and the horn part requires both an excellent legato and begs for considerable rubato suitable to that period. This is a four-minute work that could be used regularly in church services as a fine prelude or offertory.

Thus When The Sun (Aria from *Samson*)
G.F. Handel, arranged by Bernard Fitzgerald
Southern Music Co., San Antonio, TX (1989) ($3)
Grade II

Although I suspect that this is simply a transposition of an earlier edition of this arrangement for trumpet, the work has very good musical merit for the advanced first-year or early second-year hornist. The range is a-d", with a minimum of wider skips. There are some sixteenth-notes and a few ties with which to deal, but the tempo is marked *Andante.* Although the piano accompaniment includes some parallel thirds in the right hand, it is otherwise uncomplicated.

Triosonate in F-Dur für Violine, Horn und Basso Continuo
Christian Pezold (1677-1733) edited by Kurt Janetzky
B. Schott's Söhne, Mainz (1988)

Typical of Mr. Janetzky's editions, this contains an excellent and thorough preface detailing the career of Christian Pezold, a highly-regarded Dresden organist and composer. The charmingly unsophisticated trio sonata for *corno da caccia* in F, violin, and basso continuo (realized by Hermann Jeurissen) would be a perfect compliment to the Brahms Trio, especially when performed on a natural horn with a harpsichord and bassoon/'cello continuo. The horn part generally sits around the top of the treble clef and, although fairly uncomplicated, it requires good accuracy and flexibility in the c"-a" range (the overall range is c'-b" written). It is very interesting to find two written a's (second-space treble clef); I am not aware of any other work from this period that calls for that pitch on natural horn.

Where the outer movements are somewhat Vivaldian in style, the middle Adagio, although brief, is quite problematic as far as determining an appropriate "affect." The publication is clean and the editor offers absolutely no editorial suggestions; the parts have no dynamic markings or articulations, thus the performers must be well-versed in the performance of music from this period. The violin and continuo parts would offer no technical obstacles to performers proficient enough to tackle the Brahms Trio.

Notturno per 4 Corni in Fa (1987)
Jean Francaix
B. Schott Söhne, Mainz (1988) ($5.95)

According to a note on the score, the premiere of this work took place on May 21, 1987 in Mainz, celebrating Jean Francaix's seventy-fifth birthday. Only a "playing score" is published with a note that copying is forbidden. The composition is less than three minutes in duration and is both somber and tonal but "non-directional" in terms of harmony. The range is moderate (a-f#") and where little mechanical technique is required, the finesse of intonation and breath control necessary to make the work appeal to an average audience would be considerable. The work is unique but its use seems quite limited.

Quintette No. 2 (1987)
Jean Francaix
B. Schott's Söhne, Mainz (score and parts published separately)

Dedicated to and premiered by the Aulos Woodwind Quintet, this long-

awaited quintet is in four movements totalling eighteen minutes duration. The movement titles are: Preludio, Scherzando, Andante, and Allegrissimo. All of the stylistic gestures that one would expect from Francaix are here. Although the horn part is demanding in terms of technique, the range is surprisingly low, including a good deal of bass clef notation. An advanced group of woodwind players will go into "feeding frenzy" if the presence of a second Francaix Quintet is simply mentioned: beware! You might consider buying the quintet as a bargaining tool!

Brass Quintets

The quantity and quality of music published for brass ensembles, especially the quintet medium, has improved dramatically during the past ten years. Below are "mini-reviews" of five publications sent by publishers for review, and included here because of their excellence.

Book of Favorite Quintets, Intermediate Level
The Canadian Brass, arranged and edited by Walter H. Barnes
Hal Leonard Publishing Co. (1988)

Only the conductor's score (at $8.95) was sent for review, but it is obvious that this is an excellent collection of sixteen "intermediate" brass quintets. There are also collections of Beginning Quintets, Easy Quintets, and Advanced Quintets available from the same publisher. Although designated as intermediate, the range is perhaps the only "intermediate" parameter and the editor has allowed a wide variety of endurance and musical demands by adding the further gradings of easy-medium-difficult within the collection. The works in this set range from Baroque transcriptions, through two traditional Japanese melodies, to two "gospel" tunes. A "mini-lesson" by the respective members of the Canadian Brass is included with each quintet, and a cassette tape is available for purchase, making this an excellent training edition.

Carmen Suite No. 1
George Bizet, arranged by Fred Mills
Brassworks Music, Inc., Toronto, Canada (1988) ($15 for score and parts)

This is the arrangement recorded by the Canadian Brass on their "More Greatest Hits" album. Four well-known sections from the opera have been cleverly arranged by Mr. Mills for an advanced-level brass quintet (Grade V).

Amazing Grace and *Glory, Look Away*
Arranged by Luther Henderson
Brassworks Music, Inc. (1986) ($15 for each work; score and parts)

Mr. Henderson arranged these two traditional melodies for the Canadian Brass, who recorded both on their "Basin Street" album. The parts and score are printed from a neatly hand-copied original. Where both works are stylistically difficult, Amazing Grace is the most technically demanding of the two arrangements. Glory, Look Away is set in a slow gospel style; Amazing Grace modulates from free blues (recitative), through slow gospel, to Dixieland.

Marcia Vivace for Brass Quintet and Optional Timpani
Carl Maria von Weber, arranged by Steven Winick
Accolade Press, P.O. Box 28547, Atlanta, GA 30358 (1988)

Von Weber's original was for ten trumpets; he also included this music in the finale to Act I of *Euryanthe.* As one might expect, the work is brief and repetitive, marking it most suitable to festive outdoor occasions. The edition is hampered minimally by its computer notation, which causes some unevenness in rhythmic spacing. The tuba and trombone parts are particularly easy, the second trumpet is allowed no rest, and the horn and first trumpet have a couple higher notes (a" for horn, c'" for trumpet).

Five Miniatures for Four Horns, Opus 85
by Christopher D. Wiggins
167 North Street, Luton, Bedfordshire
LU2-7QH, Great Britain

Workshop participants who are familiar with some of C.D. Wiggins' other works (such as the Suites for Eight Horns and the Adagio for 12 Horns) will be happy to see this composition. It has many of the same sonorous qualities that made the other works attractive, but at an easier technical level, and with a smaller-sized ensemble.

The tonal language is primarily diatonic. However, the composer also shows an awareness of both harmonic motivation and quartal harmony. The structures are simple without being simplistic.

The few technical requirements of the work come in the form of some stopped horn, bass clef reading, and traditional rhythmic security.

Five Miniatures would be a useful addition to any horn quartet's repertoire.

Horn Range G-a".
Grade IV.

THREE SONNETS for Horn, Piano and Narrator
by Anthony Plog
text by Leigh Hunt

Anthony Plog is a well-established trumpet player (SUMMIT BRASS) and composer (ANIMAL DITTIES). Upon seeing the subtitles of the movements ("To A Fish," "A Fish Answers," and "The Fish Turns Into a Man, and Then Into a Spirit, and Again Speaks"), I was prepared for another humorous animal ditty. Guess again! The text is spiritual — not just high-spirited. This work should be approached by people who are interested in a serious work of inward reflection.

The spirit of the poems by Leigh Hunt move from sarcasm to serenity. Likewise, the music progresses from biting angularity and slippery turns to expansive lyricism. The piano writing is somewhat sparse, but effective in its use of secundal and quartal constructions. Finally, the narrator's part is rhythmic throughout — except at the most serene cadences.

The horn part reflects the brass performance technique of the composer — from the agile fingers required in the first movement to the embouchure flexibility required for the off-stage solo in the last movement. In short, it is a well-created, challenging work. Furthermore, it is more profound than you might expect!

Inquiries about this manuscript should be directed to the commissioner of the work — Dr. William Scharnberg of the University of North Texas.

Horn Range d#-a-flat".
Grade V.

SARVELUGU (Horn Call)
by Lepo Sumera

SARVELUGU is a work for solo horn that I received from Professor Uwe Uustalu at the Munich Symposium. Professor Uustalu informed me that it was written for a competition in 1988.

This piece requires a player who is advanced enough to handle its three-octave range. Musically, *SARVELUGU* requires a mature player who can not only handle the meter changes, but also some tricky note groupings.

The reappearing rhythmic ostinato and the direct, tonal, harmonic implications will make the work accessible to many listeners. However, the final cadence will give the ear a slight twist.

Inquiries about this manuscript should be directed to Professor Uwe Uustalu, Oismae Tee 115-8, Tallinn, Estonia 200035, USSR.

Horn Range B-b".
Grade V.

REFLECTIONS on a SOUTHERN HYMN for Solo Horn
by Stephen Gryc
Published by Easton Music Company

REFLECTIONS on a SOUTHERN HYMN was commissioned by hornist Peter Landgren of the Baltimore Symphony. The work was composed during a MacDowell Colony residency in 1988. It is based on the three-voice setting of the hymn tune "Wondrous Love" as found in THE SACRED HARP of 1859.

REFLECTIONS is a composition in four movements: "Intonation," "Chant," "Pastoral," and "Wondrous Love." "Intonation" is an unmetered intervallic development of the tenor voice of the hymn. The "Chant" is soft and swift in its development of the hymn's bass line. It contains one imprecise annotation in the center section — "half muted." "Pastoral" is a colorful study on the upper voice of the hymn and "Wondrous Love" is a simply expressive statement of the hymn tune.

REFLECTIONS is a work of simple beauty. Like any work for solo horn, it requires a mature player to project its compositional architecture. However, listeners should find it accessible — as well as interesting.

Horn Range A-b-flat".
Grade V.

EPITAPH for Franz Schmidt, Opus 10
for Horn and Piano
Published by Wiener WaldhornVerein Verlag

Werner Pelinka was born in Vienna in 1952. He also studied in Vienna: (Conservatory of the City of Vienna, Hochschule for Music and the Performing Arts, and the University of Vienna). Dr. Pelinka is a member of the International Horn Society, and he has performed on recitals and recordings with hornist Roland Horvath. For example, he performed this work with Mr. Horvath at the Munich Symposium.

The *EPITAPH* begins with a two-note motive F-E-flat (in German "F-ES") — the initials of Franz Schmidt. This motive is developed along with another four-note motive (F-G-C-B) taken from Franz Schmidt's Oratorio "The Book of the Seven Seals." The development is accomplished through imitative counterpoint, chromatic embellishment, and bipolar harmonies of both quartal and tertian sonorities.

Although the *EPITAPH* is short, it is substantial in content. It is technically simple, but dramatically effective.

Horn Range b-flat-b-flat".
Grade IV+.

Michael Hoeltzel
HORN-SCHULE
Band 1 ED6912 Grades I-III
Band 2 ED7320 Grades II-V
SCHOTT
Mainz, West Germany

Michael Hoeltzel is well known to IHS members as a hornist, teacher, composer, workshop host, and now as an author. His qualifications as an author of a horn method are beyond question. This "Horn School' in two volumes is a very important addition to the pedagogical literature because it gives the viewpoint of one of the world's important horn teachers on the traditions of horn teaching.

The first volume, which is well-illustrated with photos and drawings, gives some background on the natural horn. Then, it begins instruction with the open tones of the F and B-flat horns. Each of the valves is introduced individually and progressively. By the end of the volume, the author has introduced many of his concepts, an introduction to technical study, and several duets.

The second volume includes daily exercises, warm-ups, and the author's concepts on extending the range. Each major and minor key is covered with technical exercises, excerpts from the literature, and an introduction to more advanced works and/or transposition. This volume is also well illustrated and annotated regarding special techniques.

The only question one must ask the publisher is "Why isn't this Method also published in English?" The author

is multilingual (and I have it on good authority that he could provide an English text). A few persons, such as I, find it an interesting divertissement to translate the German text. However, an English (French, Spanish, or Japanese) edition would make this method more useful to more horn students.

GUEST RECORDING REVIEW

by Lowell Greer, University of Michigan

Hornist Steve Gross has recently released two recordings on the ACA label. After a decade of orchestral playing and his involvement with solo horn competitions (starting with his First Prize at the 1976 Heldenleben Competition and continuing to the present as the General Director of the American Horn Competition) he has put his experience into these two fine recordings.

The first is *Music for Horn and Organ.* Mr. Gross has selected some of the finest transcriptions of works by Corelli, Cesare, Purcell, and Pepusch to complement original compositions by Burnet Tuthill, Gardner Read, and IHS President Randall Faust. All are remarkably strong works from a rather limited repertoire and are done with great care.

Mr. Gross's style of playing is in the Germano-American tradition: his sound is round, his intonation precise, and his musical liberties and rubati are subtle and tasteful, giving him a very poetic style more often (in the past) exhibited on recordings by European artists. There is some fine historically aware embellishment in the Baroque works. Organist Robert Simpson's playing is brilliant and furnishes a collaboration of distinction.

The second recording, *Le Cor Francais: Music from France,* is with pianist Beverly Hillmer. While some of the works were composed with orchestra accompaniment, the reductions here are the composers' own. Included are the *Morceau de Concert* and *Romance in E,* Opus 67 of Camille Saint-Saëns, Francis Poulenc's *Elegie, En Forêt* by Eugene Bozza, and what I believe is the first recording of Henri Tomasi's *Concerto for Horn* (containing some bodacious high notes!).

Once again Mr. Gross attains the highest standards of horn playing, with some unexpected shifts from the standard approaches. In the Poulenc *Elegie* he exhibits more power in the middle and low registers than most performers, widening the range of possible expression to accommodate the sometimes harsh and reflective mood of the piece. In the works by Bozza and Dukas he gives a reading which at first seems somewhat less brilliant in technical terms than one might expect, but in doing so brings out the impressionistic sides of the two works more fully. After I returned to the more customary recordings of the works by other artists I was struck by the inappropriateness of the band-cornet soloist approach we have endured. Bravo, a chance to rethink some pieces of music!

With all the admiration I have for this recording, I turn to my only possible box on the ears for Steve Gross; his tone is beautifully round and controlled, but there is no trace of vibrato or shimmer in sound which we (or some of us) have come to enjoy in French music.

Sound, phrasing, ensemble, style, and other musical elements are at an optimum in this recording; accompanist Beverly Hillmer sticks to him like musical glue and successfully parallels his intensity at any given moment. All of this is captured digitally on real time transfer to cassette. The sound is warm and resonant and the production is handsomely done. Mark Steve Gross as one of America's superb hornists. These two recordings are available from ACA Digital Recordings, P.O. Box 450727, Atlanta, GA 30345.

Lowell Greer
School of Music
University of Michigan
Ann Arbor, MI 48109

RECORDINGS SECTION

by Julian Christopher Leuba
Contributing Editor

My thanks to Anthony Halstead, of London, England, for his assistance in the preparation of this column.

Reviews in other publications are indicated:

* *Fanfare* Sept./Oct. 1988
** *Fanfare* Mar./April 1989
*** *Fanfare* May/June 1989
*G2 *The Gramophone* February 1989
*G3 *The Gramophone* March 1989

•••••

Olivier Messiaen's chamber work, *Des canyons aux etioles*, appears on CBS 44762, played by the 43 players of the London Sinfonietta, including **Michael Thompson**, Horn. The portion highlighting the Horn is titled *Appel Interstellaire;* it is a virtuoso solo display piece, exploiting avant garde effects to represent bird calls of species indigenous to Bryce Canyon, Utah.

Jens Macmanama, who plays Horn for Pierre Boulez' new music group in Paris, informed me that it is Messiaen's will that this single movement *not* be performed alone; i.e., that it be performed only as a part of the whole. I regret this decision, as it deprives Hornists of a challenging, interesting and unique composition for recitals.

The Gramophone comments (February, 1989), "A most distinguished issue and an essential constituent of any library of twentieth-century music."

•••••

Christopher Larkin is heard on a compact disc, HYPERION CDA 66275, which presents a program of twentieth century French music for Brass and Organ; the single work he plays is a première on disc, *Andante for Horn and Organ* by Camille Saint-Saëns (no opus number given), a composition in manuscript from the French Bibliotheque Nationale.

The Saint-Saëns, an eight-minute composition, is predominantly lyrical, exploiting the lower middle register; Larkin plays with an expansive tone and emotional intensity which I found most satisfying.

None of the other works, for Brass and Organ, were familiar to me; I found the cumulative effect of the stylistic similarities to be a bit tedious. However, for anyone interested in ceremonial brass music for church use, this recording is a goldmine of new materials.

The recorded balance between Horn and Organ, and between Brass ensemble and Organ is realistic and excellent. The Organ, played by Christopher Bowers-Broadbent appropriately evokes the characteristic French sound of the instrument of Notre Dame. The album notes by Felex Aprahmian are comprehensive, interesting and well written. The dynamic range on the compact disc is very wide.

•••••

Vladimira Klánská with the Panocha Quartet perform the Horn Quintet in E, Op. 106 of Antonín Reicha on SUPRAPHONE 1111 3590.

Ms. Klánská, a 1973 prize winner at the Munich International Competition, plays with virtuosity and the great evenness characterized by the Slavic tradition of Horn playing. The recording is closely focused on the Horn, yet quite agreeable. Surfaces are very quiet.

The Reicha composition itself is not really a chamber work, but rather a Horn concerto, the strings playing a mostly accompanying role.

•••••

A chrome cassette (AUSTRALIAN BRASS WORK MC 4001) presents the Melbourne Brass Ensemble (**Russell Davis**, Horn) in a program of material all originating in Australia; the Ensemble is a brass quintet (augmented in the Stanhope arrangements), with a bass trombone as the bass instrument. One feels that they truly *are* an ensemble: there is a unity of purpose, fine energy and excellent tuning.

I enjoyed the program, mostly "folksy," with two cuts being derived from A.B.C. television productions.

Hans Pizka Edition

New publications:

Horn solo: V.Bujanovski: 2 sonatas
Henri Linder: Swedish monologue
Studies: Hermann Neuling:
15 technical studies for high horn
30 special studies for low horn (2 vols.)
18 spec.tech.studies for the low regist.
Franz Strauss: 50 daily handhorn exerc
139 daily exercises for handhorn
17 concert stud. (Beethoven symph.)

Excerpts:

Pizka vol.V:A.Bruckner's symph. 1 - 6
Beethoven-Freiberg: Aria No.9 from "Fidelio" for 3 horns & piano

Books & methods:

H.Domnich: Handhorn method from 1808, reprint, engl./fr./germ.text
Göroldt: horn method 1820,reprint
Gallay: horn method, reprint
C.A.Jahn: horn method
Pizka H.:The hornist's dictionary, 1986, 600 pag., engl/germ.text

Mozart & the Horn; only a few ex. left

Horn & piano:

Monjo Diego: Friendship Suite (12 short pieces, easy encore pieces)
Monjo: A day in the country (7 mov.)
many new pieces from Fred.Duvernoy
Sonatas (3), 3 divertissements, etc.

Concerts f.Horn & piano:

Eler Andreas: 2nd concert, Fiala Jos.: Concert in E-fl.(very high), J.R.Lewy: Concert (high), Peter Fick: Concert in E-fl.(recorded by P.Damm), Pokorny F.X.: Concert 161 (rec.by H.Baumann)
Mengal J.B.:Concert op.20, Mengal M.J.: Solo pour Cor
Stich J.V.(Punto): Concerts No.3, No.6 No.10 (rec.by Vladimira Klanska), No.11 (rec.by B.Tuckwell)

Concerts for 2 horns & piano:

Pokorny F.X.: Concert in E-flat
Rosetti: Concert No.I in F

many performance material (orch.) for hire

Horn & Harpe:
Ferd.Rebay: Lyrical Suite

Chamber Music:

J.Haydn: Choirs from "The Seasons" arr. for harmony music (wind octet)
Cassations in D (Hob.II D1) & in E-fl (Hob.II Es2, Es7)
Rosetti:Partitta E-fl.(fl,ob,2cl,2hrs,bn)

Horn Ensemble:

Wagner-Klier: Rheingold Fantasy (8)*
Rossini-Gabler:Insalata mista (8) = William Tell Ouvert. with surprises
Stiegler K.: Lützow's wild boar hunt (8) new release
Wottawa H.: 2nd Suite (5)
Freiberg G.:Abendlied, Scherzo, Festfanfare
Wagner-Gumpert: Pray (Lohengrin) 4
Stiegler K.: Siegfried Fantasy (8)*
Stiegler K.: Tristan Fantasy (4)*
Stiegler K.: Lohengrin Fantasy (8)*
* all on RCA CD

Hunting music:

ask for a free pricelist
write to

Hans Pizka, Postfach 1136

D-8011 Kirchheim, Fed.Rep.Germ.
Telefax: (49) (89) 903 9414

"The Adventures of Sebastian the Fox" is an eight movement suite, with brief narrations: it should enthrall preschoolers, especially the children of brass families! And, we grown-ups can learn a couple new Australian words to try out around the barbie.

Richard Mills' *Sonata for Brass Quintet* is an energetic, well constructed and idiomatic composition which I would recommend to any top-flight ensemble.

The production itself is excellent; the brass sonorities at the fortissimo level are most realistic; were the microphone levels altered for the bass trombone and the Horn for some of the softer passages? The effect I sensed may be the result of the hall in which the material was taped: occasionally, I felt these two were too close.

Erik Klay writes that the cassette can be ordered directly, postpaid for AUS$13.50 postpaid: Bank draft or money order, only.

Melbourne Brass Ensemble —
Distribution
P.O. Box 203
Balwyn 3103
AUSTRALIA

•••••

James Handy along with **David Lee** on two cuts, is heard playing with the English Brass Ensemble (compact disc, ACADEMY SOUND AND VISION LTD. ASV DCA 660) playing arrangements by Trumpet player Paul Archibald of music by Edvard Grieg, mostly for five brass, augmented in some instances by celeste, harp, percussion and four additional brass.

Of the 32 movements, two feature a major role for the Horn, "Evening in the Mountains" from Lyric Pieces, op. 54 (track 15) and "Shepherd's Boy" from op. 54 (track 21), although the Horn is frequently quite busy in the charming "Little Bird" from op. 43 (track 18). For a brass ensemble looking for light textured arrangements requiring finesse, facility and a tuba player with subtlety, here are quite a few arrangements worthy of serious consideration. The album notes do not indicate if the arrangements are available or published.

Performances are idiomatic, in the British brass style, having a prevailing feeling of calmness, never forced emotionally, alternating with light textured virtuosity.

Very well recorded.

•••••

A new disc, "Toccata & Fugue," by the Summit Brass (**Thomas Bacon, William Klingelhoffer, Lawrence Strieby** and **Gail Williams**, Horns) presents a program of Venetian Canzoni edited by Raymond Mase and four transcriptions of music by J.S. Bach.

All are excellently played and recorded. Information regarding this CD (SUMMIT DCD 101) can be obtained from

Summit Recordings
P.O. Box 26850
Tempe, AZ 85282

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ACADEMY SOUND AND VISION LTD.
CD DCA 660
James Handy and **David Lee**[1]
(English Brass Ensemble)

Edvard Grieg (arr. Paul Archibald); selections from:
Norwegian Dances, op. 35
Poetic Tone Pictures, op. 3
Lyric Pieces, op. 12
Lyric Pieces, op. 68
Lyric Pieces, op. 43[1]
Elegaic Nelodies, op. 34
Lyric Pieces, op. 54[1]
Peer Gynt Suite No. 2, op. 55
Solvejg's Song
Lyric Pieces, op. 71

AUSTRALIAN BRASS WORK MC 4001
(cassette: chrome)
Russell Davis
Melbourne Brass Ensemble

Australian Folksong Suite, arr. Robert Sims
Percy Grainger, *Australian Up-Country Song*
Barry McKimm, *Concert Overture for Brass Quintet*
David Stanhope, *Two Folk-Songs for Quintet*

Fantasia on Sea Shanties, arr. Paul Sarcich
George Dreyfus, *The Adventures of Sebastian the Fox*
Richard Mills, *Sonata for Brass Quintet*

Melbourne Brass Ensemble — Distribution
P.O. Box 203
Balwyn 3103
AUSTRALIA

BRIDGE BCD 9012 (compact disc DDD) ***

William Purvis

Brahms, *Trio in Eb for Violin, Horn and Piano, opus 40*
Gyorgy Ligeti, *Trio for Violin, Horn and Piano*

CBS CD 44762 (two compact discs) *G2
Michael Thompson

Olivier Messiaen, *Des canyons aux étioles: Appel interstellaire*

CHANDOS CHAN 8419
Locke Brass Consort, hornists:
John Pigneguy, Gordon Carr, James Buck, Anthony Burke, Anthony Chidell, Peter Civil Terry Johns, Robert Mackintosh, David Lee

Richard Strauss: *Music for Symphonic Brass* (program given, *THC* April 1989)

CHANDOS 8680 (compact disc) *G2 & **
John Butterworth, Athena Ensemble

Carl Nielsen:
Quintet for Winds, FS 100
Canto Serioso for Horn and Piano, FS 132
Serenata invano, FS 68?

CPO numbers below (4 compact discs DDD) *
Silke Schurack, horn
Albert Schweitzer Quintet

Antonin Reicha, complete Quintets for Winds:
COP 999 022-2
No. 14 in f, opus 99, no. 2
No. 5 in Bb, opus 88, no. 5
No. 1 in e, opus 88, no. 1
CPO 999 023-2
No. 11 in A, opus 91, no. 5
No. 4 in d, opus 88, no. 4
No. 3 in G, opus 88, no. 3
CPO 999 024-2
No. 19 in F, opus 100, no. 1
No. ? in g, opus 91, no. 4
Adagio in d for English horn and Winds
CPO 999 025-2
No. 16 in D, opus 99, no. 4
No. 17 in b, opus 99, no. 5

CRD 3354 and CRD 3399 (rereleases: CDs?) *G3
John Pigneguy and Anthony Halstead
Nash Ensemble

Ludwig Spohr:
Octet
Nonet

DEUTSCHE GRAMMOPHON 253 129-3
Myron Bloom
Daniel Barenboim

Beethoven, *Sonata for Horn and Piano*

DEUTSCHE GRAMMOPHON DGG (423 239-2 (compact disc ADD) ***
Dale Clevenger
Robert Tear, tenor
Chicago Symphony, Giulini

Benjamin Britten, *Serenade for Tenor, Horn and Strings*

DEUTSCHE GRAMMOPHON 423 377-2 (compact disc DDD) *
David Jolley
Orpheus Chamber Orchestra

W.A. Mozart:
Concerto 1 in D, K. 412
Concerto 4 in Eb, K. 495

DEUTSCHE GRAMMOPHON DGG 423 591-2 (compact disc DDD) ***
Günter Högner

Franz Danzi, *Quintet op. 56, no. 2*
Franz Danzi, *Quintet op. 68, no. 2*
Lachner, *Quintet for Winds in Eb, no. 2*

DEUTSCHE GRAMMOPHON DGG 423

623-2 (compact disc DDD) ***
William Purvis

W.A. Mozart, *Concerto 2 in Eb, K. 417*
W.A. Mozart, *Concerto 3 in Eb, K. 447*

EMI (ANGEL) CDH 7 610132 (compact disc ADD) **
Dennis Brain

W.A. Mozart, *Four Horn Concertos*

HÄNSSLER CLASSIC 98.866 (compact disc AAD) ***
hornists ?
Bach Collegium Stuttgart, Rilling

J.S. Bach, *Gott der Herr ist Sonn und Schild B.W.V. 79*

HÄNSSLER CLASSIC 98.867 (compact disc AAD) ***
hornists ?
Bach Collegium Stuttgart, Rilling

J.S. Bach, *Wie schön leuchtet der Morgenstern*

HYPERION CDA 66268 (compact disc DDD) *
Frantisek Pok
Quintet of Prague

Antonin Reicha, Quintets for Winds:
No. 9 in D, opus 91, no. 3
No. 2 in Eb, opus 88, no. 2
No. "25" in F

HYPERION CDA 66275 (compact disc DDD)
Christopher Larkin, Horn
The London Gabrieli Ensemble

Heroic and Ceremonial Music for Brass and Organ includes:
Charles Koechlin, *Chant de la Résurrection, op. 179, no. 2*
Charles-Marie Widor, *Salvum fac populum tuum, op. 84*
Jean Francaix, *Marche Triomphale*
Jean Langlais, *Sonatine for Trumpet and Organ*
Gaston Litaize, *Cortège*
Georges Delerue, *Cérémonial*
Marcel Dupre, *Poème Heroïque, op. 33*
Louis Vierne, *Marche Triomphale du Centenaire de Napoleon I*

INTERCORD INT 820.741 (compact disc ADD?) **
Otto Schmitz, Volker Hardt, Kurt Krumbien, Gerd Krumbien
Mozart Ensemble Stuttgart

W.A. Mozart, *Serenade No. 10 in Bb*

L'OISEAU-LYRE 421 429-2 (compact disc DDD) ***
Michael Thompson, natural horn

W.A. Mozart, *Quintet for Horn and Strings, K. 407*

LYRINX LYR CD 059 (compact disc AAD?) ***
Pierre del Vescovo
Prades 1985

Beethoven, *Septet op. 20*

MARCO-POLO 8.223101 (compact disc DDD) *
Jozsef Molnar, Alphorn

L. Mozart, *Sinfonia Pastorella for Alphorn and Strings*
Ferenc Farkas, *Concerto Rustico for Alphorn and Strings*
Jean Daetwyler:
Dialogue with Nature, for Alphorn, Flute and Orchestra
Concert for Alphorn and Orchestra

NONESUCH 79175-2 **
hornist ?
New York Woodwind Quintet

Irving Fine, *Partita*

NOVALIS 150 030-2 (compact disc DDD) ***
Marie-Luise Neunecker
Camerata Bern

W.A. Mozart, *Four Concertos*

OPUS 9351 1720 (compact disc DDD) *
Zdenék Tylšar
Bedřich Tylšar
Zdenek Divorky
Jiří Havlik

Paul Hindemith:
Sonata for Horn (1939)
Sonata for Waldhorn
Sonata for Four Horns

PHILIPS 420 160-2 (compact disc DDD) *
hornists ?
Vienna Philharmonic, Previn

Richard Strauss, *Sonatina 1 in F for Winds*

SCHWANN MUSICA MUNDI / IMPETUS VMS 1063 *G2
Diethmar Ullrich, Aulos

Nielsen, *Quintet for Winds FS100*
Zemlinka, *Humoreske*

SIGNUM SIX X 18.00 (compact disc DDD) *
hornists?
Chamber Soloists of Rheinland-Pfalz State Philh.

Richard Strauss:
Suite in Bb for Winds, opus 13
Serenade for Winds, opus 17

SIMFIX PSC 1037 (compact disc DDD)
***
Vidar Olsen, Hildegun Flatabo
Norwegian Wind Ensemble

Kvandall:
Nonet for 8 Winds and Double Bass, op. 54
Nonet for 8 Winds and Double Bass, op. 57

SUPRAPHON 1111 3590
Vladimira Klanska
with the Panocha Quartet

A. Reicha, *Quintet in E for Horn and Strings, op. 106*

SUMMIT RECORDS DCD 101 (compact disc: DDD)
Thomas Bacon, William Klingelhoffer, Lawrence Strieby and **Gail Williams**
with Summit Brass

"Toccata & Fugue"

J.S. Bach
Toccata and Fugue in d minor
Air from Orchestral Suite No. 3
Fugue in g minor ("The Little")
Jesu, Joy of Man's Desiring (BWV 147)

Giovanni Gabrieli
Canzon Primi Toni a 10
Canzon Duodecemi Ton á 10 (No. 3)
Canzon Septimi Toni á 8 (No. 2)
Canzon IX á 8
Canzon III á 6
Canzon XVI á 12
Canzon XV á 10

Girolamo Frescobaldi, *Canzon 29 á 8*
Gioseffo Guami, *Canzon 25 á 8*
Orindio Bartolino, *Canzon 30 á 8*

SUPRAPHON CO 2113 (compact disc DDD) *
Zdenék Tylšar
Stanislav Suchánek
Zdenek Divorký
Bedřich Tylšar

Weber, *Concertino in e*
Franz Strauss, *Concerto in c*
Saint-Saëns, *Morceau du Concert*
Robert Schumann, *Konzertstück for Four Horns, opus 86*

WHITE LABEL HRC 076 (compact disc DDD) *
Hornists?
Hungarian State Opera Wind Ensemble

W.A. Mozart, *Serenade in Bb for 13 Instruments, K.361*

CORRIGENDA: April, 1989 HORN CALL, *p. 88: The second horn player listed for the Schumann CONCERTSTUCK recording by the Cleveland Philharmonic appears as "Eric Ruske." The correct name is ERIC RALSKE. (Having just returned from the Potsdam Workshop where Eric Ruske had performed, the editor assumed the spelling was a typing error. Not so. Apologies to Mr. Ralske.)*

VIDEO REVIEW

by William Scharnberg

The Inner Game of Music
Barry Green
University of Wisconsin-Madison, Videotapes, Rm. 726, 610 Langdon St., Madison, WI 53703 ($89.50) (available in VHS, Beta I, Beta II, other formats)

This video was produced by the University of Wisconsin in cooperation with the University of Cincinnati and taped in four locations: Cincinnati, Los Angeles, Madison and Milwaukee. *The Inner Game of Music* is, of course, one of a series of off-shoots to *The Inner Game of Tennis* by Timothy Galwey. Those who have read both books are aware that where Mr. Gallwey's text is clear and succinct, Mr. Green's book is more rambling and less sophisticated in style, aimed perhaps at the 13-18 year-old musician. I would frankly say that this observation is generally true of the video version. Where there are many helpful suggestions on how to improve teaching and performance through "inner game" concepts in both the applied lessons and ensemble arenas, the format is somewhat pedantic and contrived. There is a lot of talk about a fairly simple, yet important concept that oriental philosophers have understood for centuries and modern brain research has confirmed: we can "win the inner game" by eliminating self-interference to our body's natural potential, by calming or distracting our conscious (left brain) thoughts. The problem of presenting this concept and demonstrating ways of achieving the goal of relaxed concentration is indeed a monumental task. The producer has chosen a "don't do it this way — do it this way" format. Unfortunately this format lends itself to predictability, i.e., the initial attempt by the performer at "how not to do it" is obviously staged, then Mr. Green asks "what is the problem" (proceeding thus from a negative standpoint), the performer quickly responds concerning the problem(s), Mr. Green makes a suggestion on how to mentally approach the problem, and, magically, the performer produces a flawless rendition (after how many "takes"?). Then Eugene Corporan, director of Wind Studies at the University of Cincinnati and video co-host observes to the audience how wonderfully these "inner game" concepts deal with the performer's problem(s). Although there are good attempts at humor and imagination throughout the tape, there are only a couple moments of genuine spontaneity.

Although I would highly recommend that every University music education own a copy of this video for its teaching/learning value, I believe that its primary target should be younger music students. A "best supporting cameo" goes to our own Nancy Becknell for her role as "the concerned horn teacher."

Profile

A TRIBUTE TO PAUL ANDERSON

by William Scharnberg

A glimpse through the windows of the second-floor corner office displays a panoramic view of the Iowa river and bridge leading to the main University of Iowa campus. Across a spacious desk with neatly-placed horn mouthpieces, a metronome, and various desk supplies sits a man who is respected by more hornists than he can imagine.

When the fall semester of 1989 arrived, Professor Paul Anderson was officially "retired" from the post that he occupied for forty years. During that period of time he supervised the lion's share of horn-related graduate dissertations in the United States. He served as a member of the IHS Advisory Council from 1977 to 1983, acting as Computer Coordinator, Secretary, and President. In addition to all of the students with whom he worked and graduate research that he oversaw, he somehow found time to perform regularly with The University of Iowa faculty Woodwind and Brass quintets, perform with the Tri-City (now Quad-City) Symphony, author several books and articles, and raise, with his lovely wife, Betty, two fine sons.

His career has been illustrious and he has served as a role model for many hornists who have chosen college teaching as an alternative career to orchestral playing, hopefully eliminating the stigma that "those who can't play, teach."

Paul was born on March 24, 1922 in Des Moines, Iowa, to wonderful and supportive parents. His father was an amateur singer, folk violinist, and jew's harpist. Paul began his musical career on the cornet at age twelve; through high school he studied the cornet with Mr. Friese, who was a well-known brass teacher, and performed in Mr. McWhiter's band at East High School.

Upon graduation from high school, he entered The University of Iowa as a cornet student, but switched to horn during his first semester, when the assistant third horn in the orchestra dropped school for medical reasons. At that time, the orchestra's conductor, Dr. Philip Greely Clapp, regularly doubled the brass section. While at the

University, both before World War II (1939-42) and after (1945-48), Paul studied horn with William Gower Sr., who was the only brass teacher on the faculty at that time. Professor Gower was such an excellent teacher that several of his students were later employed by some of the most prestigious orchestras in the United States.

After two years of college, the second World War interrupted his education, along with most Americans of that age. Paul chose an opportunity to play in a twenty-eight member Army band that was transferred to a new post about every fourth month, traveling from the Midwest to Southeast. During this time he purchased a Conn 6D for $10 a month out of a $28-a-month salary, graduated to drum major, and finally to a position as a company clerk. He was discharged on December 24, 1944 and returned to The University of Iowa in January, 1945, with three

years of playing experience in a military band.

He finished his Bachelor of Music degree in a year and a half, met and married a violin major, Betty, and began a Master's degree in the fall of 1947 on a teaching assistantship, working with about fifteen hornists.

During his graduate study he began regular monthly study with Philip Farkas. To this day, he is still amazed that such a man as Mr. Farkas, involved with the top echelon of performance, could have such a serious attitude toward teaching, and such an inquiring mind that he was constantly improving his teaching methods. It was during the two years that he studied with Mr. Farkas that *The Art of French Horn Playing* was being written, so there was considerable discussion between the two concerning much of the material that was eventually included in that text.

Upon completing his Master's degree in 1948, Paul was immediately hired as an Instructor at The University of Iowa. His daily schedule included teaching all the hornists, some less-advanced trumpet and trombone students, and performing in the faculty Woodwind and Brass quintets; at that time he was playing a Schmidt horn which Mr. Gower had located for him. His University responsibilities also included performing as principal horn with the University Symphony. At that time, Dr. Clapp ran the orchestra as primarily a reading ensemble; if the Brahms fourth Symphony was to be performed, the first three Brahms symphonies were given equal rehearsal time, until the dress rehearsal, which was reserved for the fourth Symphony. It was also during this time that Paul became principal horn of the Tri-City Symphony (Iowa-Illinois), a position that he held from 1947 to 1970, then again from

1973 to 1981; in that year he stepped down to fourth horn and continues at that position today.

During his tenure at Iowa the breadth of experience and opportunity to serve as a colleague with excellent musicians continually inspired his own growth. Those of us who were fortunate enough to hear Professor Anderson perform were always genuinely inspired and most of those performances are remembered as state-of-the-art renditions today. The faculty ensembles as well as the University Symphony were known especially as champions of contemporary music; many works were premiered at Iowa throughout Professor Anderson's tenure.

Over the period of forty years, Paul played a number of different horns, including an instrument made for him by Carl Geyer. He states he was privileged to be associated with many fine horn players during their study at The University of Iowa, some of whom are familiar to IHS members: Randall Faust, Marvin Howe, Marvin McCoy, James Winter (and this writer). Those who worked with him were extremely well-grounded in the basics of horn-playing, rhythm, and musicianship. To have learned a work such as the Brahms Trio under his supervision was to have been coached by a consummate musician.

His relationship with the IHS dates from the first Brass Congress in Montreux, Switzerland (1976), when his computer skills came to the attention of the Advisory Council members. He was immediately drafted as IHS Computer Coordinator, initiating computer-stored membership rolls that were used to prepare the annual membership directory and print address labels for all membership mailings. His expertise and highly-organized mind led to his election to the Advisory Council and his subsequent offices as Secretary and, eventually, President (1980-83). He succeeded Douglas Hill, whom he had come to greatly admire as a performer, composer, and administrator. Paul's tenure as IHS President saw codification of many important administrative policies and procedures as well as a continued growth in the international aspects of the Society.

In addition to his legacy as teacher, performer, and administrator, one must acknowledge his authorship of important source books published by THE INSTRUMENTALIST CO. (Evanston, Illinois): *Index to Current Brass Literature* (1976), *Brass Music Guide: Solo and Study Material in Print* (1985), and *Brass Music Guide: Ensemble Music in Print* (1987). He also prepared the computer programs for the last three editions of the INSTRUMENTALIST's *Band Music Guide,* and played a leadership role in developing The University of Iowa's *Music Source Book: Woodwind, Brass, and Percussion Materials* (Eble Music Co., Iowa City, Iowa).

With the University horn studio in the highly-capable hands of Kristin Thelander, Paul has several plans for the future. He would like to write a book concerning the interpretation of music. His interest in photography is leading him toward the processing of colored film. Since he is still playing well, he plans to continue as fourth horn in the Quad-City Symphony. Finally, he and Betty have plans to travel extensively, with Iowa City as their home base.

I know I speak for a great many horn players who wish to express their heartfelt thanks to Paul Anderson for an excellent musical and personal education. We all wish him, Betty, and their family many wonderful years ahead.

A TRIBUTE TO LOUIS STOUT

By William Scharnberg

In May of 1988, Louis Stout retired as Professor of Music at The University of Michigan after twenty-eight distinguished years at that post. His many students who now perform and/or teach the horn attest to his success as a person who inspired his students musically and professionally, and who was able to guide their lives and careers, developing in them the confidence that marked his own career.

Anyone who knows Professor Stout is aware of this total dedication to music and to the horn. His boundless energy has also led to the acquisition of one of the finest horn collections in the world, which he regularly exhibits in a lecture-demonstration entitled, "The Horn, from the Forest to the Concert Hall."

Louis was born in 1924 in Hallsport, New York, a country village of only seventy-five people. Every young person in that village who demonstrated musical talent studied with a very fine piano teacher; by the time Louis graduated from college, he had studied the piano for twelve years. Louis attended a small two-room school, with four grades in each room. He says that one of the best things that ever happened to him was the learning of solfeggio in the sixth grade; this gave him the good ear that later led to very accurate horn playing. The love for literature and the arts that also developed from these days led to his vast collection of books, music, records, and the horn collection.

One of the stories that Louis read in his youth was of the brave knight, Roland, who blew on his signal horn so hard, desperately summoning aid from King Charlemagne's distant army, that the blood vessels in his neck burst and he died. When researching the history of the Stout family many years later, Louis found that he is a direct descendant of King Charlemagne and that the King had twin sons, Lothar and Louis. Perhaps it was this youthful image of himself as the reincarnated knight, Roland, that linked Louis's destiny with the horn.

By the age of ten, Louis was regularly listening to the Chicago Symphony on the radio, and vowed that he would one day play in that orchestra. It was to be two more years before he took up the horn, as a high school sophomore, age twelve. With no instruction he was told to go home and learn to play the instrument. The fingerings came quickly and he was soon playing well enough that he asked his sister to accompany him while they played *The Golden Song Book*. As Louis played the soprano part, he noticed that it did not sound good with the piano. He asked his sister to play the first note and thus discovered "C" horn transposition the very first night he played horn. Louis was determined, however, to play trumpet and he did so as a regular member of the town band; he even played *The Carnival of Venice* in public. He also learned to play the trombone, violin, clarinet and guitar while in high school, all of these instruments bought with his own "hard-earned" money.

It was also during his high school years that another event occurred that

was to influence Louis throughout his life. A new family had moved to Louis's home town; the oldest brother played trombone, the next brother was a trumpeter, and Louis gave horn lessons to the younger sister. One day when he went to their home to give a lesson, he walked in on a very tragic scene. The family was all sitting in the living room crying desperately and Eddie, the trumpeter, was lying on the davenport, dead. Eddie's mother said, "Louis, you must play for my Eddie." This was a charge that Louis never forgot. Many times in later years, as Louis was facing a very difficult solo passage, he would think to himself, "This one is for you, Eddie," and that always gave him the extra sense of courage which made the passage seem secondary to the important elements of life.

Louis graduated from high school at the age of fifteen. His parents would not let him go to college, so he returned to high school for a post-graduate year, spending most of it on the auditorium stage playing horn solos with a fine pianist friend. The next fall, Louis enrolled at Ithaca College. His horn teacher, Elaine Kessler, made a major change in his embouchure and Louis literally had to start over. Now he says it was the best thing for his career, but at the time it was most upsetting and he received very little help from his teacher, who said to just go and practice. Luckily, another student hornist took pity on him and helped him through this difficult period. Years later, when he got his job with the Chicago Symphony, the first person he wrote was Betty Ahlstrom, for without her encouragement, Louis might have given up music and the horn that he loved so much.

During Louis's sophomore year in college, two major events occurred: the beginning of World War II and the development of a major hernia that required surgery. Louis was deferred

from the military to raise food for the troops. Although he did not have the benefit of the GI bill after the war, his new embouchure "took off." He practiced eight hours a day, memorizing all of his orchestral excerpts, aided by his phenomal photographic memory.

During his junior year of college, Louis borrowed money from a fraternity brother to buy his first "professional" horn, a forty-five-year-old Schmidt, he says that it was the best horn he ever owned. Louis borrowed more money from a minister to buy a train ticket to New York City to audition for the first horn opening in the New Orleans Symphony. He played everything from memory, was offered the job, signed a contract and was leaving, when the manager reminded him to transfer his union card to the New Orleans local. Louis innocently asked, "What is a union card?" The manager, realizing that he had signed a non-union musician to a contract, wanted Louis enough to arrange for him to join the Ithaca union and back-date his card so that it looked as if he was "a member in good standing" when he signed that first contract.

When Louis got his first checks from the New Orleans Symphony, he paid back both the minister and fraternity brother. Then, he set about fulfilling another dream: to learn to fly an airplane. He took two lessons, each two hours. When he arrived at the airport for his third lesson, the instructor told him that he was going to "solo" that day. So with his instructor's confidence behind him, he completed the exhilarating flight with a perfect landing. That night, after a symphony rehearsal, Louis decided to make it "a real big day" and asked Glennis, a flutist in the orchestra, to be his wife.

The twenty-week season in New Orleans (and later in Kansas City) made it necessary to seek further income to support a family, so Louis toured with

the North Carolina Symphony and, during one year, played with the Virginia Symphony. After Louis and Glennis had been in the New Orleans Symphony two seasons, they decided to try their luck in New York City. Louis auditioned for the Indianapolis Symphony and Kansas City Philharmonic; Sevitsky would not hire a married couple and Schweiger would not pay as much as Louis had been making in New Orleans. He auditioned for Radio City Music Hall, but they could not hire him until after the union's required six-month residency period. During that six months Louis worked as a night watchman while taking lessons from Robert Schultz of the New York Philharmonic and playing an occasional single job. When he finally picked up his union card, he expected to be out of work for months, but Radio City Music Hall wanted him immediately. They said that they had tried forty horn players on the job in those six months and had decided to wait for him.

During his tenure with the Radio City Music Hall, his playing was often compared to Bruno Jaenicke, the last solo horn of the Philharmonic to use a single F horn. Although Louis had spent his first five years on the F horn, his college teacher was shocked that he had never used the Bb side of the horn, and tied his thumb lever down so that he had to learn the entire Bb horn. The sudden change in tone and intonation was soon overcome as Louis gravitated to the sound that he desired, and from that time he was to remain primarily a player of the Bb horn. The comparison of tone to Bruno Jaenicke was indeed a compliment, and it was this ability to control the tone and intonation of the Bb horn that tempered his teaching for the remainder of his career.

By late 1950, the word was out that

Raymond Paige was going to be the new conductor of the Radio City Music Hall and that he would bring in his own men. Louis made arrangements to return to Ithaca College and finish his Bachelor's degree, which he had begun eleven years earlier. As it turned out, Louis was asked to stay at Radio City, but he declined. During his senior year at Ithaca College he taught all the horn students, some trumpet and euphonium students, and, since he was not allowed to give himself horn lessons, he was a flute major, using his wife's Powell flute. In addition, he had a full complement of senior subjects plus 120 hours of practice teaching. He also played in the best woodwind quintet of his career. They rehearsed two hours daily and made several week-long tours during that year, playing up to four concerts a day and making good extra money. It was fun but when they returned to the campus, Louis had to make up all his classwork, his missed lessons and, of course, his flute practice!

One night in April of that year, the Cleveland Symphony came to Cornell University to perform. Rodzinski was the conductor, Philip Farkas was the solo horn, and Shostakovich's Fifth Symphony was on the program. Louis was most impressed with the marvelous solo horn playing and so was soon-to-be Louis Jr., who kicked his mother so hard that she could hardly sit. Louis Jr. was born the next morning while his father was attending his eight o'clock class.

The college orchestra's horn section had become so excellent that Ithaca College wanted Louis to continue teaching for them, but the Stout savings were now gone and he found it necessary to return to playing for a living. He heard that there was still a first horn opening in Kansas City, so he made arrangements to travel to The Eastman School of Music where Hans Schweiger was holding auditions. Louis walked in and handed him a stack of excerpt books, telling Schweiger to

ask anything he wanted. Schweiger did not seem to recognize Louis from his earlier audition and said to just play something for him. Louis played the Horn Signal Symphony that had impressed Schweiger before. After a perfect rendition he asked Louis if he had ever played for him; Louis said that yes he had, and that if he did not offer him more money than he had the first time, he was going home right then without playing another note. Schweiger asked him how much he wanted, Louis told him, and the audition was over; he had the job!

After four years of fine horn playing in Kansas City (1951-1955), Louis felt that he had to get a position with a longer season. He had told his wife when they met in New Orleans that he intended to play for fifteen years and then go into college teaching. He had not yet reached that goal but he had to do something to make a better living for his growing family; his third son had been born on the first day of a Konzertstück rehearsal.

Louis heard of a possible opening in the Chicago Symphony, so he wrote and received a reply by return mail to come for an audition. Since it was the last week of the Kansas City season, with a performance on Thursday and Saturday evenings, Friday was the only possible day to audition, so he took a night train, leaving at midnight on Thursday. It turned out that he had to wait until after the afternoon concert to audition. He was sleeping in Dr. Reiner's office when he was awakened by the afternoon concert as it was "piped" to all of the offices. When he heard the sound of the Chicago Symphony and the marvelous horns in the Overture to *Der Freischütz,* he considered returning to Kansas City. He remembered, however, the pledge that he had made to himself at age ten, and auditioned for Philip Farkas and Dr. Reiner after the concert. Louis played

his best and was certain from reactions that he was liked by both men. He told Reiner that the next night was to be the final night of the season in Kansas City and that next year's contract would be handed out at that time. He needed to know in a week about the Chicago job or he would be forced to sign the Kansas City contract to support his family.

When Louis returned to Kansas City, the whole orchestra was buzzing about his audition. Schweiger had the audacity to offer him a $5 per week raise, amounting to $100 per week. Louis just walked out, joining three other musicians on an all night drive to North Carolina, where their first rehearsal was scheduled for the next day. On Friday of that week, Louis's wife called to say that there was a contract from Chicago with a 36-week season and a salary of $100 more a week. His dream had come true!

Upon arriving in Chicago, Louis asked to take lessons from Mr. Farkas, his idol. The reply was that if there had been any need for lessons he would not have been hired; five years of free lessons from the master is what followed.

After five confusing seasons under Reiner, Louis began to think more about the third phase of his career plans, college teaching. Mr. Farkas had already made plans to leave and teach at The University of Indiana; he told Louis of an opening at The University of Michigan. Louis called Dr. Revelli, who told him to send a resumé and come for an audition. After a Ravinia concert, Louis took a night train to Ann Arbor and was met by friends who took him to breakfast. Then, after practicing a while, he was shown the University campus and some new housing additions, where Louis picked out the house that his family was to occupy for the next twenty-eight years. It just never occurred to him that he would

not get the job; he was offered every job for which he auditioned during his entire career.

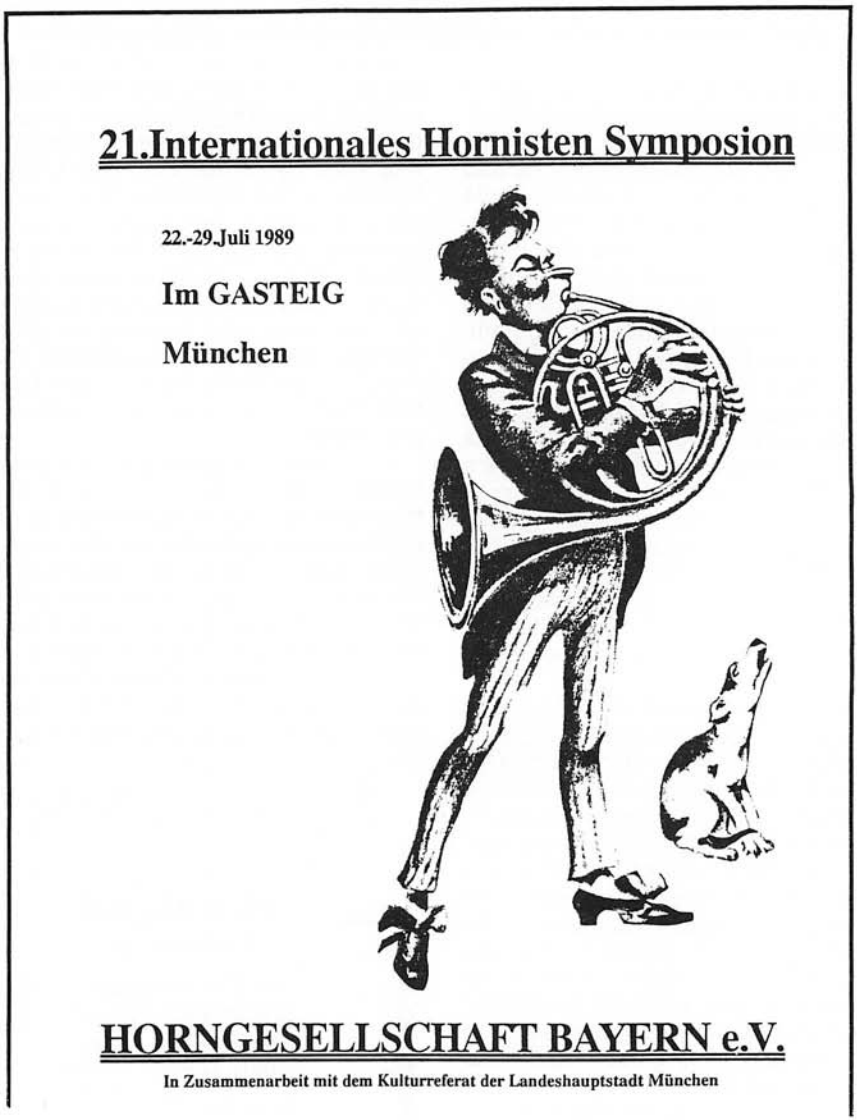
As Louis was getting his horn out to play his audition, Dr. Revelli was standing beside him, to introduce him. Seeing no music, he asked Louis if he had brought any music to perform. Louis pointed to his head and said that they could ask him anything that they could think of and he would play it. Revelli was a bit put out by this cocky young man and advised the audition committee to "hang this guy." They failed to stump Louis for over two hours. When he was excused for discussion, it was learned that Louis did not even have a Master's degree. Although this was a fairly serious problem, Dr. Revelli wanted Louis, based on both his horn playing and his experience; they got what they wanted! The sixth-grade solfeggio, those long hours of practicing, plus the lessons with Elaine Kessler, Marvin Howe, Mason Jones and Robert Scultz had paid off once again.

During Louis's years in Chicago and Michigan, he became increasingly interested in the history of the horn. This led to the acquisition of his amazing collection, which he demonstrates to anyone who will sit still long enough. After the 1988-89 season, when Louis played with the Taipei Symphony and worked with the brass players there, he will tour with his collection for two years. During the 1989-90 season, he and his assistant, Michelle Stebleton, will be performing a final ten-month tour of the U.S. During the 1990-91 season, Louis will present the same tour in Europe, sponsored by the State Department.

After 1991, Louis vows to look up the word "retirement' in the dictionary, just to see what it says. Actually, he wants to slow down and "smell the roses," read many books, listen to many records, and continue to refine his hobby of woodworking. His horn collection will be housed at the Streitwieser Foundation in Pottstown, Pennsylvania. The horns will be available on a rental basis, but must always be returned to the museum; Louis wants his collection to be seen, used, and in a safe place.

Louis's amazingly busy career did not keep him and his wife from raising a trio of fine young musicians. Louis Jr. has played horn in several orchestras, and now performs with the Lincoln Symphony, the Nebraska Chamber Orchestra, and is the booker, copyist, publisher and hornist in The Mannheim Steamrollers, a Baroque Rock band. Gordon is an internationally recognized marimbist who teaches at Ithaca College. Richard has performed with the Utah Symphony for ten years. Louis and Glennis are justifiably proud of their sons.

It is obvious to anyone who has seen Professor Stout recently that he is far from retired. After thirteen years of fine professional horn playing and twenty-eight years of excellent teaching he has only retired from The University of Michigan, knowing that horn playing and teaching is in the extremely capable hands of Lowell Greer. Only time will tell what is in store for such a man of dedication and energy as Louis Stout.



THE 21st INTERNATIONAL HORN SYMPOSION, MUNICH
A Personal Recollection

by Arthur LaBar (USA)

What made the entire trip worth it for me was a single little piece written by an insignificant composer, but performed by one of our "master" artists.

By way of background, it was on Thursday night in the Carl Orff Hall. There was to have been a program of concerti with several famous soloists accompanied by the Symphonie Orchester Graunke. However, less than 36 hours before that, it was

announced that the scheduled concert for Thursday was to be cancelled. Public ticket sales had been very slow and the concert was no longer financially feasible. Therefore the scheduled artists and some others would now present a chamber concert instead. As a consequence, I suspect that there was some urgency in preparing for this concert on such short notice.

At any rate, Peter Damm (DDR) appeared midway through the revised program to perform the Oscar Franz *Lied ohne Worte* (Song Without Words) accompanied by Reiko Honshoh-Chiba. His tone and phrasing were so beautiful that the emotions of the entire audience were touched. That "little" performance of his conveyed the most lyrical sound I have ever heard from a horn.

Peter Damm's master class was wonderful as well. His teaching centered on conveying the message of a few operatic passages through complete understanding of the text and vocal line. Obviously, Mr. Damm has spent much time studying libretti of operas he performs. He knows the plots and he knows the arias that the horn accompanies in the opera. In fact, many were amused when the great horn player became a singer and vocally demonstrated the complete arias in question. Then, by playing the passage on his horn, he vividly made the connection between voice, text, and horn. Perhaps most importantly, we were eloquently reminded that all music is essentially vocal.

There were so many other examples of superb artistry along with technical virtuosity, sheer dynamic power, and/or stamina that were memorable. Among them: Danilo Marchello's (Italy) performance of works by Mercadante and da Paoli; the L. Mozart *Concerto for two horns in D* with Simone Baroncini and Sergio Boni (Italy); Atterberg's *Horn Concerto* by Thomas Kjellden (Sweden); *Bride of the Waves* by Herbert L. Clarke with William Ver Meulen (USA); Michel Garcin-Marrou

Peter Landgren and Randall Faust attempt a "sectional" rehearsal with an Alphorn. (Christa Enseling photo)

Herr Peter Damm of Dresden, DDR, relaxes during a break in Symposion events. (Horn Call photo)

Professor Uve Uustalu, distinguished hornist from Tallinn, Estonia, USSR. (Horn Call photo)

(France), Kristin Thelander (USA) and Frøydis Ree Wekre (Norway) for their natural horn performances; the controlled, beautiful, and haunting sound of alphorn by Jozsef Molnar (Switzerland); and other works so well done by Vladimira Klanska (Czech.), Peter Landgren (USA), Francis Orval (USA), William Scharnberg (USA), Radovan Vlatkovic (Yug.), etc., etc.

Special credit is due Eric Terwilliger (BRD) who performed the Strauss *Concerto, Op. 11* with the Munich Philharmonic and Zubin Mehta. There were so many curtain calls for the concerto that an encore was inevitable. He chose *Till Eulengpiegel,*

einmal anders, in itself a tour de force, bringing down the house. As if that weren't enough, Terwilliger came back for the second half of the program to lead the horn section in *Sinfonia Domestica!* Accolades as well, to David Moltz and the other members of the Philharmonic for their fine work.

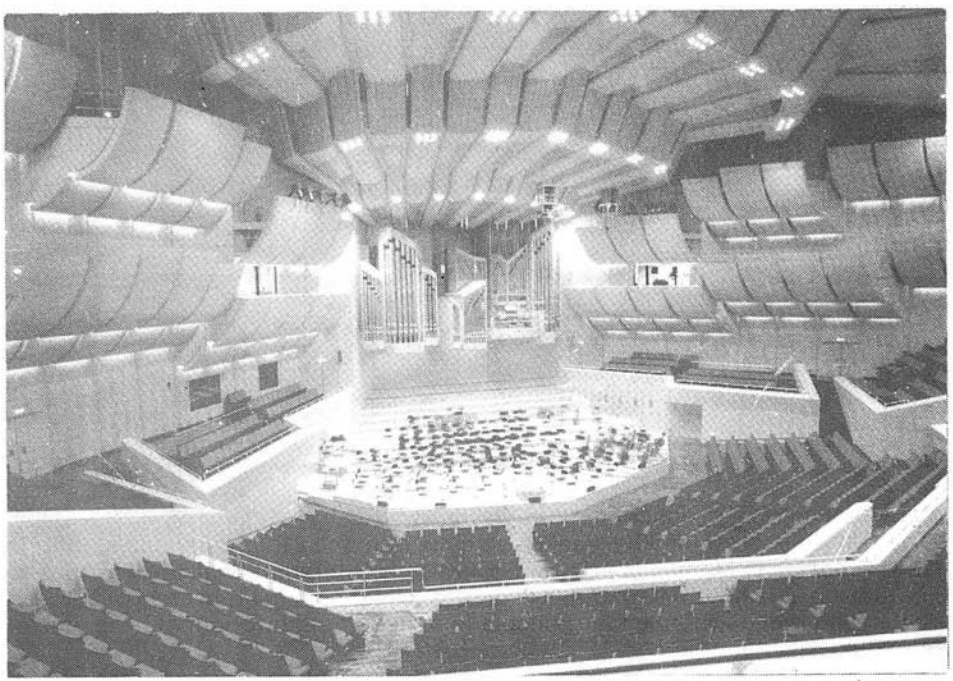
A medal ought to be struck for the week's marvelous accompanists, especially Reiko Honshoh-Chiba (Japan), Iva Navratova (USSR) and Natalie Goworowa (USSR). These women took on an overwhelming burden of work, performing several times daily with a sensitivity, style and artistry that was consistently of the highest performance level, yet doing so with evident pleasure in performance.

This Symposion, being in a major metropolitan area, had available to it a tremendous range of cultural amenities. The size of the city also forced us to carefully plan our 30-40 minute commute (for some) between hotel and conference.

Incidentally, those of us who got around by bus, tram, U-Bahn and S-Bahn became intimately acquainted with the stops enroute. Hearing these stops announced at least twice a day must be what made Marvin McCoy coin what was the best pun I heard all week.

"This city is perfect for horn players," he said. "In fact, many of the locations about town were obviously named for old horn players famous for missed notes. You know: Karl-splatz, Marien-splatz, Joseph-splatz, König-splatz, ...!"

On first arrival at the Symposion, many of us had to wait in long lines to pay our hotel and meal fees, but the students behind the desk did their best to deal with the babble of foreign languages and accents. Incredibly, there were some thoughtless participants who did not settle their accounts right away. This was the only evidence of poor manners that I witnessed during the week. The only other complaint I heard was the wish by some participants for some evidence of vegetables and fruit in the meals offered at the Hofbraükeller. There was only praise for the beer, of course.

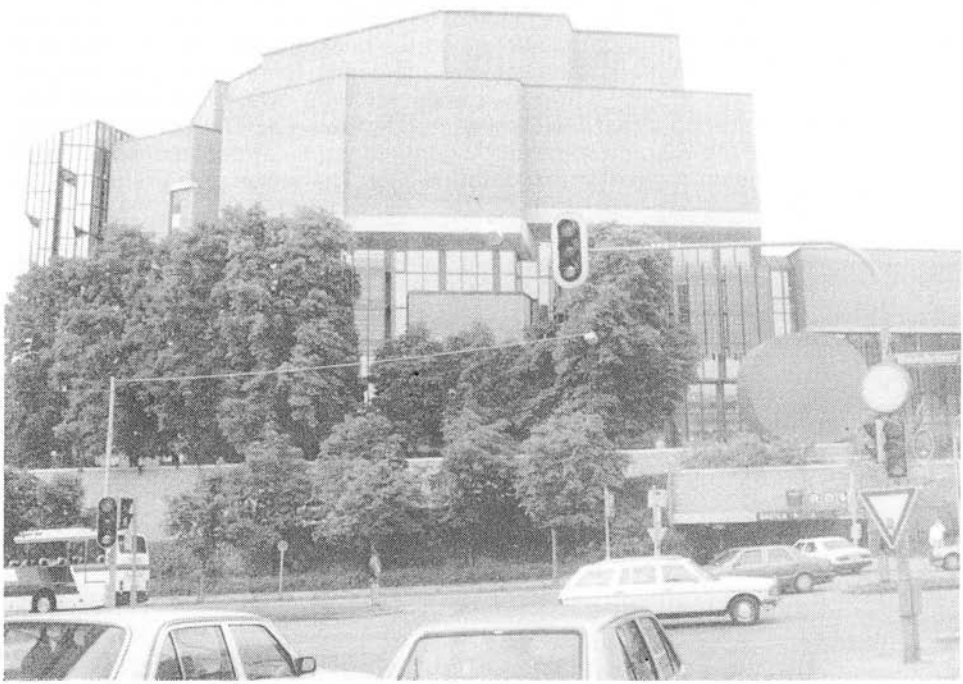


Interior view of the Gasteig concert hall, the home of the München Philharmonic Orchestra.

One important theme evident in this conference was the large number of outstanding younger hornists today. I stand in greatest respect of the abilities of the younger players who are so agile and so powerful. Yes, and many of them could turn a beautiful phrase, though I must confess that I sometimes yearned to hear more of the mature sounds and style of some of our older master performers.

Finally, my congratulations to our host, Hans Pizka (BRD). Much of the Symposion bore the mark of his personal interests and energies. The special exhibit at the Munich City Library, "Around the Horn," displayed many fascinating personal artifacts from his collection, including early instruments, autograph editions of music by R. Strauss, original parts of Wagner operas, memorabilia from the Vienna horn school of Gottfried von Freiberg and much more of interest to the horn world and music history.

The final "Open-End Concert" at the Paulaner brewery was a wonderful closure to the Symposion. After a fine Bavarian dinner (with salad!), accompanied by delightful Bavarian music, there were some sophisticated hijinks in the form of horn ensemble music. This included the Berlioz *Roman Carnival Overture* for 8 horns and the Rossini-Gabler selection called *Insalata mista* for 16 horns. With Hans Pizka in the lead, this ensemble of guest artists broke some new barriers in the



The Gasteig hall as seen from the street. (Horn Call photo)

"higher-faster-louder" school of horn player. Wow!!

The lasting impression I have taken with me from the *21. Internationales Hornisten Symposion* in Munich is that our Society truly is **International.** I feel fortunate to have been able to be a part of this Symposion if for no other reason than to meet and become friends with so many people from parts of the world that have before seemed so remote.

The host listed 32 countries represented at the conference, many of which I would guess have never been represented before. In addition to all the countries of

Western Europe and the British Isles, there were horn enthusiasts there from the German Democratic Republic, Yugoslavia, Bulgaria, Hungary, Czechoslovakia, USSR, USA, People's Republic of China (PRC), Japan, Taiwan, Hong Kong, South Africa, Roumania, Poland, Australia, Israel, and Canada. To my knowledge, no

Outdoor dining area at the Hofbraukeller, the *Mensa* for the Symposion. Immediately recognized faces include Mary Dunn, Phil Hooks and Bob Pyle. (Horn Call photo)

previous workshop has had nearly this range of representation.

The delegation from PRC surely had the longest journey in getting to the workshop. The travels didn't seem to bother Professor Li Lizhang of Xian Conservatory of Music in Shaanxi. He told me that he and his companions had spent *ten days* traveling by train from Beijing to Munich. He laughed heartily at how little the difficulties of travel mattered in relation to the opportunities provided by the Symposion. After the 8-day meeting, they would spend another ten days on the return trip! The scenery was marvelous, he said, through Mongolia, across Siberia (it took an entire day to pass Lake Baikal), and on to Moscow, Warsaw and Berlin.

I was informed by a reliable source that Hans Pizka's personal efforts had much to do with people at the 21st workshop having the opportunity to meet and hear several of the artists and professors, especially those from the East. My congratulations to him and to *Horngesellschaft Bayern e.V.* (the Bavarian Horn Club) and their energetic president, Professor Otto Schmitz.

For all the great memories of the Symposion, I do regret that more people do not show an interest in the efforts of the officers and advisory council of our Society. I doubt that there were more than 12 people at the annual general meeting of the IHS.

Allow me to offer this personal encouragement to members. Much of the success of our Society depends on the work of our officers. They have worked long and hard to extend the fraternal embrace of the Society, especially into Eastern

Europe, Asia and Latin America. Let us show our support for these activities. Their success will enrich not only the world of horn-playing but the world of people-to-people relations as well.

Editor's Note •••••

I wish I'd said that! *That,* in this case, is the fantastic *INTERNATIONAL PEACE AWARD* statement prepared by the Meddling Committee. The Meddling Committee Meddles are usually allocated to the *Afterbeats* section because of their humourous nature. In this case the thought deserves our most serious consideration and commendation.

> **The International Peace Award: To the four founders of the Society, Philip Farkas, Barry Tuckwell, William Robinson, and Joseph White; all of the officers, Council members, and editors of the *HORN CALL* and *NEWSLETTERS*; all of the hosts of the twenty-one meetings of the Society; and the great fraternity of hornists who have sustained and nurtured this truly remarkable international organization which annually demonstrates that it is possible to transcend all language and cultural barriers, meeting in respect and affection, bound together by our instrument and our art.**

Ordinarily, the names of the Meddling Committee are not disclosed. But in this case their identity as authors of this statement must be ackowledged. Three cheers to John N. Wates and James Winter! Well done, friends! These words need to be cast in bronze.

Memoriam

OBITUARY AND MEMORIAL FOR ALAN CIVIL
June 13, 1928 - March 19, 1989

Compiled by Paul Mansur

Alan Civil, first president of the British Horn Society and former Advisory Council member for the International Horn Society, died on March 19 following a lengthy illness with a liver disease. A most distinguished, world-class hornist, he leaves a dynamic legacy of his work in recordings of the orchestral and solo horn literature. His orchestral career was primarily with three major orchestras: the Royal Philharmonic, the Philharmonia, and the BBC Symphony.

Details of Alan's life and work are preserved and detailed in the Obituary notices from four London newspapers provided by John Pigneguy and Oliver Brockway to *The HORN CALL*. These will be forwarded to the IHS Archive for general access to all. Rather than reiterate these newspaper accounts, I shall reflect on my first acquaintance with Alan and include reminiscences by John Wates and Barry Tuckwell.

I met Alan Civil for the first time in 1977 during the Hartford Workshop. This was my first regular Advisory Council meeting since being appointed Editor. [Speaking generously, the meetings (and the Society) were yet some time away from being very well organized or business-like. The AC meetings in those days began at 11:00 pm and often lasted well into the wee hours of the morning.] I had already been impressed with his playing; particularly his ability to extract intense musical effects and expression from seemingly simple materials. [For years I had passed over the Saint-Saens "Romance" as being too easy and fit only for young students. I heard Alan's performance on the '73 Workshop recording made at Indiana University and promptly scheduled the "Romance" and "Hunter's Moon" on my next faculty recital performance.] Here I was impressed with his insight into problems. He spoke infrequently but always with light rather than just heat. Often his sense of humour was brought to bear in order to refocus our attention on cogent rather than tangential matters.

Early one morning after the meeting broke up about 1:30 am, rather earlier than usual for that particular workshop, several of us decided to get a bite to eat before returning to the hotel. We found a White Castle a few blocks away and settled into small talk, stories, jokes and anecdotes as we ordered from a waitress. Most of us had pie or such; but not Alan. Rather, he ordered a bowl of Chili. To be sure, this wasn't Tex-Mex Chili or a real bowl of "Hell On The Red" from Baja Oklahoma; but I

was henceforth convinced that an Englishman who ordered Chili at 2:00 am was certainly a kindred spirit.

•••••

We all suffered a great loss with Alan Civil's death in March of this year.

Alan had been a very good friend to the British Horn Society. The idea for a British Society came up at the International Horn Society's event in Montreux in 1976. Alan had not been there but immediately he heard about it and was gracious enough to become our first President.

SEAMLESS SWAN. The first British Horn Festival in 1980 had Alan very much at its heart. For many who attended, the chance to play Alan's arrangement of the Egmont Overture must have been a great thrill. Alan's conducting would have been their first close contact with him. The solution to the stopped passage in the middle that we just couldn't seem to get in tune — to down horns and hum it — was so successful that it has become a standard part of the arrangement. Again, Alan's Duets with Barry Tuckwell were a prelude to the wonderful, seamless, sharing of the Saint Saens "The Swan" between the pair of them.

NO LAUGHING MATTER. Since then, Alan has given us memorable performances of songs by Arnold Cooke, and much else with perhaps one too many Lars-Eric Larsson Concertino's. We had the memorable talk on Siegried's Horn Call which showed Alan as a raconteur at his best. In the Barbican, he and Shirley were the soloists in the Musical Joke. To my horror, Alan decided that on this occasion he was going to play it absolutely straight. But then, a great 'Civilism' was that "A German joke is no laughing matter." One piece he always wanted to do was the Butterworth Sonata, but unfortunately the timing was never right.

ALL ROUND MUSICIAN. Alan was an all round musician. His compositions — in particular Tarantango and Horn Bluff — were gems of their kind. How lucky we were to be able to round off the First Festival with his arrangements of "I'm dreaming of a White Christmas" and "If you were the only girl in the world." Tragically, many of these compositions have been lost — mostly through Alan generously lending the parts to 'friends' who never returned them.

FOUR GREAT CONCERTS. He was a successful conductor of many sorts of orchestras. A fact which didn't prevent him from having the 'enemy' as the butt of much of his rather acidic comments. As he said wistfully before his death, "Over twenty years in the orchestra and only four good concerts." His greatest disappointment was that Kempe never really got into his stride with the BBCSO before his untimely death.

RECITAL RUN-THROUGHS. The years with Boulez were not happy ones. There is the story of the first of the Roundhouse Proms where at the rehearsal Boulez told the orchestra it was to be very informal. Alan asked the Maestro what he should wear. "Anything you like," Boulez replied in an unguarded moment. This was sufficient for Alan to appear wearing one of Shirley's Kaftans. I asked him if there was anything he enjoyed about modern music. After quite a bit of thought he said, "Yes. I can run through my recital repertoire in the noisy bits." Was Alan the first to nickname Boulez 'The French Correction'?

TWO TOP OFFERS. Alan was a great British player. He exemplified the Brain school of horn playing. And he was never greatly tempted to take up the offers from abroad. He got the two top offers — to play in Berlin and to teach in Bloomington in the States. When ill health forced him to give up the heavy work of leading a full symphonic horn section, he enjoyed a short Indian Summer doing some work with the English Chamber Orchestra — very much to his taste.

TILL TO FALSTAFF. For he was wedded to the British way of life. He always reminded me of King Henry VIII in his 'Bluff King Hal' ways. Perhaps his attitude to conductors was the same as that monarch's towards wives. Jim Brown, in speaking at Alan's funeral, said words to the effect that he ran the gamut from Till Eulen-

spiegel to Falstaff — that sounds right, too.

HIGHEST STANDARDS. In Alan there was always a great musician seeking to achieve the highest standards despite whatever others — and sometimes even he, himself — did to obstruct them.

As ever, Farquie Cousins came up with the *mot juste* at the Brains Trust discussion at the 10th Festival in the lines of Edna St. Vincent Millay:

"My candle burned at both ends
It did not last the night.
But Ah! my foes and Oh! my friends
It gave a lovely light!"

He also quoted a writer, Rose McCoola, on Alan: "He mastered the best musical instrument in the world, and that constitutes a well spent life. Besides, he was fun and generous, large, benevolent, and (as far as I could judge) hostile to fools."

I'll say Amen to that.

John N. Wates

•••••

Alan Civil was probably the last of the great players of the English school following players such as Aubrey Brain, Aubrey Thonger, Edmund Chapman and, of course, Dennis Brain. Horn playing in Britain has reached an extraordinary high standard; but the style is more eclectic with strong influences from America and the German school of twenty-five years ago. In this time when national schools of playing have been forgotten or distorted Alan's influence was important.

Alan's tone was beautifully focused and is well represented on recordings. However, his orchestral playing never lacked power. Two recordings, now perhaps deleted from catalogs, were with the London Symphony. In both he played fifth horn: *Heldenleben* with Leopold Ludwig on Everest and the Solti Mahler Ninth on London. In the latter Solti doubled the four horns in the first and third movement. They are both worthy of a special hearing.

However, there is another recording of *Hary Janos* by Kodaly, also with the LSO conducted by Kertesz. I was unable to play for these sessions and Alan took my place. The critic in the *Gramophone* singled out for particular praise the fine playing of Barry Tuckwell. Of course it was Alan.

I will miss Alan, the man. I first met him at the Edinburgh Festival in the early fifties. I will always remember the beautiful horn sound I heard from the Royal Philharmonic on that occasion. I was a "new boy" from Australia playing third horn with the Scottish National and with my colonial brashness went round to say "hullo." He was charming, helpful, friendly, and encouraging with no hint of condescension. He was always like that and I for one will miss him personally as well as musically.

Barry Tuckwell

•••••

An Appreciation

The address at Alan's funeral was given by James Brown OBE in St. Martin's Church, Brasted in Kent on 31st March 1989.

Alan Civil, a name synonymous with the French (sic) horn, developed what Dennis Brain began over thirty years ago by raising the standard of playing.

Alan's infectious enthusiasm for music was renowned and his death has shocked music lovers and his colleagues throughout the world, particularly in the United States and Japan where he had strong connections with Musical establishments.

However, I will not continue eulogizing over his ability as a musician; professional writers have done this much more capably over the past years and in recent days, unhappily, in the obituary columns.

I would like to say a little about the man himself.

I first met Alan at Embankment Gardens, where I was playing with the Grenadier Guards Band. A tall, thin and rather pearshaped soldier with apple-red cheeks, dressed in the uniform of the Royal Artillery, introduced himself and our friendship of over forty years began.

He was a unique personality and could be both charming and difficult, with a mixture of both "Till Eulenspiegel" and "Falstaff" in his character.

Always a lover of company, he was thoroughly at home with princes and paupers and often relished mixing the two together with some interesting results.

His fertile mind was full of spontaneous wit and at the other extreme, sarcasm, as many conductors will testify!

He was both for and against authority and could be a severe critic of those who did not come up to his approved standards of Musicianship.

Alan was at the same time a most generous companion and host. He will be greatly missed by his friends and colleagues and especially at the Savage Club where his witty conversation and anecdotes will be remembered.

Above all, his brilliant arrangements for the club ensemble, "The Philsavonia," whose renderings of his works frequently received laughter and tumultuous applause, will be remembered for many years to come. For the players, these performances were more often than not considered as THE sightreading competition of the year. Also he was a fine artist with a pen and had a flair for cartoons of a humorous nature.

He was a skillful performer on a green coloured hosepipe and two small German hunting horns, switching from one instrument to another at high speed. Indeed, an all round entertainer.

During the last conversation I had with him in hospital he was reminiscent of his career including that with the B.B.C. Symphony Orchestra. Alan loved playing melodies and had an aversion for modern (squeaky-gate) music which the B.B.C. tend to specialize in performing and he was naturally thrilled when Rudolf Kempe was appointed principal Conductor.

A change in programme structure took place but unfortunately Kempe was taken ill and died shortly afterwards. Alan summed up his stay with the "Beeb" with a chuckle, "Twenty-two years and four good concerts."

In my opinion his greatest attribute, and one that governed his outlook, was perseverance in everything he tackled. This showed up in his attitude to playing. Where most of us would be cautious, Alan would throw caution to the wind with exciting and memorable effect. On very rare occasions the opposite might happen and it could be devastating, but Alan would not turn a hair.

There was nothing mediocre in Alan's world!

All of us here have memories of Alan because he affected us individually in many ways through his expansive and colourful outlook on life.

Thankfully, we are all the richer for having known him.

AFTERBEATS

Awards From the Meddling Committee

The reconstituted Meddling Committee, having been duly appointed by President Randall Faust, and having duly consulted over assorted *Speise* and Getränke, herewith presents its awards for the Twenty-First Symposion, held at the Gasteig in Munich, July 22-30, 1989. (The committee, after due consideration, long ago enacted a policy decision, to accept whatever name the host chooses for the annual I.H.S. assembly.) The Awards:

Capriccio — A new award, to the entire staff, for extraordinary agility and graciousness in coping with innumerable administrative problems and program changes.

Siegfried (Götterdämmerung) — to Hans Pizka, for performances both administrative and musical, of the highest order at all times, happily not terminating in a funeral pyre!

Croix du Bel Cor — to Daniel Rauch, for his elegant *Naturhorn*, with its handpainted bell.

Giant Clam — No award. The level of accuracy in horn playing is reaching depressing heights; it may be necessary to discontinue this award.

Purple Chop — No award. The Committee is unaware of any wounds received in the line of duty.

Elektra — A new award, to the persistent camera freaks who insist on use of their blitzes during performances.

Cordon Bleu — to the chefs at the Mensa, for ...

Mannheim Rocket — to the Munich Chamber Orchestra, for an evening of impeccable accompanying and exquisite sounds.

Most Notes Scored in a Play-Off Week — Award to be held in abeyance. The Committee will request the scheduling of a shoot-out at the OK Corral on April 1, 2001.

Beckmesser — To the "hissers" in the audience who maintained order in concerts.

Flying Dutchman — To TWA's baggage handlers, for skill and power in the execution of their duties.

Til Eulenspiegel — A new award, to Michael Purton, for his bubbling humor and other elements of personal charm. (Readers should note that the "Till" generally known from Richard Strauss is not the Til found in the Til Eulenspiegel Museum in Schöppenstedt, and celebrated by the International Society of the Friends of Til.)

Daphne — To Josef Molnar for his virtuoso performance with the Alphorn. (Please examine the Urtext score of Richard Strauss's one-act opera.)

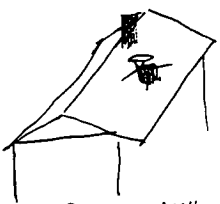
Rheingold Underwater Composition — to Dr. Otto Fisch and his amanuensis, Michael Purton, for a whole new world of astonishing works for the horn.

Heldenleben — To Eric Terwilliger for his compelling and heroic playing, with wondrous double stops, and to the entire Munich Philharmonic, for their Strauss-abend.

CHRISTMAS TREE ORNAMENT

TANKARD

RING-TOSS EQUIPMENT



SATTELITE DISH

FOOTSTOOL

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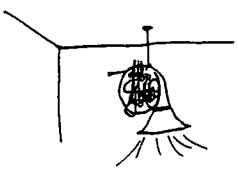

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Please send to:

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International Horn Society
Department of Music
Eastern Illinois University
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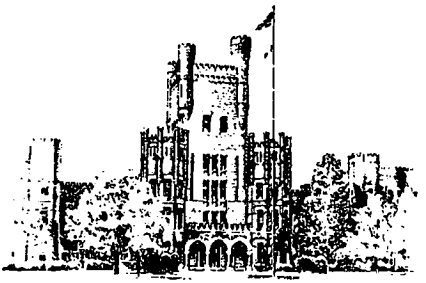

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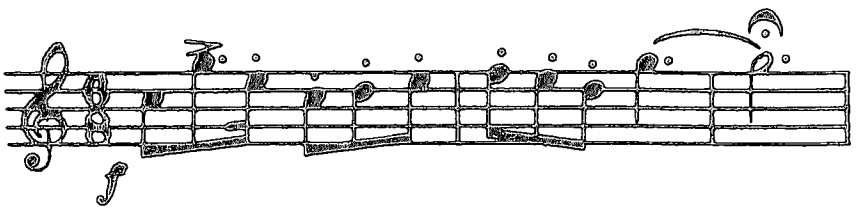

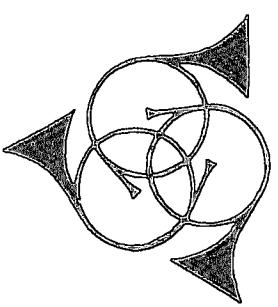

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