

The Horn Call



journal of the

April 1992
Vol. XXII, No. 2

**International Horn Society
Internationale Horngesellschaft
Sociedad Internacional de Trompas
Soci t  Internationale des Cornistes**

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The Horn Call

April 1992

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Volume XXII, No. 2

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

Annual membership in the *International Horn Society* is \$25.00 U.S. per year, 1 July to 30 June; three-year membership is \$60.00; Lifetime membership may be secured by a single payment of \$350.00. Clubs of eight or more may be registered simultaneously at a rate of \$20.00 per member per year. 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 the Executive-Secretary. (Address Above)

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

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TABLE OF CONTENTS

Letters to the Editor	3
The 1991 Edition of the American Horn Competition, Gross	11
Mansur's Answers, Mansur	15
Brahms and <i>Dort in den Weiden</i> , Mosley	21
Profile: Hans Pizka, Rock	26
Arkady Schilkloper, Russian Jazz Hornist, Agrell	31
The First Austrian Horn Symposium, Schweinester	35
"Sitting on the Edge of Your Seat": Alan Civil and Horn Playing, Meckna	39
"What Did George Washington Play on His Horn?", Byler	40
A Lesson with Abe, Coghill	45
Low Horn Auditioning, Deskur	48
Clinics: Notes on the Horn, Howe	53
Orchestral Excerpt Clinic: Playing the First Horn Part to the	
Introduction of Richard Strauss's Tone Poem, <i>Ein Heldenleben</i> (A Hero's Life), Farkas	55
Jazz Clinic: Jazz Horn Interaction, Frey	57
Jazz Clinic Bibliography, Frey	59
A University of Dayton Master Class: A Bibliography of Large Orchestral Works, Chenoweth	61
Hindemith's Sonata for Four Horns, McCullough	63
Vibrato: Questions and Responses, Leuba and Davidson	69
Lengthen Your Stride, Thornton	73
Dutch Horn Society 1982-1992, Schepel	76
Reviews: Music Reviews, Scharnberg	77
Music Reviews, LaBar	79
"In-Between Sounds" (A Review of Reviews), Faust	83
Recordings Section, Leuba	84
Meir Rimón Discography, Blake	94
Guest Record Review, Mansur	95
Calendar of Coming Events	96
Shipping a Horn, Leuba	96
The Premiere of W. Pelinka's <i>Le Beatitudini</i> , Seyfried	97
I.H.S. Financial Statement, 1991	98
In Memoriam: Ingbert Michelsen 1917-1991, Sternbach	100
Meir Rimón 1946-1991, Mansur - compiler	101
Shoulder Pain and Upper Quadrant Numbness, Hardin and Hardin	104
Soft Palate Deficiency in a Brass Instrument Player, Hardin and Hardin	105
Afterbeats... ..	106
Index of Advertisers	111
Index to Vol. 22	112

Letters to the Editor

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

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

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

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

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

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

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

LETTERE AL REDATTORE

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

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

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

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

[To the Executive Secretary]

My Oct. '90 *Horn Call* came with loose pages. If there is a fixed copy available I would appreciate having one for the file. If not, since it is a late request, don't bother to respond. Thank you for your dedicated work; especially your punctual attention to business, unlike my procrastination.

Reflection: I began study with Max Pottag 54 years ago as a college junior.

James H. Wilcox
105 College Dr.
Hammond, LA 70401



When my great friend and colleague, Ib Lanzky-Otto, performed the Mozart *Quintet* K. 407 (string quartet and horn) a few years ago, it went so well that it was issued on a record, together with the Clarinet

Quintet (string quartet and clarinet). A Swedish newspaper wrote about this (here in translation):

"Music is something fleeting, and a recording is a way to preserve and to document. This became especially clear in connection with the record *Mozart In Concert* taken from a live concert with Putte Wickman (clarinet) and the horn players Ib Lanzky and Otto French."
[The record cover says: "Ib Lanzky-Otto French Horn"]

Cordially,
Frøydis Ree Wekre

Ib Lanzky-Otto also shared this fascinating little tale with me. How well it illustrates some of the difficulties that arise in regard to the name of our instrument! Editor.



Anyone who has been in the music business for a while learns, I think, to respond to the criticism of others in light of one's own self-examination, which, in order to be successful, must be sharp, as objective as possible, yet forgiving. Where I probably would not respond publicly to criticism of my playing, teaching or writing, I feel compelled to set the record straight concerning the criticism leveled at International Horn Symposium XXIII by Elaine Braun and Stephen M. Quint. Yes, I would like to have foreseen a few problems that occurred; they were minor and none were mentioned in either article. In retrospect, I did exactly what I had to do under the circumstances: the innovation of our first Symposium scheduled in May, the possible personal loss of as much as \$5,000 to host the event, and no secretarial/student help until the week of the Symposium. I do not apologize for my "sense of humor" (i.e., the fanciful use of the *mythological* labels "gods and goddesses") which, together with the wonderful assistance of the North Texas horn students, is the only trait that kept me going through that very difficult period. I sincerely look forward to the Workshops hosted by Elaine and Stephen; I promise to register before the late deadline so the host can sleep at night, and not arrive with any preconceived notions about Workshops or horn playing. I plan to enjoy myself, not expect the host to take care of my personal needs, to enjoy the different personalities and musical tastes of others and not take myself too seriously!

Bill Scharnberg, University of North Texas



I am sending this announcement in order that perhaps it could be placed in the next *Horn Call*. Our friend, Paul Parshall, was in the IHS since 1970. He was a very fine hornist who lived in the Los Angeles area. Perhaps you or some other folk may have known Paul's father, Harry Parshall, who was in the Los Angeles Philharmonic during the 1940s. He published a work for Brass Quintet.

Paul Parshall and I both attended the Hidden Valley Festival Orchestra Seminars in Carmel from 1975-77 and subsequently played in *Orquesta Mexicana de la Juventud* from 1979-82. Paul has written the better portion of a violin concerto which he has given me permission to complete.

During his long illness (1 year), Paul demonstrated remarkable courage and fortitude. He never lost sight of his goals of musicologist, hornist, and composer. I would like to see a memorial fund set up in his and his father's names.

Should anyone wish to send letters or notes, his mother, Alice Parshall, may be contacted at: 401 E. Sola St.; Santa Barbara, CA 93101; Tel: (805) 966-2450.

Thank you,
Rachel D. Harvey
PO Box 2513
Santa Clara, CA 95055



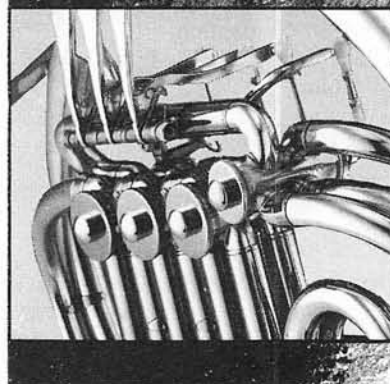
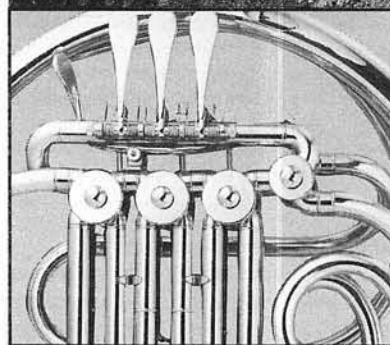
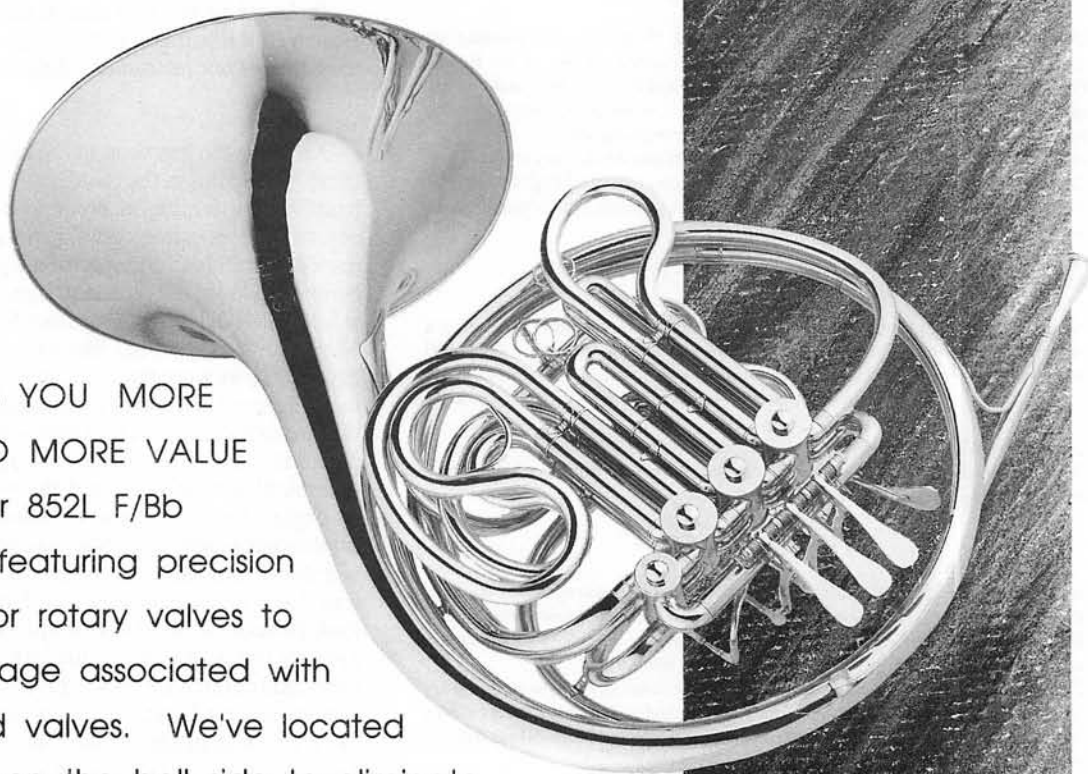
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Apology

Dear readers, dear authors, dear Paul,

Be so kind to accept my apology, if I've hurt anybody of you by my comments interspersed within some of your articles in the German *Horn Call*. I never did intend to blame an author because of his or her errors in the respective articles. But I thought immediate corrections to be necessary, as many of the articles are quoted in essays, dissertations, etc. throughout the horn world. specially, younger readers take all the facts in the articles as bare truth, which isn't always the case. Corrections six months or a year later are useless mostly.

Some of my comments might have been exaggerated, as e.g. my mischief-loving comments upon Jeff Agrell's excellent article "Magic Flute - Natural Horn," as I had an easy laugh, having grown up with the natural horn from childhood.

I'm asking for pardon again. For the future I decided, together with the President of the IHS and the Editor, to establish a special column in the German *Horn Call*, as "From The Editor's Desk," to express my corrections and opinions.

Hans Pizka
Postfach 1136
W-8011 Kirchheim
Germany

Editor's Note: Genuine error corrections must be shared with all readers of Horn Call in the following issue; not just with German-speaking readers.

Thanks-Danke-Grazie-Merci

The horn section of the Bavarian State Orchestra and myself would like to thank all professional hornists in the horn world for the "unbeatable solidarity" they maintained with us during some of the darkest weeks of our history. Everything has come back to order now. All this was made possible by your solidarity and the effective pressure of our guest conductor for the *Ring*, Mr. Marek Janowski.

The story: two colleagues had to retire this year. We had an audition lasting over three rounds; no candidate was elected for the third horn position, but should have been asked to accept a contract as *pro tempore* replacement. But then our boss, Mr. Wolfgang Sawallisch, presented his decision to "freeze" the two vacant horn positions for an unlimited time.

According to my early warnings, we ran into difficulties last week with several *Elektra* performances and the *Ring* to come this week, as we had two colleagues sick. But all colleagues from Germany, Austria, France, Italy etc., asked to come as extra players to help the Bayerische Staatsoper, refused to do so. By this pressure we could force our administration to confirm that the two vacant positions will be filled again. The third horn position was re-evaluated to solo-horn with obligation of playing third horn, to be filled from Sept. 1st, 1992; the low horn position to be filled by Sept. 1993.

This is a great success for the horn community nobody had expected. It proves that we horn players do not belong to the kind of Musical Prostitutes any more. I'm very proud of this solidarity of the hornists. You moved things. There is great hope for future actions, like this one. But be careful, please!

Thanks again,
Hans Pizka, for the Horn-section of the
Bavarian State Orchestra
Munich, Germany

Re: Horn Duets by David Goldberg

How naive owners of old print can be? Why does David Goldberg

conclude that these duets were printed in the early 1700s? By the handmade paper or the style of printing? If he had read the music text well, he would have discovered that the horn text contains too many "manipulated" notes for the period of the early 1700s, as the use of the hand in the bell had just begun around 1740 or so. Why didn't Mr. Goldberg look at a music dictionary to know about the composer? The "Biographie Universelle des Musiciens" by F. J. Fetis states: Labarre, Theodore, born March 5th, 1805 in Paris, died March 9th, 1870 in Paris. He wrote among others: *Nocturnes* for Harpe and Horn, *Trios* for Horn, Harpe and Bassoon, etc.

Jean Desire Artot-Montagney, born Sept. 23, 1803, died March 25th, 1883.

Joseph Mohr lived from 1823 to 1891. He was Gallay's successor at the *Societe des Concerts de Paris* in 1864.

Masini, Francesco, born July 16th, 1804 in Florence, died August 20th, 1863 in Paris.

Nevertheless, the duets are a treasure.

Sincerely Yours,
Hans Pizka.



I would like to respond to Jeff Agrell's letter in Volume XXII, No. 1. As an editor of our local horn magazine in England, I do try, of course, to respect our contributors' integrity. But as a contributor also—viz my article on "Mozart and The Horn" my whole intention was to stir up a debate. When I submitted it to Hans Pizka for inclusion in his German *HornRuf* I invited him to comment upon it and take the debate further. I was delighted that he added his own postscript correcting some of my facts and adding some illuminating comments on what I had written.

Just as none of us would expect that our musical performance achieves perfection, surely those of us who write must hope that others will "join the fray." Through a lack of detailed knowledge of German, I am unable to say to what extent he has overstepped the mark, but surely none of us would wish to muzzle someone with as wide an experience and so much to offer us as Hans Pizka.

Yours Sincerely,
John N. Wates
Elmore
High Road, Chipstead
Surrey
CR5 3SB



On the occasion of our 10th anniversary, I am sending you some information on the Dutch Horn Society, which you can maybe publish, whole or in part. Thank you for all the good work on the *Horn Call*.

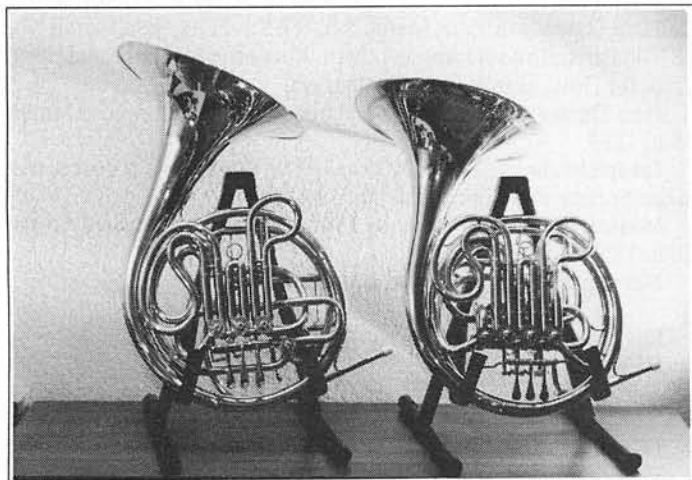
Friendly regards,
Louise Schepel
Secretary N.H.G.
Postbus 294
1000 AG Amsterdam



You are to be congratulated for the excellent publication put out under your watchful, editorial eyes which gives us a most informative and looked-forward-to view into the world of horn playing.

The point of my writing however, is mainly to present to other members, another alternative to keeping the horn in a case, when not in use. The stand shown is made for guitars and sold under the name of "CORT" for about \$18. Following the addition of two ½" x 3" strips of felt along the horn-side of the upper portion, it provides stable and

safe support for the instrument. By placing the horn(s) as shown in the photograph, it is easy to remove the slides and deposit oil for a thorough soak of the valves between use. The stand has proved invaluable during long rests and breaks, and many a time prevented that dreaded drop from the chair.



Charles A. Davies
3113 Lake Albano Circle
San Jose, CA 95135
(408) 270-5535

I thought it might be interesting for the *Horn Call* readers to learn what a member, horn player, teacher and editor, such as I am, is doing besides his regular jobs.

Last year I was invited to teach at the summer school in Karuizawa, Japan: horn and chamber music. Picture 1 shows me with 2 students during a performance for the Empress Michiko of Japan, in picture 2 with Mrs. Gabler. In picture 3 H.I.M. thanks for performing some



Prof. Gabler and 2 students perform for Empress Michiko of Japan
Friedrich Gabler photo

Trios by Mozart, arranged by myself. This was the reason for an invitation this year after the summer Music School by the Empress of Japan to play with H.I.M. some music for horn and piano; because she is a pianist with wonderful feeling for accompaniment. H.I.M. accompanied me with works by Mozart (3rd Horn Concerto), Franz Strauss Nocturno, Johann Strauss Sweet Tears, C. Saint-Saëns Romance and others. (Picture 4)



Empress Michiko and Mrs. Gabler. Friedrich Gabler photo

The program in Karuizawa was: Harp—Prof. Josef Molnar and Horn—Prof. Friedrich Gabler.
Ferdinand Rebay, *Sonata for Horn and Harp*



The Empress thanks the performers. Friedrich Gabler photo



The Empress with Prof. Gabler.

Friedrich Gabler photo

H. Simrock, *Theme avec 6 Variations pour Cors, Harpe e Guitarre*
Johann Strauss, *Sweet Tears*

Sebastian Demar, *Trio pour Harpe, Cor et violon* (Violin: Mrs. Noe)

E. Titl, *Trio for Flute, horn and Harp* (Serenade)

Ravel, *Pavane*

In this summer I also held a horn-ensemble-week in Lower-Austria. Picture 5 shows the ensemble after a concert at the Rosenberg.

In this December I am invited to be the Chairman of a horn-competition in North Italy (Castle Procia) and from 1st until 10th June 1992 in the Jury for the horn competition in Prague.



Summer 1991 participants in a Horn-Ensemble-Week in Lower-Austria following a concert at the Rosenberg. Friedrich Gabler photo

Besides this, there is an edition in preparation of the piano concerto KV 482 by Mozart in my version for Woodwind-Quintett and Solo Piano.

Sincerely yours,
Friedrich Gabler
Elssergasse 10/8
1130 Wien, Austria

With reference to the youngster from Australia starting to study horn at age 50+ in the October 1991 Horn Call Editorial: I started

playing trumpet professionally in 1939 (weekend player). I played until the trash "music" and disc jockeys pushed the tasteful live dance music out. This was the late seventies. I played a few jobs until 1987.

I was always fascinated with the horn, partly because my father was a professional horn player. He was the second horn player in Dayton. He came to Dayton to play in a military type band, about 1906. In 1988 I got out his pre-World War I double Kruspe. I sought and found an excellent teacher and player, Paul Austin, in Cincinnati. I asked if he would teach me the fingering and a few things about the horn. Then I could practice and play the nice songs I had played so many years on trumpet. With his help, knowledge and encouragement I practiced. He now has me working on Labar's *Horn Audition Book*. When I took my first lesson from Paul I was 67+.

Sincerely,
Bob Alig
1912 Coventry Road
Dayton, OH 45420 USA

I have been totally out of touch with the horn world for too long. My membership had long expired; but I finally wrote to Kristin Thelander asking for a life membership. With that, I won't have to remember to renew!

I went to the American Horn Competition in September and had a *blast*! I wrote an article for *Horn Call* at Skip Snead's request and submit it now for publication consideration. I hope you can find a place for it in one of the issues.

I look forward to being "in the know" again with this great horn publication.

Karen Sutterer Thornton
20461 Watkins Meadow Drive
Germantown, MD 20876



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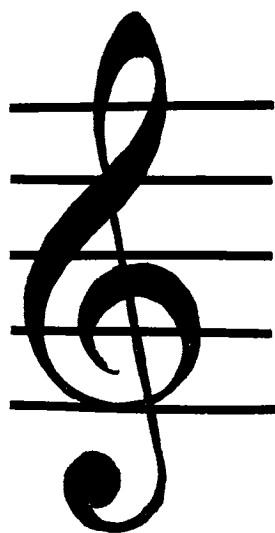
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(pezzi richiesti: tre)

- 1) F.J. HAYDN Concerto n. 1
 in re magg.
- 2) Un pezzo a scelta fra:
 One of the following pieces:
 G. ROSSINI Introduzione, tema
 e variazioni
 L. CHERUBINI 2ª Sonata
- 3) Un pezzo a scelta fra:
 One of the following pieces:
 R. STRAUSS Concerto n. 1
 R. GLIERE Concerto op. 91

Seconda prova eliminatoria

Second preliminary heat

(pezzi richiesti: tre)

- 1) R. SCHUMANN *Adagio e allegro*
 op. 70
- 2) Un pezzo a scelta fra:
 One of the following pieces:
 F.J. HAYDN Concerto n. 2
 in re magg.
 W.A. MOZART Concerto n. 2
 K 417
- 3) Un pezzo a scelta fra:
 One of the following pieces:
 P. HINDEMITH Sonata
 G. JACOBS Concerto

Prova finale

Final heat

(pezzi richiesti: due)

- 1) R. STRAUSS Concerto n. 2
- 2) Un pezzo a scelta fra:
 One of the following pieces:
 L. VAN BEETHOVEN Sonata op. 17
 in fa magg.
 P. DUKAS Villanelle

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NEW FROM FINKE

The 1991 Edition of the American Horn Competition

by Steven Gross, General Director

The most recent edition of the biennial American Horn Competition was held Labor Day weekend of 1991. A record 63 entrants competed in three divisions: Professional, University, and Natural Horn. The continued growth of solo horn playing worldwide was evidenced by the high level of competition this year. This year's American Horn Competition drew hornists from four nations (United States, Canada, China, and Spain) and judges from three (United States, Canada, and Germany).

The 1991 Producer and Host was Professor Charles "Skip" Snead of the University of Alabama, who gave us excellent support as well as the use of state-of-the-art facilities. Local newspaper, television, and radio stations carried coverage of the competition throughout the weekend.

Contestants in all three divisions were required to prepare three rounds of repertoire. The first round required a first movement of a Mozart concerto, and a one movement solo work. (Natural horn required the first movement of Mozart *Concerto No. 1* only). The second round consisted solely of unaccompanied works; the third round required a major concerto. This specific repertoire list was designed to demand a variety of musical styles, historical periods, and technique from all contestants. As in previous years, attempts are made to make the Competition a beneficial event for all contestants through the use of written evaluation sheets from judges and one-on-one feedback for those not making the final round. A clinic was also

provided before the event. The clinic was held in two sessions: one by featured adjudicator A. David Krehbiel of the San Francisco Symphony, and the other a lecture-demonstration on the German hunting horn and the French *trompe-de-chasse* by Uwe Bartels and Rudolf Schoenfeld. We have also made a serious attempt to solicit feedback through the written comment sheets turned in by contestants following their performances. The frank nature of comments received, particularly in the early years of the Competition, have enabled us to improve our procedures each Competition.

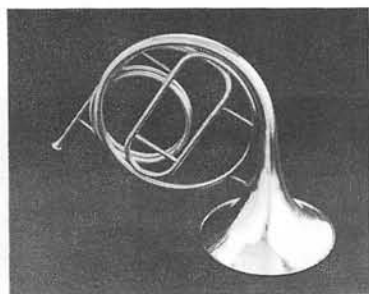
The competitive Professional Division was won by Bill Barnewitz (USA) of the Utah Symphony, who gave a commanding performance of Strauss *Concerto No. 2*. Finishing a close second was Javier Bonet-Manrique (Spain), who gave a polished interpretation of the Jacob *Concerto*. Other finalists were David Thompson of the Orchestra of the City of Barcelona, Steve Durnin of Los Angeles, Karen Thornton of Baltimore, and David Parker from Canada.

The top prizes in a talented University Division were taken by Stephanie Furry and Alan Mattingly of Florida State University. Ms. Furry was also the winner of the 1985 High School Division, the only year it was held. David Thompson, winner of the 1987 University Division, played an outstanding competition, this time in the Professional Division as a finalist.

For the second time in a row, top prize in the Natural Horn Division was shared. First prize winners were Javier Bonet-Manrique (Spain), and Jeffrey Snedeker (USA). Judges were impressed by the breathtaking rise in standards in this division, as period horn performance has grown throughout the horn-playing community.

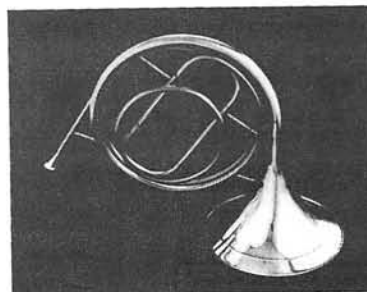
For 1993 a number of changes will be instituted. We project that First Prize in the Professional Division will include a recital tour as well as a cash prize. Our experiment in lowering application fees this year resulted in a 25% increase in entries, a policy that will be repeated. Last, the Executive Committee suggested that the next Competition site be moved to a location in the American west, as previous competitions have been held in the southern and eastern

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parts of the United States. We will continue our successful collaboration with non-American judges, and we hope to see the numbers of non-American contestants continue to rise.

Last, we are proud to list the current positions of previous winners of the American Horn Competition:

Professional Division:

- 1991 Bill Barnewitz, associate principal, Utah Symphony
- 1989 Karl Pituch, principal, Honolulu Symphony
- 1987 Eric Ruske, hornist in the Empire Brass, also pursuing a solo career
- 1985 Lowell Greer, soloist and recording artist, also horn professor at the University of Michigan
- 1983 Jeffrey Kirschen, third horn, Philadelphia Orchestra
- 1981 Kristin Thelander, horn professor at the University of Iowa, also a member of the IHS Advisory Council

University Division:

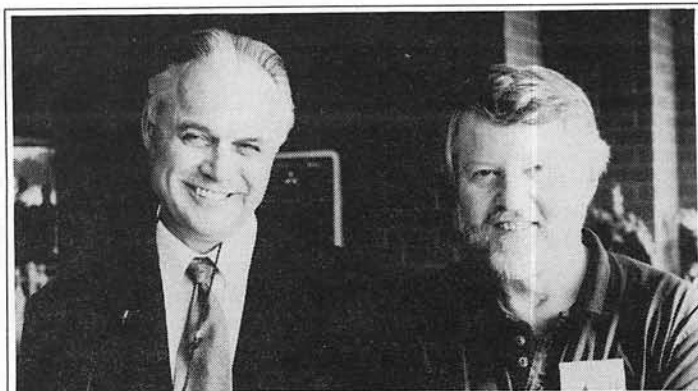
- 1991 Stephanie Furry, currently a graduate student
- 1989 Michelle Stebleton, horn professor at Florida State University
- 1987 David Thompson, principal, Orchestra of the City of Barcelona
- 1985 Richard Deane, third horn, Atlanta Symphony

Natural Horn Division:

- 1991 Co-winners Javier Bonet-Manrique, National Orchestra of Spain, and Jeffrey Snedecker, horn professor at Central Washington University
- 1989 (no 1st place winner—second prize shared by Willard Zirk, horn professor at Eastern Michigan University, and Michelle Stebleton, horn professor at Florida State University)
- 1987 Douglas Lundeen, performing in Smithsonian Chamber

Orchestra, Taffelmusik, Boston Early Music Festival, Lyric Consort and others

For information about the next American Horn Competition, contact Professor Steven Gross, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221-0003; phone (513) 556-9553 or 542-HORN. Inquiries are also welcome for those interested in hosting an American Horn Competition.




Jurors Eugene Rittich (Canada) and A. David Krehbiel (USA).



University Judges (top, left to right): Randall Faust, Louis Stout, Charles Snead, Steve Gross, William Capps, Eugene Rittich, Lowell Greer; (bottom, left to right): Michelle Stebleton, Richard Chenoweth, A. David Krehbiel, Michael Hatfield.



Natural Horn Judges: Louis Stout, Lowell Greer, Richard Chenoweth, Uwe Bartels, Rick Seraphinoff.




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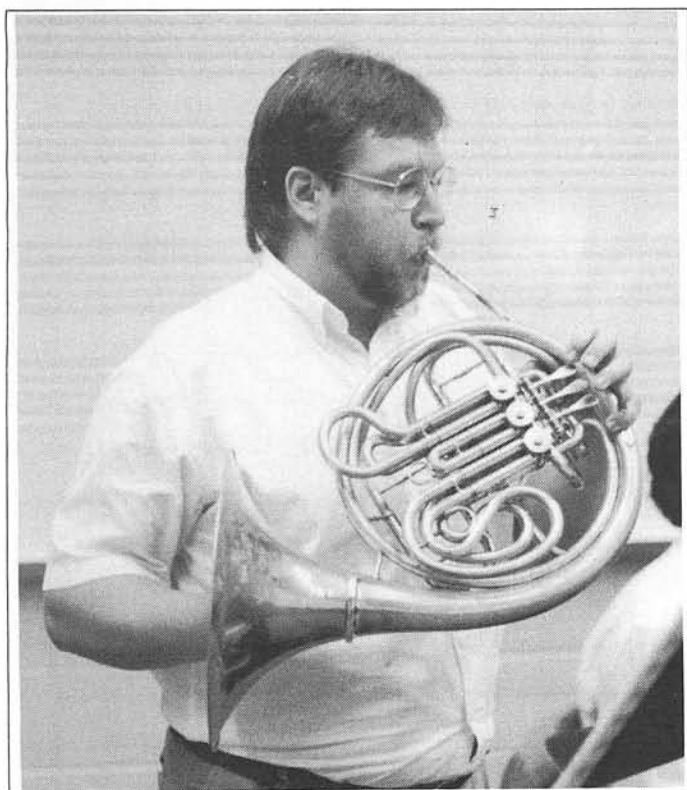
International Horn Society



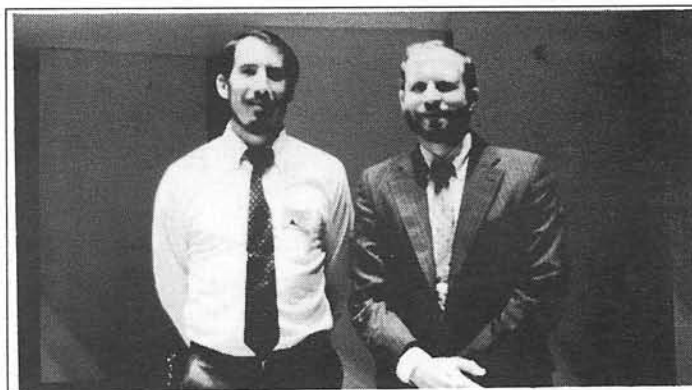
Professional Judges: Steve Gross, Louis Stout, Eugene Rittich, Lowell Greer, A. David Krehbiel, Michael Hatfield, Elliott Higgins.



University First Prize winner Stephanie Furry, and Second Prize winner Alan Mattingly (both of Florida State University).



Professional Division winner Bill Barnewitz (USA) during rehearsal.



Host/Producer Charles "Skip" Snead, and General Director Steve Gross.



Natural horn artists Uwe Bartels (Germany), Lowell Greer (USA), and Rudolf Schoenfeld (Germany).

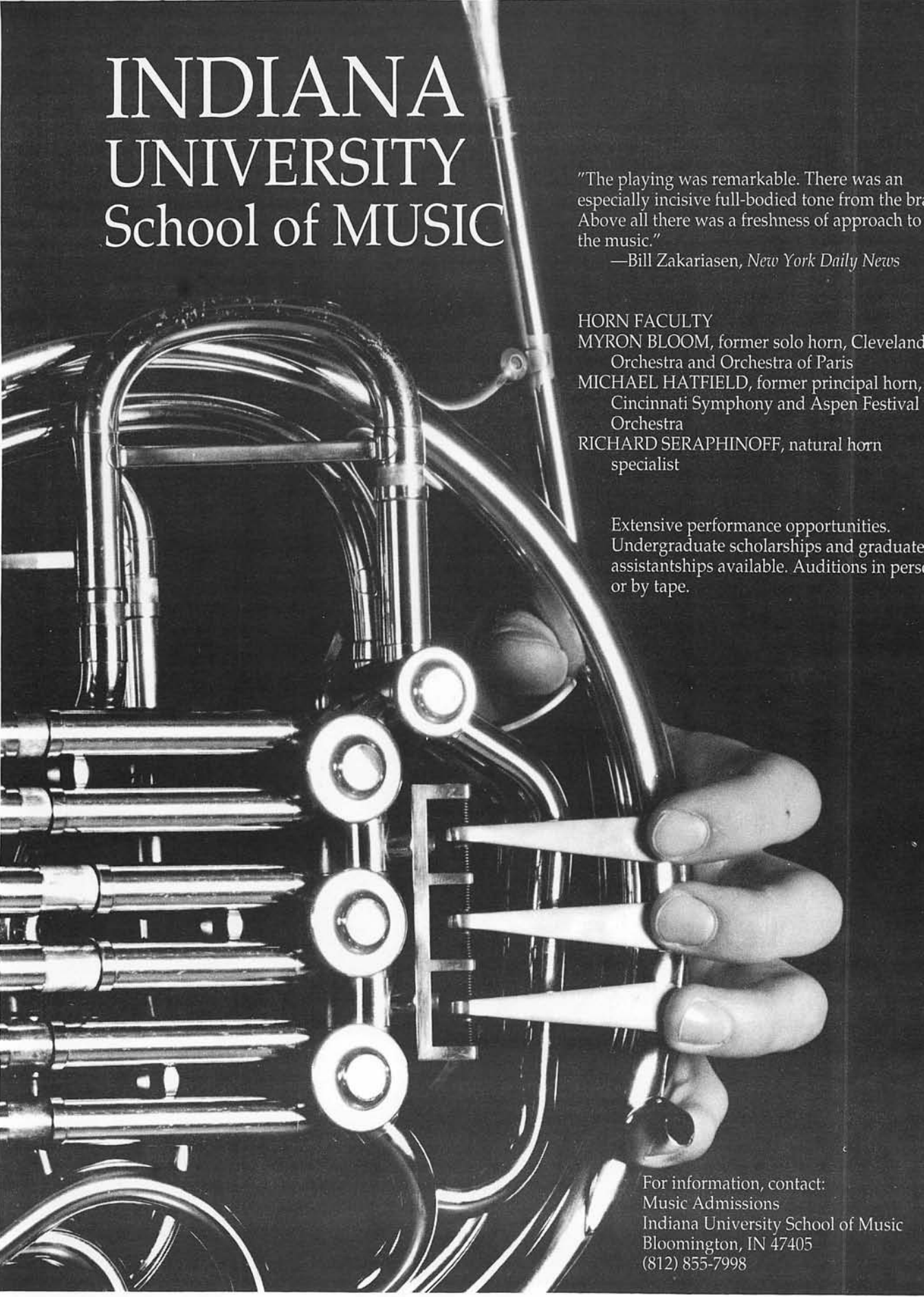


Natural Horn co-winners Javier Bonet-Manrique (Spain), and Jeffrey Snedeker (USA).



pppp

A nice bit of news was learned through the American Musicological Society *Newsletter* XXII/1, February 1992. Kristin Thelander, Secretary of IHS and Horn teacher at the University of Iowa, was awarded the Noah Greenberg Award. The purpose of this grant-in-aid is for a recording of early nineteenth-century music for natural horn and pianoforte. It is intended to stimulate historically aware performances and the study of historical performing practices. Congratulations, Kristin!



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—Bill Zakariasen, *New York Daily News*

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Mansur's Answers

Notes from the Editor's Desk

by Paul Mansur

Each holiday season the San Francisco Conservatory of Music offers a "Sing-It-Yourself-Messiah." The school schedules a rehearsal or two and then comes the performance with a cast of thousands! Well, hundreds, then. Sounds as if it would be much fun and an attractive way to gain and influence friends for the Conservatory. Now, how about some kind of "Play-It-Yourself" program for horns? We have it: the massed horn choirs that conclude the International Horn Symposia! "Play-It-Yourself" *Eroica*, *Roman Carnival*, *Hallelujah Chorus*, *Pachelbel Canon*, *Prelude and Fugue*, and "you name it!"

~~~~~

The Grand Teton Music Festival has announced its 11th season and Orchestral Seminar with Ling Tung, Music Director, from June 1-27, 1992. Students receive four weeks of intensive repertoire study combined with orchestral techniques. Horn faculty for 1992 are Charles Kavalovski of the Boston Symphony and Philip Myers of the New York Philharmonic. [Listed alphabetically by both surname and by orchestra name!] The photo below shows the 1991 horn students with 1991 faculty member Michael Hatfield.

For application forms and further information, call (307) 733-3050 or write to:

Katherine Wise  
Executive Director  
Grand Teton Music Festival  
PO Box 490  
Teton Village, WY 83025-0490



1991 Faculty member, Michael Hatfield, with Grand Teton Orchestral Seminar horn students atop Rendezvous Mountain near the Festival concert hall.

~~~~~

The Tenth Annual Horn Festival at Zehusice (Punto's birthplace) will be held on the 20th of June, 1992. For more information call or write to MVDr. Milan Vach; Francouzská 6; 307 03 Plzen; Czechoslovakia; Tel: 019/43 85 41.

~~~~~

Bill Picher, proprietor of PP MUSIC, has announced publication of two new brass quintets by composers Arthur Frackenpohl and

Philip Neumann. Frackenpohl has arranged for brass quintet the *Variations and Fugue on the Star Spangled Banner*, written by Dudley Buck (b. 1839), originally for organ. It contains many solo spots for members of the quintet.

Neumann has written a fantasy on *Ein Feste Burg*, the famous hymn tune of Martin Luther. He utilized dancing renaissance rhythms and harmonies to create a work suitable for both concert halls and church services.

~~~~~

David M. McCullough wrote to report the death of French composer Eugène Bozza. Horn players are indebted to M. Bozza for a number of contributions to horn literature, including *En Forêt* and other solos for horn and piano and a horn quartet, *Suite pour quatre cors en fa*. David said that Mr. Mike Warren of Alphonse Leduc, Paris, informed him that M. Bozza passed away on Sept. 28, 1991 following a long period of failing health.

~~~~~

I am not an admirer of the FAX machine. I will admit that they can speed information along quite well, when they work. My experiences with them have been less than happy. On one occasion it took nearly seven hours and four long-distance telephone calls to get the machine turned on to receive the material. One important note sent by Fax resulted in the transmission of only the first four lines. The rest was garbled and the whole useless. I get fax messages with words run together and run over with double strikes. Sometimes it takes a Sherlock Holmes with a large magnifying glass to decipher the words that were covered up.

I suspect these machines fool users into delaying communication of essentials. Perhaps users have deluded themselves into thinking the machine will allow them to procrastinate messages until ten days or two weeks after the message should have been prepared and mailed. It does cost more to use Express Mail. But I rather think I can



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send all the essential Express Mail I shall ever need in my lifetime and still come out ahead of the costs for a Fax machine, an extra telephone line, and all the rest of its requisite expenses. Overnight and two-day delivery of hard copy, up to two pounds worth, is hard to beat! FAX? Bah, Humbug!

♦♦♦♦

Press and personal relations offices for commercial firms often supply us with good material and information for hornists. G. Leblanc and Yamaha, for instance, have consistently sent out useful press packets of information.

Recent releases from Yamaha have supplied us with the following items:

1: A new descant horn in B<sub>1</sub>/F alto is now in production. This horn completes their Custom Horn lineup of instruments. Known as the YHR-881 model, it has a .472 bore with a medium large bell flare.

2: Thomas Bacon, soloist at the 23rd IH Symposium, Denton, Texas, recently prepared an article for the Yamaha "Wind Pak" series of educational brochures. The article is entitled "To B or Not to B" and deals with usage of the single B<sub>1</sub> horn in solo and ensemble. Bacon is teaching at Arizona State University, a member of the Summit Brass, and a prominent horn soloist.



*Thomas Bacon*

3: Gail Williams, associate principal horn of the Chicago Symphony, presented a clinic on "The Complete Performance" to some 200 persons during the December 1991 session of the Mid-West Band and Orchestra Clinic. As noted in the February Newsletter, Gail is scheduled to receive an honorary Doctorate from her alma mater, Ithaca College, in celebration of the College's One Hundredth Anniversary on May 16, 1992.



*Gail Williams*

4: Johnny Woody, an IHS member and former solo horn with the US Air Force Band, is a prominent member of the Yamaha executive

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team and I do think he's instrumental (HA!) in keeping us informed about these horn activities. He even does some clinics and plays a concerto once in a while himself. Thank you.



Johnny Woody



The Holton Company announced two new models in their line of horns in January 1992. A new Ultra Farkas Double Horn, Model H109, is now in production as an artist-level instrument. Among its features are a reversible fourth change rotor and gold-plated rotor ports, an independent tuning system, and a "spiral pattern" to aid finger tip grip on the spatulas.

A new version of the so-called "Geyer" pattern lay-out is a new model H191 double horn. This instrument has a somewhat smaller bell and main branch mated to an acoustically matched leadpipe. The objective is to gain a more centered tone and control for ensemble, chamber orchestra, and high register demands.



Francis Orval will be presenting two Horn Master Classes in Spain from 13 July through 18 July at the Conservatory Professional Municipal De Music De Riba-Roja De Turia (Valencia). Course One is for Advanced Students in valve and natural horn; enrollment is limited. Course Two is for less advanced students and enrollment is open. The course charge is \$200.00 for advanced students and \$150.00 for course Two. Active participants in either course may audit the other for a charge of \$100.00. Enrollment as an auditor only is also permissible.

Write to the Conservatory as listed above in C.P. 46190 Valencia, Spain; or call 34-6-165 31 30.



We welcome Kevin Frey to the *Horn Call* editorial staff with this issue. Kevin is now editor and contributor to the "Jazz Clinic" feature. His first contribution will be found in this issue along with some

information about his background. One of Kevin's activities is directing the Horn Choir of San Jose City College. The choir's imaginative title is: *Horns of the Urban Orchard*; and although yet a young group, has had a quite successful and innovative first year in its organization. We shall look forward to his continuing series of articles.



My son recently gave me a copy of a new publication: *Bernstein Remembered*. Although not reviewed here, it should be of great interest to admirers of Leonard Bernstein among the horn profession. The book is filled with photographs and vignettes of many others in the world of symphonic music. The Preface is by Isaac Stern with an Introduction by Donal Henahan. It is available at \$32.00 from most book and music stores and from music dealers such as Robert King Music Sales.



Scott Brubaker, hornist with the Metropolitan Opera Orchestra presented a recital featuring three premieres on March 8, 1992 in Weill Recital Hall at Carnegie Hall. The premieres were *Sonata for Horn and Piano* by Eric Ewazen; *Sonata Forty* for horn and piano by David Sampson; and the American premiere of *Aus Jotunheim*, by Dutch composer Julius Röntgen (1855-1935) and composed in 1902. Brubaker also performed Schubert's *Auf dem Strom*; Britten's *Canticle III*; and his own arrangement of Ravel's *Pavane pour une infante défunte*. The Sampson work was commissioned by Mr. Brubaker assisted by a grant from the International Horn Society.

Brubaker is a member of IHS, a graduate of Oberlin Conservatory, serves on the faculties of Princeton University and the Brooklyn Conservatory, and is an active soloist, recording artist, arranger, and advocate of new repertoire for the horn.



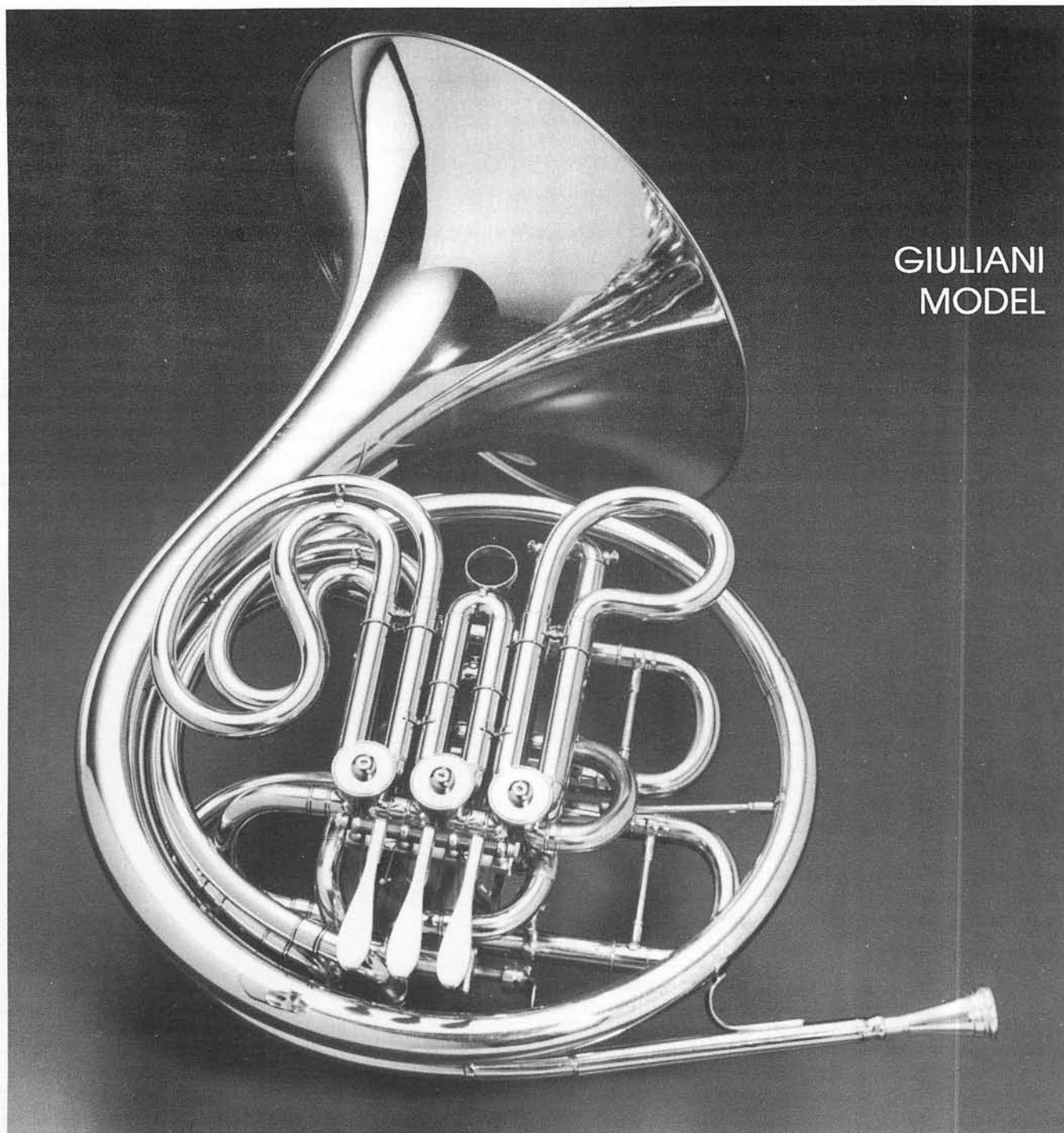
E. Scott Brubaker





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We have had some response concerning a proposed feature for the "Dedicated Amateurs" among us. Lisa Joan Holderer, Michele Grande, and Kimberly Newell have all volunteered to be of assistance in this area. I expect them to have some interesting material ready for the October 1992 issue of *Horn Call*. Lisa is hornist and manager of the Elkhart County Symphony (Indiana) and can speak with experience in regard to playing and management problems with community bands and orchestras. She also calls attention to the fact that Elkhart is the hometown of Phil Myers, principal horn of the New York Philharmonic, and also the home of the famed Conn 8-D horns.

Michele also has community band and orchestra experience in and around Copague, New York and St. Louis, Missouri where she has been working on "temporary" assignment for some two years.

Kimberly's home is in Lansdale, Pennsylvania. She also has considerable amateur experience combined with some journalistic work and the usual degree of great interest and love for the horn.

So! We shall eagerly await some contributions from these and other of the dedicated amateurs among us. We herewith solicit reports, questions, inquiries, and what-have-you from you, the readership of our journal. Send directly to any of these three persons or to the Editor for response or to pose questions to the IHS membership.

~~~~~

On January 23, 1992 Barry Tuckwell, Honorary Member and first President of the IHS, was informed that he had been granted his country's highest award: **Companion of the Order of Australia**. The award was given for "eminent achievement and merit of the highest



Barry Tuckwell

degree in service to Australia or to humanity at large." Tuckwell previously was honored with the **Order of the British Empire** for his services to music.

~~~~~

Professor Adam Friedrich sent notice that the Franz Liszt Academy in Budapest has scheduled the first annual **Philip Farkas Horn Competition** for April 7, 1992. This first competition is limited to Academy hornists but will be opened to all Hungarian students for the second competition in 1993. The First Prize will be an award of 25,000 Florins with a scholarship to the International Horn Symposium in Manchester. Professor Farkas is reportedly quite pleased with the honor of having this competition named for him.

~~~~~

I do hope to see many of you in England this summer for the 24th annual Workshop/Symposium in Manchester. The schedule and venue are most attractive. The world situation is much improved since last year and at this writing it appears the economy is beginning to move upward again, though but slightly at first. Three of the four Brass Societies are having their annual Symposia in Europe this year: IHS, the Trumpets in Rotterdam, and the Trombone Association in Detmold, Germany. Slowly but surely we are making progress toward a truly international amalgamation of these instrumental societies. Perhaps we should note here that the Double Reed Society is meeting in Frankfurt this summer, also.

Contrary to a minority opinion that this internationalization has begun to stifle national and regional styles into a monotonously singular style of playing, I find that a mutual respect and acceptance of other styles besides "mine" is emerging. I believe most of us are better hornists now with a much broader repertoire of sounds, styles, and resources to fulfill a composer's original intent. That is a far cry from the idea of being bulldozed into an indistinguishably level, homogeneous, and universal style of bland sameness.

So, if in any way possible to manage it, I urge you to make the sacrifice necessary to go to Manchester. You'll enjoy it, you'll learn, and you'll be an active participant in this marvelous ongoing journey of being a hornist and a music maker. And by the way, we all seem to become just a bit better persons in the process. And Huzzah! for that!

~~~~~



#### PERSONAL ADVERTISING

Free classified ads up to 30 words are available to members in good standing of the International Horn Society. Additional words will be charged at the rate of 20¢ per word. Deadlines for ads are September 1 for the fall issue and March 1 for the spring issue. Submit ads to the advertising agent: Katherine E. Thomson, P.O. Box 16127, Irvine, CA 92713 USA.

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# Brahms and *Dort in den Weiden*

by David L. Mosley, Ph.D.

The *Trio in E-flat Major for Piano, Violin, and Horn*, Op. 40 of Johannes Brahms is often seen as remarkable for its specific ensemble and the use of the valveless horn at the late date of 1865. This instrumentation may be regarded as both a reflection of Brahms's attachment to the smooth and singing sound of the waldhorn which he studied in his youth, and the coinciding of his career with the transition to the general acceptance of the valved instrument. However, the truly remarkable aspect of Op. 40 is Brahms's quotation of the folksong *Dort in den Weiden* in the third movement and its far-reaching compositional and personal implications.

The somber character of the third movement, *Adagio mesto*, of Op. 40 is often attributed to the effect the death of Brahms's mother had upon the composer. Traditionally, it has been accepted that the quotation of the folksong *Dort in den Weiden* in meas. 59-65 represents the composer's recollection of a tune taught him by his mother.<sup>1</sup> Yet a closer study of this movement, and of the text and melodic content of the folksong, reveals that the influence of the death of Johanna Brahms on 31 January 1865 upon this movement is rivaled by that of Robert Schumann and his wife Clara.

In this article the literary and melodic relationships between the folksong *Dort in den Weiden* and the work of both Schumann and Brahms will be illuminated. It is the thesis of this article that these relationships suggest a sense of personal and professional alienation in Brahms and his music.

## Literary Relationships

*Dort in den Weiden* is included in the folksong collection *Deutsche Volkslieder mit ihren Original-Weisen* of 1840 by Anton Zuccalmaglio and A. Kretzschmer. Zuccalmaglio identifies this piece as a "lower Rhenish" folksong. Zuccalmaglio is known to have tampered with many of the pieces in this collection and at one time it was thought he had composed many of the songs himself.<sup>2</sup> It is now accepted that Zuccalmaglio did not compose these songs, but they do seem to have been modified in their transcription from the oral tradition to their notated form.<sup>3</sup> The description "lower Rhenish" cannot be verified, but indigenous music of this region was popular in the middle of the 19th century. Zuccalmaglio figures prominently in Brahms's lied composition, supplying words and/or music for twenty-two of his songs.

Brahms arranged the folksong "Dort in den Weiden" three times in his career. It is represented in its most idiomatic form as No. 31 of the *49 German Folksongs* of 1894. It is arranged for male quartet as No. 22 of the separate collection *26 German Folksongs* begun in 1864 and published in 1926-27, and it is adapted as a true lied in the *Sechs Lieder*, Op. 97, No. 4 of 1885. The first two settings are among the folksong collections that Brahms compiled throughout his life.

Although Op. 97 is dated 1885 and is the earliest published version of Brahms's *Dort in den Weiden*, the fact that the quartet version is part of a collection begun in 1864 suggests that the song was a part of Brahms's creative consciousness at the time he was working on Op. 40. Brahms is known for revising his works and for this reason the dates of his compositions are often in question. Yet the fact that Brahms did not publish any version of *Dort in den Weiden* until 1885 may reflect more than his habit of scrupulous revision. Brahms may have been sensitive to the personal connotations the text bears in relation to an important event early in his career. Ever conscious of the public's image of his private affairs, Brahms may have wished to avoid an explanation of the similarities that exist between the three main images in the text of this folksong and the metaphors which

Robert Schumann used in his article *Neue Bahnen* of 1853.

Soon after their first meeting, on 30 September 1853, Schumann voiced his enthusiasm for Brahms and his music in the *Neue Zeitschrift für Musik*. In the first sentence of his article *Neue Bahnen*, Schumann states that this is his first appearance in the periodical for ten years and continues.

*Es waren Sonaten—mehr verschleierte Symphonien—Lieder, deren Poesie man, ohne die Worte zu kennen...Und dann schein es, als vereinigte er, als Strom dahinbrausend, alle wie zu einem Wasserfall, über die hinunterstürzenden Wogen den friedlichen Regenbogen tragend und am. User von Schmetterlingen umspielt und von Nachtigallenstimmen begleitet.* NZfM 39 (1853) 18-19

There were (among the works Brahms showed him) sonatas—which were rather veiled symphonies—songs whose poetry one could have understood even without knowing the words...And then it all seemed as though rushing on as a river, he combined them all as though in a waterfall, with a rainbow of peace playing upon its downward streaming waters, while butterflies flutter round on the banks, accompanied by the songs of nightingales.

This passage gains a new poignancy when compared with the text of *Dort in den Weiden*.

## *Dort in den Weiden*

*Dort in den Weiden steht ein haus,  
da schaut die Magd zum Fenster 'naus!  
Sie schaut Stromauf, sie schaut stromab,  
ist noch nicht da mein Herzensknab';  
der schönste Bursch am ganzen Rhein,  
den nenn' ich mein!*

*Des Morgens fährt er auf dem Fluss,  
und singt hinüber seinen Gruss!  
Des Abends wenn's Glühärschchen fliegt,  
sein Nachen an das Ufer weigt,  
da kann ich mit dem Bruschen mein  
zusammen sein!*

*Die Nachtigall am Fliederstrauch,  
was sie da singt versteh' ich auch;  
sie saget, über's Jahr ist Fest,  
hab' ich dann mit dem Bruschen mein,  
die Froh'st am Rhein!*

## There in the meadow

There in the meadow stands a house  
with a girl gazing out the window!  
She looks up the stream and down the stream,  
for my sweetheart lad;  
the handsomest fellow on all the Rhine  
I call him my own!

In the morning he sets off on the stream,  
singing out his greeting!  
In the evening when fireflies shine,  
his skiff rocks on the wharf,  
and then my lad and I  
can be together again!

The nightingale in the lilac bush,  
I understand what she sings;  
she says, in a year will be a wedding,  
and my lover too will have a nest



where I, with my own fine lad will be  
the happiest girl on the Rhine!

The images of *Strom*, *Schmetterling*, and *Nachtigall* from the article correspond to the images of *Rhein*, *Glühärschchen*, and *Nachtigall* in the folksong. The second image, *Schmetterling*, is the only one of Schumann's that does not directly correspond to the folksong text. Brahms modified Zuccalmaglio's text at this point from the vernacular "glow-ass" to the more decorous "glow-worm."<sup>4</sup>

The symbolic connotations of the third image, the nightingale, were of special significance to Schumann. In a letter to Clara of 15 March 1840 concerning his song composition he states, "I have again composed so much that it seems altogether uncanny. Oh, I cannot help it. I would like to sing myself to death like the nightingale."<sup>5</sup>

The implications of the correspondence between the folksong text and the *Neue Bahnen* article are that Brahms was in some way commemorating Schumann and his impact upon Brahms's career. Since the first published musical allusion to this song takes place in the mournful context of the third movement of Op. 40, this quotation is all the more singular. Yet for Brahms to associate himself with the "handsomest boy on the Rhine," seems out of character with his usually self-deprecating demeanor. Perhaps a more compelling explanation for the correspondence between *Dort in den Weiden* and the *Neue Bahnen* article is that Brahms was asserting his true opinion of his mentor, in effect eulogizing Schumann with the same words Schumann had used to promote him.

#### Melodic Relationships

Brahms may also have been sensitive to the fact that this song, and its quotation in Op. 40, represents his entrance into Schumann's realm of encoded musical messages and cipher composition. Admittedly,

Eric Sams's account of Schumann's use of musical ciphers is not universally accepted.<sup>6</sup> However, Schumann's equating of the following pitch-configuration with Clara Weick who was later to become his wife is widely recognized.

Ex. 1a Clara's Theme



C L A R A or C L A R A

Ex. 1b "Dort in den Weiden" from *Deutsche Volkslieder...* (1840)



Ex. 1c Brahms Op. 97, No. 4 "Dort in den Weiden" (meas. 1-6)



## Quality

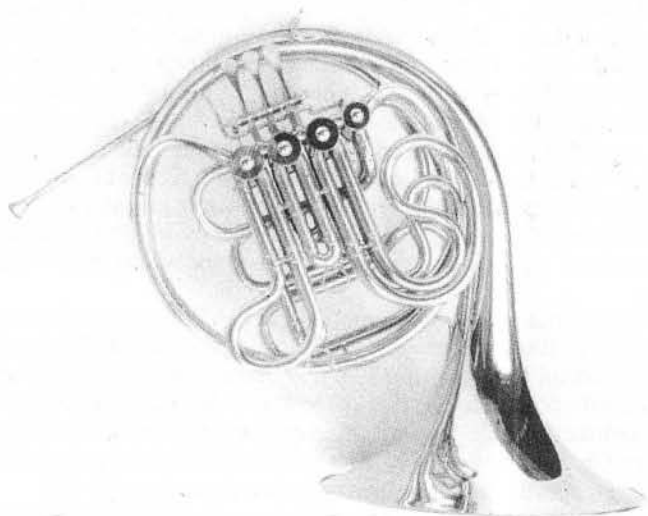
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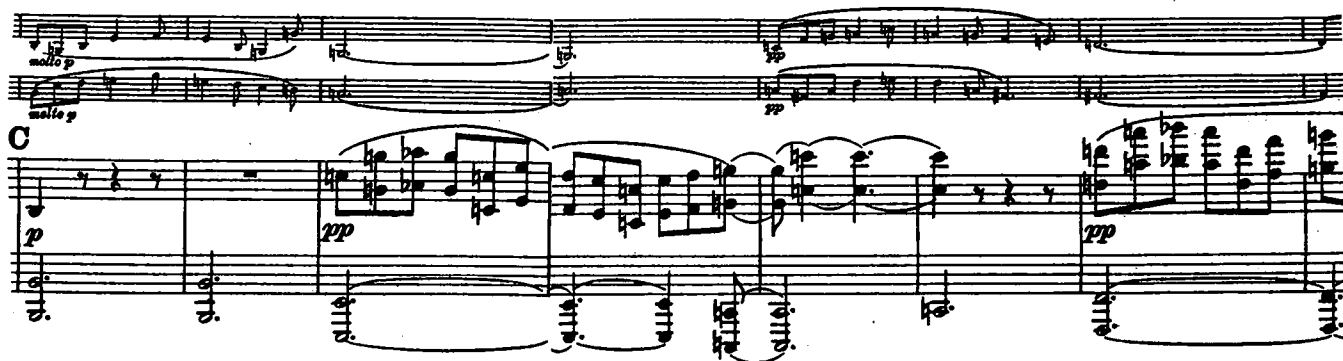
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Ex. 1d Brahms Op. 40, iii (meas. 59-65)



The general outline of this melody is distinctive, and it occurs in many well-documented places in Schumann's composition, especially in the *Liederkreis* Op. 24 of 1840. This cycle is a setting of Heine poems dealing with the lover's loss of his beloved through marriage to another. It is a part of the large output of song that Robert's marriage to Clara inspired, to which Schumann was referring in the letter mentioned earlier. The cycle is filled with Clara-themes. The eighth of these songs is very short and deals with the lover's reflection upon how he withstood the devastating effects of separation from his beloved.

Anfangs wollt' ich fast verzagen,  
Und ich glaubt', ich trüg' es nie,  
Und ich hab' es doch getragen,  
Aber fragt mich nur nicht: wie?

At first, I almost did refuse it—  
I thought, this I can never bear;  
And now 'tis true, I have born it—  
Only never ask me how.

Not mentioned by Sams, Clara's-theme is outlined in the first measures,

Ex. 2 Schumann Op. 24, No. 8 (meas. 1-5)



Here again the text can be read through Brahms's eyes as mourning the loss of his mentor. Another, no less interesting, reading of this text by Brahms could be his rumination over the vast expectations placed upon him by Schumann's *Neue Bahnen* article.

In his article, "Historical Influences in the Growth of Brahms's *Requiem*," Michael Musgrave also mentions the impact the text of Schumann's Op. 24, No. 8 could have had upon Brahms.<sup>7</sup> In this article Musgrave establishes the connection through the observation that both Schumann's song and Brahms's requiem owe a debt to Bach's cantata *Wer weiss, wie nahe mir mein Ende* BWV 27. The similarities between the melodic lines of these pieces is unmistakable.

Ex. 3a Brahms Op. 45, ii (chorale)



Ex. 3b Bach BWV 27 (meas. 13-18)

Sop. & Hn. in C



The Clara theme is also obviously stated in meas. 4-6 of Op. 45, ii.

Ex. 3c

Vln. & Picc.



Like the third movement of Op. 40, the second movement of Brahms's *Requiem* is often regarded as inspired by the death of his mother. It has also been seen in connection with the death of Schumann who had intended to write a requiem of similar nature. The fact that the Bach cantata uses a solo horn to accompany the chorale tune magnifies the role of the horn as it quotes the folksong theme in the third movement of Op. 40.

## Personal and Professional Consequences

What then is to be made of the terribly interesting, though puzzling, relationships among Brahms Opp. 40, 45, and 97 No. 4, Schumann's Op. 24, No. 8, and Bach's BWV 27? It seems that *Dort in den Weiden* combines something of the character and recollection of Robert and Clara Schumann in the mind of Brahms. It is easy to see how his admiration for Robert and his love for Clara could be fused into a single emotion; but, why does that emotion manifest itself in such varied compositions as the *Horn Trio*, the *Requiem*, and the *Sechs Lieder*? The answer is that all of these compositions convey some sense of alienation, which, more than any other emotion, epitomizes Brahms's various relations with the Schumanns.

Brahms himself describes the situation concerning his relationship with the Schumanns in a most interesting manner when speaking of the *C-minor Piano Quartet*, Op. 60 of 1875, another work which employs the Clara-theme. The quartet is mentioned to his friend Joachim as early as 1856 and is from the same period as Op. 40, and probably Op. 97, No. 4. In a letter to Clara concerning the *Piano Quartet* he states, "picture a man in blue and yellow...imagine a man about to shoot himself."<sup>8</sup> Of course, these statements refer to certain characteristics of the romantic hero in Goethe's *Sorrows of Young Werther* who dressed in blue and yellow and eventually killed himself for the love of a woman whose husband he admired.

## Conclusion

The effect of Schumann's article *Neue Bahnen* was to alienate Brahms from both the conservative and progressive factions of the middle of the 19th century. Since Schumann had given up the editorship of the *Neue Zeitschrift für Musik*, which he founded in 1834, it had become the mouthpiece for Karl Brendel and the "new German" school of Liszt. Schumann's endorsement of Brahms infuriated the followers of Liszt and, in part, led to the often absurd battle between the followers of Wagner and Brahms in later years. Yet the often overlooked, and in many ways more devastating, effect of Schumann's article on the young composer was its alienation of Brahms from the followers of the recently deceased Mendelssohn. This faction despised the *Neue Zeitschrift für Musik* for its progressive stance, especially after Brendel took over the editorship.<sup>9</sup> In many ways, for Brahms to commemorate Schumann's article was to celebrate his own alienated position in the critical years of the 1850's.

## Endnotes

- <sup>1</sup> Max Kalbeck, *Johannes Brahms*, (Berlin: Deutsches Brahms-Gesellschaft, 1904-14), p. 321.
- <sup>2</sup> Max Friedlander, *Brahms Lieder*, (London: Oxford UP, 1928), p. 176
- <sup>3</sup> R.J. Pascall, "Anton von Zuccalmaglio," in *The New Grove Dictionary of Music and Musicians*, v.20, ed. Sadie, (London: Macmillan, 1980), p. 710.
- <sup>4</sup> Friedlander, p. 170-171.
- <sup>5</sup> R.H. Schaufliker, *Florestan*, (New York: Henry Holt, 1945), p. 151.
- <sup>6</sup> Eric Sams, "Did Schumann Use Ciphers?," *Musical Times*, 106 (1965), p. 584-91.
- <sup>7</sup> Michael Musgrave, "Historical Influences in the Growth of Brahms's *Requiem*," *Music and Letters*, 53, No. 1 (1972), p. 5.
- <sup>8</sup> Eric Sams, "Brahms and His Clara Themes," *Musical Times*, 112 (1971), p. 432.
- <sup>9</sup> Walter Nieman, *Brahms*, (New York: Cooper Square, 1969), p. 46.

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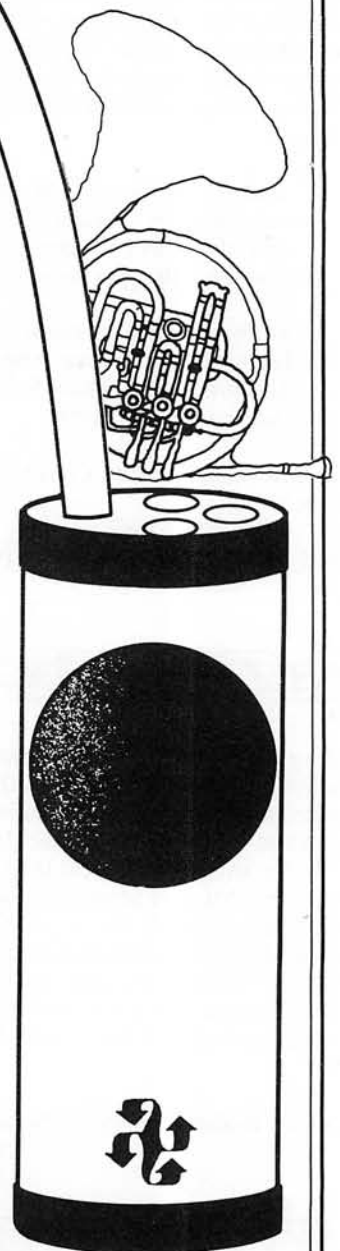
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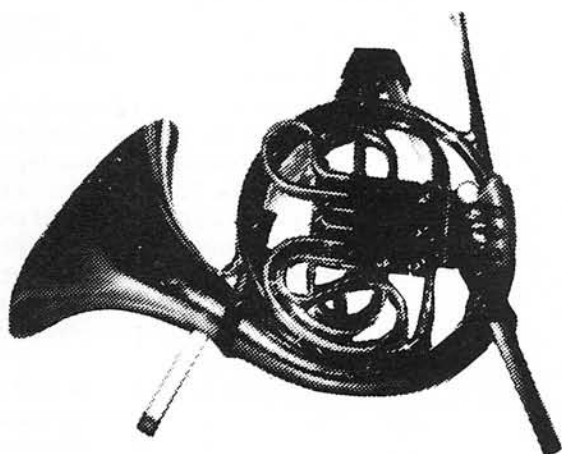


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# Profile



## Hans Pizka

by Catherine Watson Rock

Hans Pizka is well known at Horn Workshops and in the *Horn Call* for his flamboyant, outspoken personal style and his intense love of anything dealing with the horn. He plays first horn in the Bavarian State Orchestra (Munich Opera), often traveling to solo engagements and Workshops where his extremely powerful playing is legendary. Pizka, an Austrian, is a champion of the Viennese pumpenhorn (or Vienna horn), and owns a sizable collection of horns of every description and rare music. His interests have led him to start a publishing company, Hans Pizka Edition, to publish or reprint several books and many music manuscripts. He speaks English fluently, translates the *Horn Call* for our German-speaking members, hosted the 1989 Workshop in Munich, and has several times served as an officer of the International Horn Society. I caught up with him at the 22nd Workshop in Charleston where he took time from his busy schedule for this interview.



HC: I understand that you come from a musical family which includes several horn players.

HP: My father [Erich Pizka] was a professional player in the Opera and Symphony Orchestra in Linz (The Bruckner Orchestra) from 1938 to 1969. He is not playing anymore; he is retired and is 75 now, and he's not in good health, since he suffered a stroke five years ago, but he still composes horn quartets.

All my four brothers can play the horn. My youngest brother is an engineer for computers and he's still playing in the chamber orchestra. The second youngest is a first violin in our orchestra, but he can still play horn. The two others (I'm the oldest) still play horn, but they are not professionals.

HC: Did you always play horn, or did you start on another instrument?

HP: I started on the violin at the age of four and played for a long time, up to the Mendelssohn concerto, but not in public; and I also studied viola.

As I remember, I started on horn at about nine years of age with my father. I remember one of the very first concerts in the classical high school (like the American classical high school with three languages: Latin, Greek, English), when I was about eleven years old, and we played a piece by Händel and some other pieces. There was one movement in the Händel with a horn, a single solo-horn involved, and I played the horn part; [sings part] I'll remember it for a lifetime. In the other movements I played viola. I don't know if I really wanted to play the horn or if my father wanted me to.

Later I continued my horn studies in Vienna with the late Gottfried von Freiberg. I went through the entrance examination with Volker Altmann who is with the Vienna Philharmonic. He entered the first year of studies, and I entered the second year of studies. I was only fourteen years old then! These studies kept me traveling between Linz, in Upper Austria, and Vienna every week. That year (1956) the revolution in Hungary took place, so I witnessed the moving of the refugees from Vienna to Germany or other places in Austria while I was in my first year at the Vienna Music Academy.

Gottfried von Freiberg was a wonderful man. I remember that when I arrived, I had to wait in line at the studio at the Academy, and we could listen to the other students. It was always like a competition, which I think is very good, and we could pick up many messages and corrections from the teacher by listening when the other students played. This is a way to overcome stage fright, too. We always had an audience in our lessons. Von Freiberg also stopped the lessons for a while to take me back to the station, because I had to ride back home, a distance of 110 miles, and I had to go to school the next day. He was like a second father to me.

HC: How did you get into professional playing?

HP: By chance. In the mid-fifties, money was quite short and we were a big family. The salary of musicians was quite low, so my father couldn't afford to pay for my studies in Vienna. One day at the beginning of July in 1957 a former classmate of my father, a 'cello player, came to our flat and asked my father if he had a horn

player for the Bath Orchestra near my hometown. I said, "Well, I will do the job. It's just for the vacation." And I sneaked off from school the last two days and signed my first contract. I remember how much I got: it was about 1600 Austrian schillings, equal to about \$160 a month, before taxes of course. But it was a nice experience doing three concerts a day. The first concert featured Rossini's overture *Barbiere*. I started the solo, I didn't know it, and I found out I was alone, but I just kept going.

That same year I played Mozart No. 4 for the first time with orchestra. It was my first concerto with orchestra, and I played it on the pumpenhorn, of course. I still keep playing the pumpenhorn now.

I continued to play in several Bath Orchestras for four summer vacations, and entered the chamber orchestra in Linz, where I played many symphonies. It was quite an experience. In Badgastein all the famous soloists passed through; we learned a lot just listening to them: Backhaus, Schneiderhau Prihoda, Fournier, Elly Ney, Odnoposoff, Gendrou, etc.

Then I intended to study law and political science, because my original ambition was to be in the diplomatic service for my country, as I get along quite well with the languages. So after the classical high school I started to study law in Vienna, but suddenly the second horn in my father's section gave up horn playing. They needed a horn, so I went to the audition and got the job. Two months later I was principal horn player. I kept this job in Linz in the Bruckner Symphony for three years.

I auditioned for the Vienna Philharmonic, when my teacher died, but I had a bad lip because my (at that time) little brother, who had played with me the day before, had hit my lower lip. So at the audition, which went quite well, my lip split open when I had to play the *Rheingold* beginning, and I had to give up.

Three weeks later I got the job as successor to Gerd Seifert [who had gone on to the Berlin Philharmonic] in Düsseldorf. During the audition using the pumpenhorn, I played *Adagio and Allegro* by Schumann and the Strauss *Second Concerto*. In the second round I played the long call using the first valve of the pumpenhorn for the echo of the written E, just depressed the valve halfway. After I played all the requested excerpts, then they asked me if I would like to play *Rosenkavalier* the same night for a final decision. Well, I did it, so I got the job. I kept this job for just two years, having had some trouble with conductors, because I could not keep my mouth closed all the time; same as now.

During a concert tour to France in 1967 we had a free day, so I took the train to Munich and played an audition for the Bavarian State Orchestra, to be the successor to Norbert Hauptmann who left for Berlin also.

We have a very difficult repertory here in Munich: many Strauss operas, many Wagner operas, which require a lot of horn players so I cannot get off my job so many times, otherwise I'll get in trouble with my colleagues. It's not necessary to play many solo-concerts, just appear once in a while to show that we're still alive, that we still have power, and that we are still able to show that we can make fine music.

I don't care about technically challenging pieces, because I prefer to play pieces in the right style, using the classical horn tone. That's my advantage. Others have more technique than I have: others have a better staccato or are much better in Händel and Bach music, but I have my specialty: the old-fashioned horn sound of the F horn. I still use the F horn, the pumpenhorn of course, only for say, the Strauss One, the Mozart concertos, the Britten *Serenade*... If I use the double horn, I use mostly the F side: if I feel a bit tired during a concert I can then use the B $\flat$  horn for one or two lines to get a rest, then start again on the F side, using the B $\flat$  side for a few notes if they're better in tune.

HC: Why do you prefer the pumpenhorn for those pieces?

HP: Because of the sound. The sound is more mellow than a modern

double horn's sound. I feel that it's a classical sound, because the bore of the horn is exactly the same as the horn in Mozart's time, and we use nearly the same mouthpiece, with a large bore. The projection of the sound from a small bore horn is much better than from a wide bore horn. I can play the pumpenhorn without any problem. A few years ago I played the Strauss Second on the pumpenhorn many times and it was very well received by the audience.

Technical perfection is not all that is required for the music; it's only basic, and then music starts. The important thing is to cross the border between stage and audience and to give something to the audience. I remember my first performance in the United States, at the Horn Workshop at the University of Southern California in Los Angeles. It was a marvelous experience. Just tonight I got some comments from participants at that Workshop. They remembered my first appearance when I played Strauss No. 2 on Freiberg's own horn, the horn he used for the first performance, and I played the Beethoven *Sonata* on the same horn without using the valves. At that time we had no hand horn players at the Workshops. Then I played the last piece, the *Andante*. The best comment I ever got in my life was from Wally Linder. He came to me after the performance and said that he was brought to tears when he heard me.

HC: What is life like in an opera orchestra?

HP: It's a tough life, a very tough life. We get very few rehearsals. My first year in Düsseldorf as well as in Munich, in both opera houses, I had to play about 48 different operas without any rehearsal. Most of these pieces were sight-reading. Rehearsals take place for new productions only. Now the repertory is reduced because of labor regulations. So we produce only about forty or forty-five different operas a year including about three or four new productions, and we keep them in repertory. So if we play the whole *Ring*, we don't have any rehearsals! The *Meistersinger* is always the last performance at the opera festival in Munich; the orchestra has no rehearsal. So it's very tough to play opera. There is no one symphony, except Bruckner No. 8, that is as long as most of the acts of a Wagner opera. It's loud playing and pianissimo; if you play the Strauss operas, the delicate solos come mostly at the end. You have to be prepared to have that endurance.

The seat for the first horn is the worst seat in the opera orchestra, in the left corner, because the cold air from the stage is always blowing on your head, the instrument gets cold, and you play against the wall. If you play too loud, you get bad comments from the woodwinds in front; but you sit higher than anybody else in the orchestra. You can watch the other players, and sometimes if you have good luck you can see the stage.

But we do symphonies, too. I remember the Italian tour with Sawallisch a couple of years ago. In one program we played *Don Juan*, the *Till* and *Heldenleben*, with no assistant first horn! The dress rehearsal was from seven until half-past eight and the concert was at nine. The encore was the *Meistersinger* prelude. The next day was *Elektra*, and again a concert featuring *Heldenleben* and Beethoven No. 7. We played those back and forth every day for two weeks, then we returned to *La Scala* in Milan and continued for two weeks with Strauss operas every night. The other first horn was supposed to play *Daphne*. I had to play *Die schweigsame Frau* and *Liebe der Danae*. He hurt his lip, so I had to play all the operas for two weeks. You need really good endurance for opera playing, and a Strauss opera is not a joke. Strauss operas are really tough, but the challenge makes it fun to play them. I cannot stand *Rosenkavalier* anymore because last week I played my 198th performance of it, and I've done 120 *Elektras*, 150 *Fidelios*, and 80 "Ring" Cycles. Who would beat that?

HC: How long is your season?

HP: Our season is from mid-September to July 31: over 300 perfor-



mances. I have about 230 or 240 services in the year. It's quite a lot.

HC: I spoke to you earlier about *Siegfried*. How many times have you played it?

HP: The long call about 75 times, and the short call I don't remember, but many times. Only the great German hero on the horn, Gerd Seifert, has played more long calls; so far as I know, more than 110 calls in 40 years. Nobody can beat that.

HC: Do you have a favorite opera?

HP: I have several favorite operas. Of course, *Götterdämmerung*, *Othello*, *Ariadne auf Naxos*,... I don't understand much about modern operas; but there is one which impressed me, *The Soldiers* by B.A. Zimmermann. It's very tough to play, up to high F. But I like all good pieces.

HC: Does it ever bother you that you play so much of the time in the pit?

HP: No, we do several concerts a year on the stage also.

HC: So they can see who you are?

HP: [Laughs] No, they see me in the pit, too, because I sit on a higher chair. I get some nice comments, too.

I remember a *Turandot* performance where three Chinese "Bonzos" had to sit at the front of the stage, near the horn players, with their legs hanging down. To give them a shock I bought some plastic Dracula teeth, put them in my mouth and smiled to them. One man in the audience saw it, made a sketch and sent it to the newspaper!

HC: Tell me about your recordings.

HP: Well, I have only two solo recordings. I managed one recording on my own [*Das romantische Horn*, HPE-CM1001], where I did two sonatas and the *Fantasy* by Franz Strauss on the pumpenhorn just to preserve the sound.

The other recording is a promotional record for the International Horn Society arranged by two of our Spanish members, Maria Infiesta and her husband Jordi Mota. The pieces I play on this record, which is called *Horn Populars*, are composed by a life member of the International Horn Society; he heard me playing and he immediately joined as a life member: the Spanish composer Didac Monjo. He is Catalan. He composed a set of twelve small pieces called *Friendship Time*, and another set of seven called *A Day in the Country*. He composed them for me in a coffee shop style, with some influence from the music composed by the Beatles. I received the music during the intermission of *Frau ohne Schatten* in Barcelona to be recorded the next day. We did all the work in six hours and it came out great. It's nice music for happy hours at home with a glass of wine, candles....

I have participated in many other recordings, like Bruckner No. 1 with Sawallisch; the *Flying Dutchman*; *Die Fledermaus* with Carlos Kleiber, a live recording for videodisc; *Magic flute*; *Rosenkavalier* on laserdisc, where I played the pumpenhorn for the whole thing; this recording was taken from a worldwide broadcast. I also had the great chance to play a performance of the Bruckner No. 7 with the Vienna Philharmonic conducted by Herbert von Karajan. And this concert appeared to be his very last one. It was recorded, so I am happy that I can now listen to myself playing under the direction of Herbert von Karajan. We recording the "Ring" live for laser disc. Quite exciting.

HC: Many people believe that von Karajan was the last of the great conductors. How do you feel about this?

HP: Yes. Of course he was the last. There is a big problem with conductors. Now you find very few conductors of real value. I felt very well with Slatkin, a very kind man and a very fine musician. I had a chance to play for one year with Josef Keilberth, who was one of the greatest conductors of all time. I played with Kubelik. I did not have the chance to play with Ozawa, so I cannot say, if he is really great, but I think so. Others...very few are left, very few. I played many, many operas

and many concerts with Sawallisch who is, in my opinion, the most prepared conductor in the world, with the biggest repertory. He is really a great musician. We did the Brahms *Trio* together, the Beethoven *Sonata* and the Strauss Second. On the other hand I had many bad experiences with him as a boss or opera director.

HC: Tell me about your horn collection.

HP: My horn collection [laughs]! It took me a few years to assemble this horn collection, which consists now of eighty or ninety horns; I don't really count them any more. I have a lot of early pumpenhorns, some very rare first B<sub>1</sub> horns, like a very rare Kruspe prototype, some very early valve horns, early hand horns including the case, and hunting horns dating back to 1663. Cow horns too, but these are not included in the eighty instruments.

I have a music collection, too. It's now about 12,000 or so pieces for or with horn, and cases of autographed music with special dedications, for example, the Glière concerto. There's a personal dedication or autograph of a sonata written by the very young Richard Strauss. Also first prints of the Danzi and Beethoven sonatas. Recently I discovered another Danzi concerto in F, so I have to elaborate it, set up a score and get it published. I have many autographs from the eighteenth century, about 250 complete orchestral materials for horn concertos. I spend all my income from extra activities like chamber music, solo playing, and concert tours on this collection.

HC: How did you get into publishing?

HP: When I was playing for the first time in the Vienna Philharmonic in 1978 or so, I wanted to get in touch with the widow of my late teacher just to get a souvenir of him. She invited me to see her, and when I went to her house I found that all his collection was still there. Then I asked her if I could acquire this collection to keep it together for the future. She gave me a price; it was quite high, but it was below the real value; so I bought the whole collection. I checked the whole thing and found out that so many of the pieces are not published anymore, they were out of print, so I started my publishing business. I have now published about 500 pieces, including the printing business of the late Klaus Weelink who ran the KaWe Edition, Amsterdam.

HC: I have heard from several people that you rescued some Wagner manuscripts from the basement of a building.

HP: Yes. But it is not quite correct. These are full sets of orchestra parts used for the world premieres, not by Wagner's own hand, but by a copyist.

They were cleaning out the Prinzregenten Theatre in Munich, the former Wagner Festival Theatre, which was closed in 1963 when they reopened the National Theatre in Munich. During the cleanout, I thought that I should search for the original parts of the *Ring* because I had looked everywhere, in Bayreuth and in public collections, to find these very important sources, and I didn't find them, except the *Siegfried* call part in Bayreuth, which I suspected to be the original one. Then, when I passed through the basement of the Prinzregenten Theatre, we found first the orchestra listings back to 1820; for example: 19 performances of *Oberon* alone by Franz Strauss himself; the orchestra records from 1840 to 1870 including the *Meistersinger*, *Tristan*, *Rheingold* and *Walküre* first performances. Finally, we rediscovered the parts used for the first performances of the whole *Ring*, *Tristan*, and *Meistersinger*. They were used up to the mid-1930s, then replaced by printed parts; and nobody cared about this old orchestral material, which is now of very high value to us and to the Wagner Society. I decided immediately to get these parts transferred to the State Library where they are now in a dry room to restore them because they have some water damage. They are a very valuable source to us.

I got the idea for this search from my colleague and friend, Prof. Otto Schmitz, who used very old tuben parts for his students in the Music Academy in Munich. I looked at those parts and I found out that they were original tuben parts. He told

me that his teacher (Prof. Hans Noeth), who started playing in Munich in 1917, had told him that these were the first tuben parts that were actually used for the first performances. Finally we got the parts and we found out that Munich was the first place to have real tuben. There is no evidence of it for the *Rheingold*, because this was a command private performance for the King with only three rehearsals. The second tuba part of *Walküre* bears a note on the last page, the signature of the player, indicating twenty-eight rehearsals plus twenty-four tuben rehearsals before the first performance, so this is real evidence.

We always use handwritten tuben parts for all the four operas here in Munich. These tuben parts were written out according to Wagner's footnote on the front page of the *Rheingold* score where he stated, "The parts of the tuben shall be written out in B<sub>1</sub> for the first pair and in F for the second pair, and this method should be used for all the other operas I will compose." The Schott Edition in Mainz has forgotten this footnote and has printed the first tuben pair in E<sub>1</sub> for the *Walküre* and the second tuben pair in B<sub>1</sub>. It was their mistake, not ours.

HC: Of all the manuscripts that you have, which do you think is the most important?

HP: I think the most important is only a small sheet of paper, a short note to Karl Stiegler's father. I don't remember the text now, but it's just a note, written and signed by Anton Bruckner. Bruckner is one of the great romantic heroes in symphony. Next comes, maybe, a full-size letter by Richard Strauss himself and the manuscript of his sonata. Also some letters from Schönberg, Alban Berg, Johann Strauss and so on. And I have one concerto for two horns with a full set of parts which seems to be one of the last double concertos by Rosetti. I have to get involved with a specialist in Rosetti's handwriting to see if the parts were written by him.

HC: You organized the Munich Workshop in 1989.

HP: Yes; it was exhausting but a fun experience. We had some complications in establishing the Workshop: of course, financial difficulties. We had to raise the money for the Workshop: I used all my private connections, and we finally had the Workshop. So far as I know, this Workshop had the biggest attendance of any: 519 people total from 38 nations. We had people from Angola, from Peru, from the People's Republic of China.

It was a beautiful Workshop. I met many nice people, there were some very great artistic highlights, a superb last night in the beer hall with some super, super loud playing, including myself. Some exciting concerts: we started with the *Lohengrin* dress rehearsal. But I missed nearly the whole Workshop because I was working in the office around the clock. I had to play four performances at the Opera the same week, and I was involved with solo playing and accounting, checking people into hotels, checking them out, sending them to the airport, paying the bills. It gave me some headaches, but finally I got my money back. Thanks to the International Horn Society we covered the deficit, and now we can start on other projects with the Bavarian Horn Society. I am happy it's over. I lost more than twenty pounds in that one week, but I regained it all back from the splendid food offered by my Chinese friends when I visited China afterwards.

HC: You have recruited a lot of people for the International Horn Society.

HP: That's right. I have brought about 150 or so people to the Society, and I still try to attract more people.

HC: When did you start the German version of the *Horn Call*?

HP: About ten years ago or so I did a few translations on my own. After a few years the project was officially approved by the Advisory council. They gave me a budget, and I got sponsorships from several generous horn makers in Germany. Peter Wolf was translating for us, but he couldn't continue because he had no time; he moved from Italy back to Germany to accept a teaching position, so he couldn't afford the time. So I decided to

do it by myself. After a while I got a nice printout from my computer, and I can now send out the German *Horn Call* just four or five weeks after I receive the English-language *Horn Call*. Believe me, it's hard work.

HC: You translate all the articles?

HP: Mostly, and I write some articles of my own. I would appreciate it if some of the players in the German-reading countries would send me notes on their own activity. I'd write them down and include them immediately in the German *Horn Call* to make known what they're doing, what their problems are. I'm just waiting for more cooperation.

HC: Someone said earlier this week that you are the "King of the loud horn players." Why do you play so loudly and how do you do it with such control?

HP: There are several reasons. I'm used to playing loud in the Opera because our main repertory consists of Wagner, Strauss, the symphonies of Bruckner, Mahler. I'm used to playing without an assistant, so I have to really fill the hall. The other thing is the special breathing technique. I don't blow *into* the horn, I just give the horn the attack, let the horn sound. If there's more *forte* required, I let more air flow into the horn—I don't actively push the air in. This enforces the sound. I use the thumb valve as a kind of turbo effect; I use this for very loud passages. I play mainly on the F side of the double [horn], then if I use the B<sub>1</sub>, it comes out very loud and I always use horns with a *kranz* on the bell, a bell garland. This enables me to control the sound better because the sound cannot break away; you cannot overblow these horns. If one uses a horn with a very thin bell, the bell starts vibrating by itself and this makes the crashing effect on the *fortissimo*. So I use horns made of quite thick material.

Fortunately I have got a natural embouchure, and I don't have to care about it; it's a gift from Mother Nature. And I have a strong physique, so this enables me to control the sound. Mental force is important too. I am not scared to play loud or *pianissimo*, and I am not scared to make a crack. I care only about music, expression.

HC: Do you teach too?

HP: Sometimes. I have no students in Munich, but I frequently do clinics. I did clinics in Czechoslovakia, Italy, Spain, Japan, Thailand, several things in China: Hong Kong, Taipei. If people have questions, I am always ready to answer if I can. I give advice to younger players. I tell them what they could do to improve, and they appreciate that. After thirty years of experience, I feel that I have to share that experience with the younger players.

But I have many other plans. I published the Horn Dictionary in 1986, which is a volume of over 600 pages of wonderful technical articles, biographies, beginnings, and ranges of compositions. There are interesting stories, like a story about study in Vienna, the study plan and examinations. I've converted it now to computer media so that it is available on computer disk. In the next five years my plan is to produce an optical disk [a CD-ROM] with all the horn texts available. I think it will be a good source for universities. If they have this optical disk, every horn player or teacher can look at the articles and get a printout. I think it would work very well for master's theses or doctoral dissertations.

HC: Speaking of books, what inspired you to write *Das Horn bei Mozart*?

HP: There was an article in one of the early *Horn Calls* by Jeff Agrell, who wrote that it would be nice if we could have all the Mozart manuscripts available for the whole community of horn players. I took this input and performed the task. I had to deal with institutions to get the manuscripts so I could publish them. It was hellish work, because I had to restore some of the manuscripts; they had very bad pictures of them. I made all the printing plates myself. But it's out of print now, and I hope to produce an updated

version at the end of next year.

HC: What do you think of the increased number of natural horn and hand horn performances?

HP: I'm not happy with the hand horn performances. It's good for us to listen to them in the Horn Workshops, but I really dislike seeing the hand horn as the main instrument for regular performances for the general public. They like it as a curiosity, but I think there is not much value in it. It's interesting and important to us as horn players, but not for the general public. One encore, one movement or the last movement of a Mozart concert, OK, fine. Or one piece in a recital: very fine to show the old sound, and old style of playing. That's very good, but not the whole program, because the audience will not understand it. They see it as a curiosity, but nothing else.

HC: What is your opinion of the solo repertoire that is commonly performed?

HP: We have a vaster repertory than any other wind instrument except the flute. There are many very exciting pieces, but there are very, very few chances to perform these pieces. You can perform anything at horn conventions, but if you offer this concert or another concert to a concert agent, how should they sell it? But there is some beautiful music. I tried to sell the Hindemith concerto, but I could sell it only three times. It's always a big success, but the concert agents are always afraid that if they put a rather unknown concerto on the program they will lose their audience. We still have to continue to push these concerts forward; otherwise we will always do the same thing with the same people and then it will become boring to go to concerts.

HC: Tell me about the horn-playing tradition in Germany: a band in every town.

HP: There is more than one band in every town. The horn is getting popular again in Germany. We have some very fine young players now. We have so many orchestras and many amateur players, but not as many as in the United States. We have many hunting horn groups, there are several thousand hunting horn players in West Germany alone, and they are in the audiences of professional horn players.

It's not so easy anymore for American horn players to go over to Germany and get a job. We have new regulations in the Common Market: it will be closed for non-members from January 1 of 1992. The Italian, Spanish, French and British have equal rights with the German horn players, so they will come first. But still, if they don't find the right person, then they can get an American player, of course, if he is the right man or the right woman for the job. So only the very best will have a chance. I don't recommend playing in the small orchestras because they make a rather poor living.

HC: What effect do you think the unification of Germany will have on the country?

HP: As you know, I am an Austrian citizen living in Germany since 1965, so I see myself as an adopted citizen. The unification will bring enormous economic power to West Germany. It is already the first exporter of goods in the world. West Germany is ranked first in foreign earnings. It will give a big push to industry in West Germany because they have to repair so many things in East Germany to rebuild the country.

It will be very nice for the musicians of East Germany. They have been isolated behind the Iron Curtain for such a long time. Now they can keep contact with us and they have the chance to join the International Horn Society as well, and exchange ideas. I think it will be good for us too, in the West, to be unified with the Saxonian school of horn playing, which has a great 250-year tradition. I will look forward to a great future for Germany. We must be able to afford the expenses of the unification, and I think we can afford them. There is a moral obligation to do so. I think, personally, that there is no country in central Europe which is

more European in its way of thinking and feeling than West Germany. I find that West Germany has become very liberal and very open to foreigners. I feel there is no racism in this country: everybody's equal. You'll have fights everywhere; even in the United States, just look at the gangs in Manhattan or other parts of New York. It's human nature. We have to accept it and live with the problem.

HC: Let's get back to music now. What was your most memorable performance?

HP: There are two. One was Herbert von Karajan's last concert with I played the Bruckner No. 7. The other one was *Tristan* in 1968, 20th of July, when Josef Keilberth gave me the last pickup for a little solo in the second act and the text of the singer was, "Let's die together." And then he collapsed and died.

My first appearance in Los Angeles with the Strauss *Andante*, and the superb welcome I received there, I will never forget. I remember many, many good performances, like some of the *Ring* performances I've done, or *Siegfried's Rhine Journey* in Tokyo, and many nice concertos.

HC: That's all of my questions. Is there anything you would like to add?

HP: I am very happy to serve the international community of horn players, and I feel myself to be some kind of an ambassador, so I really came back to my dream of a profession: to be in the diplomatic service. As a traveling soloist you can meet people and exchange ideas. You can see other cultures and share your experience with them, and gain from their experience and their culture. It's an interesting life as a musician, especially if there is as much friendship as I encounter in the international community of horn players. This is a very unique situation; not many groups have that kind of friendship.

HC: I have heard that the other brass societies are much different.

HP: I think they are more straightforwardly organized than we are; we are organized very liberally, but I think it makes a better atmosphere, especially since there are so many amateur players, so many horn lovers; that's the great thing. If we didn't have all these amateur horn players and real horn-crazy people, who would listen to us? We have to thank them; they are our best audience and our friends. I thank them.

HC: And I thank you.

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# Profile:

## Arkady Schilkloper, Russian Jazz Hornist

by Jeffrey Agrell

Jazz in Russia? Yes, indeed: the USSR (now called the Commonwealth of Independent States) can boast of 40 annual jazz festivals, as many or more jazz festivals as any Western country. One of the star performers of many of these festivals is hornist Arkady Schilkloper<sup>1</sup>, who has only just begun to become known in the West. Arkady's supreme artistry and fresh and unusual approach has delighted audiences everywhere he plays, and his performance as a soloist and with a new trio promises a new definition of what is possible in an old art.



Arkady Schilkloper

Horn players (jazzmen call them French horn players) are rare enough in jazz, and if you add up all those who are also Russian, you have a list of one: Arkady Schilkloper. He started with classical training, but somehow, on this unlikelyst of instruments, he ended up



Starostin/Aplerin/Schilkloper

playing jazz and folk. Now he is working with the Alperin/Schilkloper/Starostin Trio, which is causing a sensation in the West wherever it is heard.

—We've come to see the Trio in concert. The lights dim. Stage lights come up on the three performers. Arkady is seated with legs folded on the floor, stage left, dressed in long, loose clothing, probably Russian folk costume. He starts to play...an old flugelhorn, eyes closed, keeping a beat with his feet, sweeping the bell, making accents with his body.



Left to right: S. Starostin, A. Schilkloper, M. Aplerin

### It's impossible to play jazz on the horn

He joined a youth wind band at the age of 6, playing Eb alto horn, switching to horn later. At 10 he attended the Military Music School, studying there for 7 years.

"We studied classical, though what I really liked was rock music. After I got out of the military band, I went to the Improvisation Studio in the Moscowrechya Cultural Building in Moscow. I went to the head of the school and said, I want to play bass guitar, which I had also played in the military band. He said, 'But you play horn!' I said, 'It's impossible to play jazz on the horn.' He said, 'Perhaps, but you can try!'" So for two years I studied and played horn in the big band. I wrote out and learned a lot of licks and transcriptions and slowly learned improvisation. Sometimes I'd play trombone parts, sometimes saxophone parts, sometimes trumpet, transposing. I filled in where they needed me. My first jazz concert as a soloist was in 1978 with a bassist from the Bolshoi. We played only three pieces<sup>2</sup>, with all the improvisations written out—we were scared how it would go the first time—but the people loved it!"

### Old Tradition

—Arkady is always moving on stage with the strongly rhythmic music. He does not interrupt the line to breathe—he is circular breathing. Now he is singing and playing at the same time: chords.

"Playing horn chords is an old tradition. I heard it the first time from [trombonist] Albert Mangelsdorff. It amazed me. I kept trying it and finally was able to do it. Circular breathing was a complete mystery to me. But once I was playing flugelhorn and by chance took a quick breath that got me going in circular breathing—I suddenly realized how it was supposed to go. I kept at it and after a while I could do it."

—I had come to the concert to see him play horn, and I am amazed to see him play the flugelhorn—the only thing more impossible than

a horn player playing jazz is a jazz horn player who also plays fluegelhorn!

"I had played jagdhorn, and in 1989 I bought an old Czech fluegelhorn for about \$20."

*And it looks like he's using his horn mouthpiece with the fluegelhorn! Without an adaptor!*

"I use a horn mouthpiece [Alexander 10]. I don't use an adaptor, just a piece of tape. I tried it with an adaptor, but the timbre was different, so I did without. I tried different mouthpieces, but only the tone I got with the horn mouthpiece pleased me."

And does he transpose, or learn all new fingerings?

"I play fluegel horn as if it were a horn. No transposition, same fingerings. For me, it's just a little horn. It makes a lot of things a lot easier that are difficult on horn."

His horn, by the way, is a Yamaha Model 666 [designed by Walter Lawson]. He played a Holton with the Moscow Philharmonic but had to give it back when he left the orchestra. The Yamaha was a gift of the Chevron company during his first visit to America, when he played a jazz festival in Moscow, Idaho in February, 1990.



Left to right: Arkady, Mischa, Sergei

## Mischa

—Mikhail—Mischa—Alperin sits (if you can call so much motion sitting) at the piano. He is the same age as Arkady, 35, but with his bushy black beard, he looks older. Sergei Starostin is in traditional Russian dress and stands and sings, stage right. The music is folk-like and alternately lyrical and fast, sort of a folk odd-meter bebop, with breathtaking rapid unisons between Arkady and Mischa.

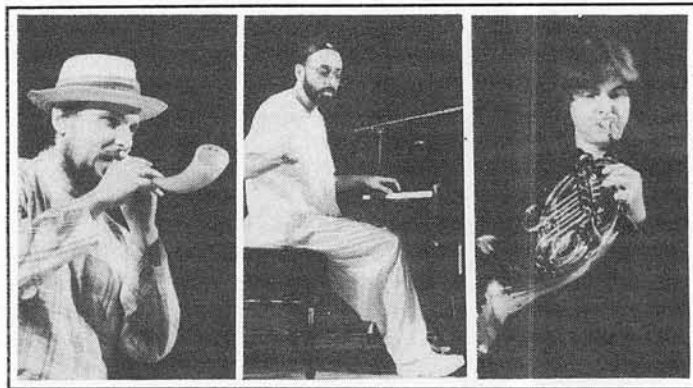
The audience is enthralled with the colors, motion and vitality of both the music and the performers. Nobody has really ever seen or heard anything quite like this. Mischa takes a solo: he sometimes stands up over his keyboard, singing a wild Russian scat along with his playing, and gets so caught up in his expression that he suddenly beats out a percussion solo on top of the piano. For the next number Mischa switches to the melodica, as Arkady switches to the horn, delighting the audience with his technical mastery, beautiful sound and lyrical phrasing. He moves the horn around in space, casting notes in all directions.

## Classical to jazz to world music

Arkady played with the Bolshoi Theater Orchestra from 1978 to

1985 and with the Moscow Philharmonic from 1985 to 1989. He was playing in an avant-garde trio when he met Mischa.

"We had seen each other at different jazz festivals. In Moscow he was alone—nobody knew what it was exactly he played—jazz? Moldavian-Jewish folk music? He's a real eclectic: Rachmaninoff, Bill Evans, Keith Jarrett, folk, everything. We got together after a concert, and he said, 'You're a good musician, but you're not playing your own music.' I said, 'I know. What should I play? You have deep roots from the Ukraine, I don't—I've lived my whole life in Moscow, studying classical music. My father is Jewish, but I don't know the Jewish musical tradition. Or the Russian for that matter.' He said, 'Do you want to play together...?'—and our duo was born. I learned a great deal from him. Later we added Sergei [Starostin], which strengthened the folklore element in the music."



Left to right: S. Starostin, M. Alperin, A. Schilkloper

## ECM

Mischa and Arkady played their first festival abroad in Oslo in 1989. They went to see Rainbow Studios (where many ECM recordings are made). They talked with the engineer, and he asked them if they would like to record something. They had their instruments, and they recorded four tunes on the spot. The next day Manfred Eicher of ECM records came by and the engineer played him the tape—he was so delighted that he called up the Duo to ask if they would record with ECM<sup>3</sup>.

—They are selling tapes and records in the intermission. I try to buy the ECM CD, but the last one is bought by the person ahead of me. I content myself with Arkady's *Melodia* LP and with a tape of Mischa Alperin and [saxophonist] Keshavan Maslak entitled, "Mad Men from the Moon." The second half begins with Arkady playing the fluegelhorn into the piano (with Mischa depressing the sustain pedal) for a subtle kind of echo effect. Mischa then steps forward to conduct Sergei and Arkady in a voice-horn duet in 5ths. The next tune is a fast 7/8. What is this? Folk music? Swing? Boogie? Lennie Tristano style bebop? Mischa is amazing, crackling with energy (you can almost see the sparks fly as his fingers dance over the keyboard!), swaying, bouncing, standing up or slapping his leg on the accents, singing (even into the piano!), obviously having a great time with the music. The audience is swept along on this river of musical magic and has the feeling of being privileged to be present at the creation of something special and spontaneous.

## The future

For the future, Arkady has many ideas. One is to form an international jazz horn quartet with Tom Varner (with whom he has performed in Riga and Rotterdam) and others. Last November the trio was invited to a World Music Festival in Vienna. The music played there is difficult to characterize exactly: it is not purely classical or



folk or jazz, but may have elements from each. He sees himself drifting closer in this direction.

"I may even not be playing jazz *per se* in the future. After all, jazz is not my mother musical tongue. I do want to be able to speak it, so I can communicate with other musicians. But now I am pursuing Russian folk music and my own music. Coming up: we're making a recording with four different Russian composers, and the ensemble includes a Mongolian singer, a choir, and a blues singer, plus Moldavian melodica and natural horn. This is not eclectic—this is organic!"



Tom Varner (left) playing an impromptu duo concert with Arkady at a jazz festival in Riga, Latvia in June, 1990.

### Some thoughts after the concert

In the West we are largely conditioned what to expect in a concert, be it jazz or classical. The parameters have long been set and it would almost never occur for anyone within the system to do differently. Walking home from the concert, exhilarated, we tried to figure out what we had seen and heard. What was so special here? Part of it, we decided, was that these musicians did not let themselves be limited by standard conservative concert or musical practices (whether for classical or jazz or folk), although they were perfectly familiar with them. The trio allowed themselves the freedom of combining various musical styles (Russian folk and jazz being the most obvious), voice and instruments, rhythmic movement (almost dance), well-steeped in their national cultural traditions. Their music has the vitality of folk music combined with modern technical training and mastery of many idioms. They assimilate everything they hear and make up their own rules, define their own performance. Movement and music. And it succeeds magnificently. From within a repressive political system a refreshing and free music has arisen. I write these lines from my notes, some months after the concert, but the concert is still as vivid in my mind's ear and eye as if it were just finished. As they seek new directions, both modern classical composers and jazz performers (who are all composers) could learn much now from how this trio is expanding the boundaries of music. Their way is delightful and profound, rooted in tradition but going beyond it, combining heart and soul with technical mastery, leaving all theory and convention in the library. I think they're on to something. Keep your eye (and ears) on them!

### End Notes

<sup>1</sup>Contact address: Arkady Schilkloper, Marshall Ustinov St. 6-526, 121360, Moscow, Russia, Commonwealth of Independent States.

<sup>2</sup>Arkady's first LP [Melodia C60 26043 003], a duo album with bassist Mikhail

Karetnikov, has these tunes and others (*Magic horn, Move, Dancing in the Dark, Softly in the Morning Sun, Orpheus Samba*, etc).  
<sup>3</sup>"Wave of Sorrow," ECM 1396; Mikhail Alperin, piano, melodica, voice; Arkady Schilkloper, French horn, jagdhorn, voice.

(Photos supplied by Jeffrey Agrell)

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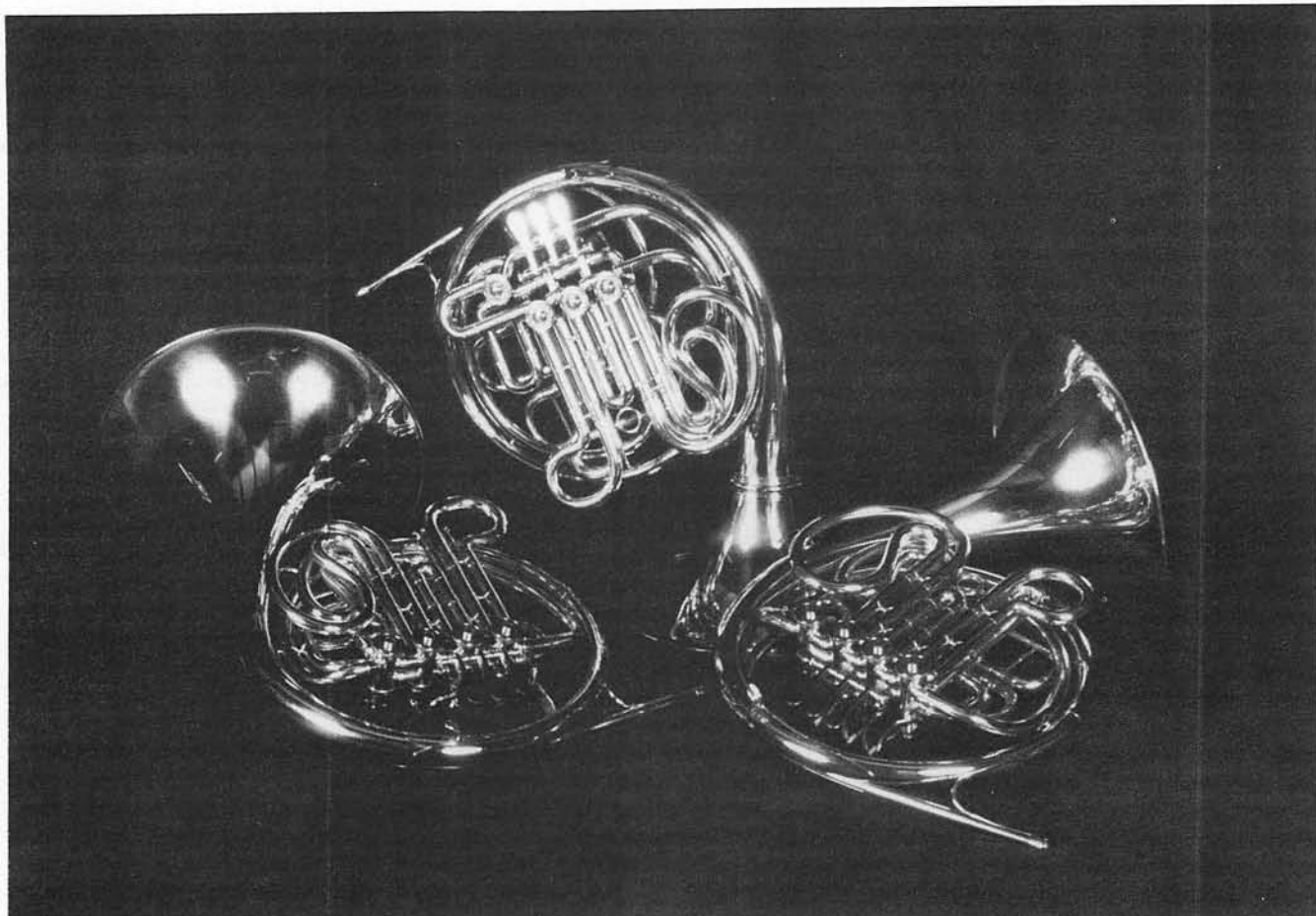
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# The First Austrian Horn Symposium

by Dr. Hansjörg Schweinester

The Academy of Music and Dramatic Art Mozarteum organized the First Austrian Horn Symposium in the Congress Centre in Innsbruck on 27th and 28th September, 1991. This was arranged by Professor Hansjörg Angerer (Horn professor at the Academy of Music and Dramatic Art Mozarteum and at the Tyrolean Provincial Conservatoire) in a conscientious, imaginative and professional manner.

In their words of welcome Dr. Helga Dostal, Ministerial Councillor from the Ministry for Science and Research in Vienna, and Prof. Dr. Josef Sulz, holder of the chair of Music Education at the Academy of Music and Dramatic Art Mozarteum, stressed the value of this event. They both pointed out in their messages of greeting that the cultivation of the "Austrian Style of Music" is not an oddity nor does it represent antiquated provincialism, but that the richness of culture lies in its very diversity, which is why it is fully justifiable that the (so called) Austrian Style of Music with regard to horn playing is being carefully preserved, and in order to prevent any kind of loss, it must not sink into oblivion.

The speakers also commended Prof. Hansjörg Angerer's achievements in the preparation of this event and conveyed the wishes from official quarters for a successful seminar.

Then in his opening address Prof. Hansjörg Angerer gave a general account of the agenda. He greeted the guests of honour—including Mr. Fritz Astl, Provincial Councillor for Culture, and Prof. Paul Fürst, the meritorious Head of the Vienna Philharmonic Orchestra for many years, as well as Dr. Walter Frenzel, Councillor of the Senate, from the city of Innsbruck, and Mr. John Wates, Member of the Advisory Council of the I.H.S. and Chairman of the Executive Committee of the British Horn Society.

He was proud to point out that important soloists, teachers and composers have accepted his invitation to take part in this First Austrian Horn Symposium.

In addition to this, he thanked the official institutions, the sponsors from trade and industry and the private promoters who have supported the First Austrian Horn Symposium.

The opening of the First Austrian Horn Symposium was put in a musical setting by the Horn Ensemble of the Academy of Music Mozarteum, conducted by Prof. Hansjörg Angerer. Two premières were played: i.e. the *Intrada* to Heinrich Isaac's *Innsbruck Song* for 16 horns, and Bernhard Krol's *Rendez-vous San Marco corno spezzati* for 12 horns; as well as the *Hornpostille* by Kurt Schwertsik (4 pieces for 4 horns, op. 46). The presentation of these compositions caught the interest of the specialists. The high technical standard, the beauty of the sound and the stylistic balance of the Horn Ensemble of the Academy of Music Mozarteum roused enthusiasm.

Following this opening, there was a panel discussion chaired by Prof. Hansjörg Angerer with Mag. Hermann Ebner, *Tonkünstler* (musicians') Orchestra of Lower Austria, Prof. Robert Freund, Graz Academy of Music and Conservatoire of the City of Vienna, Prof. Richard Huber, Carinthian Provincial Conservatoire, Josef Sterlinger, Mozarteum Orchestra Salzburg, Erhard Seyfried, ORF (Austrian Broadcasting Corporation) Symphony Orchestra, Prof. Georg Viehböck, Bruckner Conservatoire Linz and Bruckner Orchestra Linz. The following questions were discussed in a committed and profound manner: Traditional Austrian sound—why is there an F horn? Difficulties in teaching the horn—The horn in music for wind instruments.

The participants stressed the diversity, and thus the variety, of the various traditional styles of horn music. They said, however, that various composers (Mahler, Bruckner, R. Strauss) had the traditional

sound of the Vienna F horn in their ears and pointed out that the F horn has a tradition that should be upheld, and this not only in Vienna. It was further pointed out that the horn is also gaining in importance with regard to music for wind instruments and that this trend must be encouraged.

In the evening a chamber concert by young Austrian hornists was on the programme. The solo performances were very impressive.

Following compositions were presented: *Nocturno* by Franz Strauss, op. 7 for horn and piano, *Rondo in B* for horn and piano, by Arnold Cooke (Marco Treyer, horn), *Rondo in Es major* KV 371 by Wolfgang Amadeus Mozart with piano accompaniment (Herwig Morscher, horn) and *Morceau de concert*, op. 94 for horn, by Saint-Saëns, also with piano accompaniment (Karin Korath, horn) as well as the *Concerto for 4 horns* (piano substituting for the orchestra) by Heinrich Hübler (Willi Kalcher, Bernhard Kircher, Hannes Ramser, Wolfgang Vladar).

Moreover the *Horn Concerto no. 1 in Es major*, op. 11, by Richard Strauss (Klaus Fend, horn) with piano accompaniment and the *Quintet for horn, violin, 2 violas and violoncello* by Wolfgang Amadeus Mozart (Martin Bramböck, horn) were performed; pianist Jan Aarsen.

The soloists were students and graduates of the Academy of Music and Dramatic Art Mozarteum, Prof. Hansjörg Angerer's class. The Horn Quartet consisted of young professional musicians from the area around Vienna who are still studying in the class of Prof. Roland Berger, Academy of Music and Dramatic Art in Vienna. They played on the Vienna horn.

The following day the symposium was continued with various lectures held by renowned masters of this musical instrument and well-known teachers.

A special word of thanks is due to Mr. Hans Pizka who stepped in for the lecturer, Prof. Jan Schroeder, Academy of Music and Drama Hanover, at short notice because he was taken ill, and Mr. Pizka held his lecture "The natural horn in everyday music—is it just something for specialists?". Mr. Pizka is the first solo hornist of the Bavarian State Orchestra in Munich. The audience was delighted with Hans Pizka's particularly vivid report which was embellished with lots of tone examples. In his comments, the lecturer emphasized that playing the natural horn proves of advantage for every hornist with regard to lip training, accuracy and interpretation problems when playing compositions of modern literature.

But Pizka did not deny the, in his opinion, disadvantages of the natural horn. These are, above all, the fact that the natural horn is an "imperfect and immature" instrument and that this instrument is not suitable for (live) broadcasts via modern media. The imperfection of the instrument, and as a result the interpretation problems, are too clearly audible.

Mag. Roland Horvath, a member of the Vienna Philharmonic Orchestra, spoke about the "Viennese Horn Tradition."

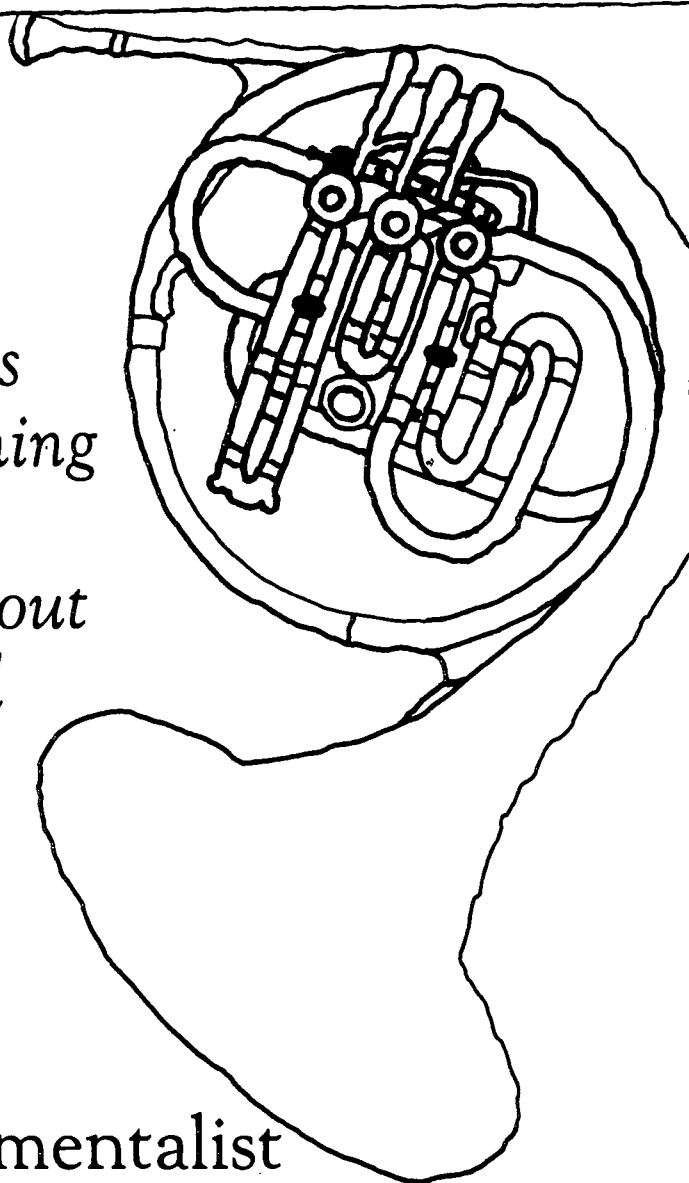
He explained in particular that the detachable F crook of the Vienna horn is a relic of the natural horn, that the pump valves are in fact slower than the rotary valves but that legatos with the help of these valves are softer and thus more pleasant, and the *mensur* (bore) of the Vienna horn is different from those of the customary double horns. All the distinctive features in the design of the Vienna horn, together with the tradition of the handling of this instrument, result in the characteristic and unique tone colour (timbre) of the Vienna horn and its world-wide importance.

Directly after this Hans Pizka and Roland Horvath demonstrated the theses explained in their lectures in a matinée.

The various tone colours (timbres) of the instruments played were clearly perceptible (natural horn, F-B double horn, Vienna horn).

Hans Pizka, natural horn, and Norbert Riccabona, piano, played Ludwig van Beethoven's *Sonate in F*, op. 17, followed by Franz Strauss's *Nocturno*, op. 7 for horn and piano and then, as an encore, a relatively unknown composition by the King of Thailand who once studied at the Academy of Music in Vienna.

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Hans Pizka blew his double horn at a standard seldom heard and of singular beauty.

Roland Horvath, horn, and Werner Pelinka, piano, played some horn *specialties*:—a short composition by Pelinka, *Metandeite* for horn and piano, in which the transition from chaos to order is portrayed in music and two waltz arrangements, whereby the *Kaiserwalzer* (*Emperor's Waltz*) by Johann Strauss was successful in a novel way.

The first lecture of the afternoon was again given by Hans Pizka. This time he spoke on the subject of "The double horn—seen from a different perspective." He stood up for the F horn and Viennese tradition of horn playing, from which he comes and which he acknowledges fully from a musical and aesthetic point of view. He clearly revealed the pros and cons of *both* instruments and gave a convincing demonstration of how a modern F-B double horn can and should be played to the advantage of the musician, the respective composition and the audience. But it must have become clear to everyone listening to the high standard of this lecture, including those who are not hornists, that an enormous amount of work is involved to attain such a sophisticated and perfect style of playing.

Afterwards Prof. Robert Freund, Academy of Music in Graz and Conservatoire of the City of Vienna, read a paper on the subject "How to become a hornist" and Prof. Friedrich Gabler from the Academy of Music and Dramatic Art in Vienna and a hornist with the Vienna *Volksoper* read a paper on "The difficulties of teaching the horn today."

In his remarks Prof. Freund kept mainly to Philip Farkas's publication about the didactics of horn playing, whilst Prof. Gabler was more pessimistic in his comments about the opportunities for teaching the horn today.

The subsequent lecture, "Does the Viennese tone make the Viennese music?" by Prof. Kurt Schwertsik, professor for composition at the Academy of Music and Dramatic Art in Vienna and former hornist with the Vienna Symphony Orchestra, was absolutely unsurpassable in self-irony ("My horn playing tested my will against my body"), humour and originality but ultimately marked with intense unpretentiousness, humaneness and respect for good music and people, especially those who, as teachers, have been able (Gottfried v. Freiberg) to pass on to and foster the development of aesthetics in their students. At the same time this contribution was a "Homage to Gottfried v. Freiberg."

In Schwertsik's opinion it is the player of the wind instrument and not the instrument itself that determines the tone colour (timbre). The Vienna horn cannot easily be heard on its own from within the orchestra. This was tried out and proved unsuccessful. In addition to this, the tone is only a secondary phenomenon—just the body, not the primary phenomenon: the spirit of the music. The spirit of the music lies in the composition and this is what the musician has to work on.

These were the main guiding principles of Schwertsik's lecture. Schwertsik was applauded enthusiastically for his originality and profundity.

A gala concert in the evening brought the symposium to a close. Following a composition by Josef Schantl *Jagdanblasen* (*Blow to the hunt*), (performed by the Vienna Horn Society, conducted by Erhard Seyfried), Prof. Dr. Günther Bauer, Rector of the Academy of Music and Dramatic Art Mozartaeum spoke, and emphasized in an impressive speech the significance of the First Austrian Horn Symposium and the achievements of Prof. Hansjörg Angerer for initiating and organizing this event.

In his remarks he pointed out that the First Austrian Horn Symposium would reach out far beyond the borders of the Province of Tyrol and the State of Austria. This also being thanks to the media who were committed to this even at a high level.

Heartfelt and long-lasting applause thanked the speaker for his impressive and excellently presented words.

Afterwards the Vienna Horn Society, conducted by Erhard Seyfried, gave a recital with a programme based on the motto: "The Vienna


horn in a character piece." Unfortunately this performance was far from perfect. All the same, even this presentation was found pleasing by some of the audience, as the applause proved.

The second part of the gala concert was devoted to presenting compositions by Paul Engel, *Lichtspiele*, music for 12 French horns (première; by Werner Pirchner, *Horn Quartet Born for Horn*; and Jan Koetsier, *Concertante Music for 8 Horns*.

With the presentation of these compositions the Horn Ensemble of the Academy of Music Mozartaeum, conducted by Prof. Hansjörg Angerer, proved yet again its high standard. Enthusiastic applause greeted the ensemble, its committed conductor and the composers present, who themselves were full of praise about the quality with which their works were performed.

In conclusion, we can say without exaggeration that this First Austrian Horn Symposium in Innsbruck has been a most significant and successful event thanks to the adventurous courage and professional organization of Prof. Hansjörg Angerer which, to put it in the words of the Rector of the Academy of Music Mozartaeum, "reaches out far beyond the borders of Tyrol and Austria."





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# "Sitting on the Edge of Your Seat":

## Alan Civil and Horn Playing

by Michael Meckna

The death of Alan Civil (in London on March 19, 1989) is a fitting if belated occasion to look back over the life of one of the 20th-century's outstanding brass instrumentalists. This first president of the British Horn Society was born in Northampton, England, on June 13, 1929 into a family in which all the male members played brass instruments. Young Alan chose the horn at the age of nine and, on leaving school during wartime, joined the Royal Artillery Band. During this period he demonstrated the kind of initiative which would eventually lead to a memorable career. He persuaded the reluctant Aubrey Brain, then the doyen of horn players, to give him lessons, for which the young man regularly made the 120-mile round trip from Bedford to Woolwich. Later, he traveled even farther for additional study with Willy von Stemm in Hamburg.

Civil's natural talent, sound training, and perseverance took him to prominence on the London music scene soon after his military service. He joined Dennis Brain's horn section in the Royal Philharmonic Orchestra and was promoted to co-principal in 1955. In the meantime he began to build up a reputation as a soloist and chamber music player. In 1957, when Brain died tragically in an automobile accident, Civil became principal, a position which he left to join the BBC Symphony Orchestra in 1966. In that same year he became a professor at the Royal College of Music. This joint appointment would have been more than sufficient for anyone, but the indefatigable Civil was in addition a member of several London chamber ensembles and toured as a soloist in Europe, the USA, and Asia. He even recorded with the Beatles, and his striking obligato in Paul McCartney's "For No One" has since been meticulously followed in subsequent cover versions. In his spare time he composed a symphony for brass and percussion, a wind quintet and octet, a horn trio, a suite for two horns, and *Tarantango* for horn quartet, among other works, and he regularly enriched his instrument's solo and ensemble literature with arrangements and transcriptions of everything from the *Egmont Overture* to *White Christmas*.

Civil recorded most of the major horn works with a technique derived from the Brain school of playing but with a style all his own. One can best hear him emerging as an artist in his three versions of the Mozart horn concertos. His early 1960s performance with Otto Klemperer and the Philharmonia Orchestra reveals a technically secure player with a serene style and limpid tone. A few years later with Rudolf Kempe and the Royal Philharmonic Orchestra, Civil's more nimble passage work results in a controlled gaiety which is both appropriate for the composer's intentions and truer to the performer's personality. However, it is with Neville Marriner and the Academy of St. Martin-in-the-Fields in 1973 that Civil really speaks with a distinctive voice. Without the weight of thick orchestral sonority and heavy-footed tempos, Civil is freer to express a greater variety of tone, attack, and phrasing. He now uses his own cadenzas, which are refreshingly vigorous and would surely have delighted Mozart by employing such fashionable techniques as chords. As a bonus, this recording generously includes the *Rondo in E-flat* (K. 371), with the orchestral part completed by Civil himself.

Civil's natural comparisons are with Dennis Brain and Barry Tuckwell. While the former's Mozart recordings are smoother and more delicate, the latter's are cooler and more reserved. Civil plays with greater intensity than both, and this difference is especially apparent in his recording of the Britten *Serenade*. Civil's performance of the Brahms *Trio* is also on a par with those of his two colleagues, although his choice of assisting artists (Yehudi and Hephzibah

Menuhin) is not as complimentary as Tuckwell's Vladimir Ashkenazy and Itzhak Perlman or Brain's Cyril Preedy and Max Salpeter.

Paul Mansur has admired Civil's "ability to extract intense musical effects and expression from seemingly simple materials," (Mansur, p. 109) and indeed horn players have sterling memories of his playing a work such as the Saint-Saëns undemanding *Romance* at a horn workshop. A good example of the care Civil lavished on works of modest difficulty can be found on his recording of the Beethoven *Sonata*, op. 17. While not neglecting the difficult outer movements, he brings more variety of phrasing to the short middle movement than can be heard on anyone else's version. This recording is also as good a place as any to hear the "beautifully focused tone," which Barry Tuckwell so openly admired. (Tuckwell, p. 111)

Civil used a modern German Alexander single B-flat horn for most of his playing. He had a large collection of natural horns, from which he frequently drew for early music. However, he urged his students to discover their own affinities and solutions. In fact, he tried to dissuade most players from making a career of the horn. "I give all my students the real nitty-gritty about what a dreadful profession this is and about the awful problems one has if not naturally talented." (Nash, p. 54) A congenial and witty man, he would often toss off sage counsel, such as the following, between jokes and sips: "You really have to be sitting on the edge of your seat for pretty well all your life, otherwise you won't be able to play the horn."

### Selected Discography

- Angel S 35689: Mozart, four concerti (with Philharmonia Orchestra, cond. Klemperer).
- Angel S 36572: Brahms, *Trio*.
- Angel S 36788: Britten, *Serenade*.
- EMI 2C 165 12579-22: Poulenc, *Sonata for Trumpet, Horn, and Trombone*.
- EMI/Angel EAC 40136: Poulenc, *Elegy*.
- His Master's Voice 7EP 7182 (45 rpm): Saint-Saëns, *Romance*, op. 36.
- Philips 6500 325: Mozart, four concerti (with Academy of St. Martin-in-the-Fields, cond. Marriner).
- RCA LSC 2973: Mozart, four concerti (with Royal Philharmonic Orchestra, cond. Kempe).
- WEA Enigma Classics K53579: Beethoven, *Sonata*, op. 17.

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- Civil, Alan, and others. "Solo Voices." *Sounding Brass* 9 (No. 3, 1980), pp. 15-17.
- Mansur, Paul, John N. Wates, Barry Tuckwell, and James Brown. "Obituary and Memorial for Alan Civil." *Horn Call* 20 (No. 1, 1989) pp. 109-112.
- Nash, Harold. "O Lucky Man." *Sounding Brass* 4 (No. 2, 1975), pp. 52-4.

Michael Meckna, a horn player who studied with Fred Fox, teaches music history and musicology at Texas Christian University. His *Virgil Thomson: A Bio-Bibliography* won a Choice Magazine Outstanding Academic Book Award in 1987. He is currently at work on a book for Greenwood Press about outstanding brass instrumentalists of the twentieth century.

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# "What Did George Washington Play on His Horn?"

by Charles L. Byler

George Washington owned several large hunting horns which could be played much like the "natural horn" or "hand horn." Several references to the acquisition of such horns are found in his personal letters. Also, though its history is less than secure, one hunting horn believed to have been the personal property of our first president survives in the Mount Vernon collection. Further, similar hunting horns were used by the Moravians at Wachovia to greet and serenade President Washington during his visit from May 31 through June 2, 1791.<sup>1</sup> These facts, taken in conjunction with Washington's obvious love of music and the conjecture that he may have been an amateur musician, give rise to speculation about what he may have played upon his own horn.<sup>2</sup>

At least four references to the acquisition of hunting horns are found in Washington's personal letters. A July 25, 1769 letter to Robert Cary and Company, London, includes an "invoice of goods to be sent." Among those goods is listed "1 large huntg. Horn bound tight round with sml. brass Wire from one end to the other and sec'd in such man'r as to prev't the Wires Slipping."<sup>3</sup>

A later letter to Robert Cary dated July 19, 1773 includes an "invoice of such goods as I want *for my own use*." [author's emphasis] Therein Washington requests "1 large loud Hunting Horn, lap'd and secur'd in the strongest manner."<sup>4</sup> One may speculate that Washington's previously owned hunting horns were not standing up well to the rigors of the hunt.

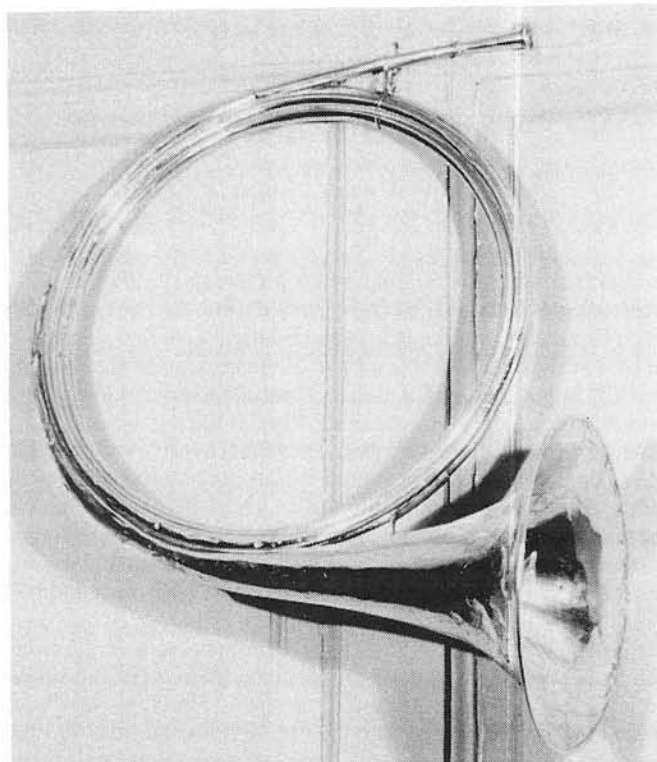
On February 10, 1786 George Washington in a letter to Clement Biddle asks that Biddle procure, among other items, "A common Hunting Horn of the largest and best sort...."<sup>5</sup> Another letter to Clement Biddle dated May 18, 1786 includes "complots and thanks to Capt. Morris for his kind present of a hunting horn, as I was unable to get one in Virginia, or at Baltimore."<sup>6</sup>

Given these examples, it is not surprising the horn in the Mount Vernon collection is of English manufacture. This horn made by George Henry Rodenbostel<sup>7</sup> of London is interesting in its own right, whether or not a definite ownership by George Washington can ever be established beyond doubt. George Henry Rodenbostel was active as an instrument maker from 1764-1789. Surviving examples of his work include a slide trumpet in the Morley Pegge Collection, a pair of horns in the City Museum of Gloucester, and a brass trumpet in the Queen's Collection at Oxford, besides the Mount Vernon horn.

The inscription on the bell<sup>8</sup> of the Mount Vernon horn reads:

GEORGE  
HENRY★RODENBOSTEL  
IN★PICCADILLY  
LONDON  
17

The asterisks separating words in this text are really small, five-pointed stars stamped into the metal. Indeed, all of the inscription work appears to be by stamping process rather than engraving, including some decorative scroll work beneath and to both sides of the inscription. All the letters and numbers are deep and even. This is significant, for the number "17" is off-set to the left as though two more numbers were to follow to complete the date. These numbers



George Washington's Hunting Horn. (Photo courtesy of Mount Vernon Ladies Association)

have not worn off; they were simply never stamped into the metal. This is a curious oversight open to speculation, for we may assume that the two numbers completing the year of manufacture should have been stamped into the metal prior to shipment.

The mouthpiece seems to have been manufactured by a tube-making process, rather than being machined from bar stock. Evidently the metal in the mouthpiece is still quite malleable, for recent damage has folded the mouthpiece at a sharp angle at the juncture with the mouthpiece receiver without apparent damage to the receiver itself. One may speculate that the metal in the mouthpiece is either silver or a silver alloy.

The two braces, one at the lead pipe and one at the bell, are consistent with instruments of that period. Both braces were cut from flat stock, then bent to shape.

The dimensions of the instrument are significant. This is a large horn. The bell is approximately 9.25 inches in diameter. The distance across the loops of tubing (outside to outside) is about 15 inches (measured parallel to the bell and leadpipe). A loop of tubing measures 48 inches in circumference and 3.5 loops (not counting bell and leadpipe) are evident. The horn has a total tubing length of about 15 feet. Such length makes clarin-range playing quite possible. The musical potential of this instrument is similar to that of the orchestral "natural" horn or "natural" trumpet of that period. Though the instrument is not playable because of worn-through tubing, its length indicates it is pitched in (low) "D," a common pitch for orchestra use at that time.

These last observations might seem insignificant but for a very interesting historical co-incidence: "trumpets, horns, and trombones" were used by the Moravians to greet and serenade President Washington during his three-day visit at Wachovia (now Winston-Salem, North Carolina) from May 31 through June 2 of 1791.<sup>9</sup> Washington certainly did hear pieces performed by the Moravians on horns very similar to the hunting horn which he himself owned and used.

Happily, Moravian music from that time period has survived and is collected in the *Moravian Brass Duet Book for Trumpets or Horns*. This book is significant in itself, containing as it does "an important and substantial collection of music in Baroque style for natural trumpets or horns."<sup>10</sup> Reading through these songs, one must speculate as to which may have been played for President Washington during his three-day visit to Wachovia, for no record exists of the titles performed. However, it is recorded that the Moravians not only greeted the President with trumpets, horns, and trombones, but also played while he "supped at the local tavern."<sup>11</sup>

Almost assuredly, one song performed is found on page 59 of volume 2: *God Save Great Washington—to the tune of My Country 'Tis of Thee or God Save the King [Queen]*." This song is penned near the end of volume two.

Looking at the melody of *God Save Great Washington*, one finds

it simple enough (except, perhaps, for the trill) for even an amateur trumpeter to perform on a natural horn without recourse to hand stopping.<sup>12</sup>

In considering George Washington's possible musical abilities on the hunting horn, one should examine the hunting calls of that period which he would have played. How difficult or demanding were those hunting calls of the late 18th century? A contemporary instruction and song book published in London between 1770 and 1790 may shed some light on this question.<sup>13</sup> Pages 13-21 display hunting calls. Pages 22-38 include minuets, airs, marches, and various songs, including *God Save the King*. Comparing these pieces, it is quite evident that the hunting calls were not the simple monotones of the short "fox horn," or even restricted to the three or five notes of the post or coach horns. A large hunting horn pitched in (low) "D" or "E" was needed for the range included in these relatively complex, varied, and

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extensive (in number) hunting calls of George Washington's era.

Indeed, the very rich musical quality and note range of these hunting calls on the mellow-sounding hunting horn seems to be what led composers to take the instrument into the orchestra and write for it. There it evolved (with the addition of hand-stopping technique) into the "hand horn" and (with the addition of valves) into the "French horn."

"The origin of the French horn is obscure, but the likelihood is that it originated, true to its name, in France. The unmechanized horn (the French trompe or *cor de chasse*, the key depending on tube length, came into its own early in the 18th century."<sup>14</sup>

Having an appropriate instrument and having heard familiar tunes performed upon similar horns, might George Washington have been

inclined to try these songs on his own horn? (Editor's Note. Not at all likely. Christine Meadows, Curator of Mount Vernon, quotes Washington himself that he could "neither sing one of the songs, nor raise a single note on any instrument." [Source: See End Note <sup>3</sup>.]) Washington certainly loved music and was exposed to it throughout his life both public and private. Any gentleman or lady of that era was a multifaceted person with training in music, art, and dance. Jefferson, for instance, was an accomplished violinist, as well as an inventor, architect, writer, and statesman. Social functions at Mount Vernon frequently included music composed by Haydn, J.C. Bach, Pleyel, or Vanhall, among others.<sup>15</sup> In his general orders for June 4, 1777, Washington writes, "Nothing is more agreeable and ornamental than good music."<sup>16</sup>

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What historical record is there of George Washington playing an instrument? Though Frederick the Great, King of Prussia, certainly was an accomplished flutist, the painting "George Washington Plays the Flute for Nelly Custis" (c.1810, Baltimore Museum of Art) is currently believed to contain a myth. Today it is thought that Washington did not play the flute.<sup>17</sup> However, "It is true that at the age of sixteen he borrowed money from his mother to enroll with a music master, but in later years he could lay no claim to musical abilities. In fact, he acknowledged plainly that he had none."<sup>18</sup> One might well wonder what instrument(s) he studied and what actual (versus self-perceived) musical abilities he had, especially in light of the very high standards for musical performance in that age.

Certainly Washington played the hunting horn. He would have known the hunting calls, ones requiring substantial ability in the performance. He did hear songs performed for him on hunting horns. More than that is speculation, but it is quite conceivable, even likely, that off in the woods surrounding Mount Vernon, George Washington may well have raised a hunting horn to his lips and played familiar tunes, as any amateur musician does, for the sheer joy of making music.

### Endnotes

- <sup>1</sup> Edward H. Tarr and Stephen L. Glover, eds., *The Moravian Brass Duet Book for Trumpets or Horns* (Nashville: The Brass Press, 1981), vol. 1, p. 60.
- <sup>2</sup> It is well known that a gentleman hunter of Washington's era would carry and use a hunting horn during the hunt. Aside from standard calls for various activities of the hunt, a horn was necessary as a signalling device should a hunter become separated from the others, lost or injured.

- <sup>3</sup> George Washington, *The Writings of George Washington from Original Manuscript Sources*, ed. John C. Fitzpatrick, (Washington: U.S. Government Printing Office, 1931) vol. 2, p. 514.
- <sup>4</sup> *Ibid.*, vol. 3, p. 141.
- <sup>5</sup> *Ibid.*, vol. 28, p. 384.
- <sup>6</sup> *Ibid.*, vol. 28, p. 429.
- <sup>7</sup> Lyndesay G. Langwill, O.B.E., *An Index of Musical Wind-Instrument Makers*, 4th ed. (Edinburgh: Lyndsay and Co., 1974) p. 149.
- <sup>8</sup> All of the following observations about the Mount Vernon horn were made via a hands-on (white-gloved) inspection of the actual instrument in question.
- <sup>9</sup> *The Moravian Brass Duet Book for Trumpets or Horns*, vol. 1, p. 60.
- <sup>10</sup> *Ibid.*, p. 59.
- <sup>11</sup> *Ibid.*, p. 60.
- <sup>12</sup> This writer (an amateur cornetist without training in hand-stopping technique) using a vintage natural horn from the Dr. Louis Stout donations to the Streitwieser Museum was able to play every note indicated in this song except the trill.
- <sup>13</sup> *New Instructions for the French Horn* (London: Longman and Broderip) c.1770-1790.
- <sup>14</sup> R. Morley Pegge, *The French Horn*, 2nd ed. (London: Ernest Benn Ltd., 1973) jacket blurb.
- <sup>15</sup> Judith S. Britt, *Nothing More Agreeable: Music in George Washington's Family* (Mount Vernon: Mount Vernon Ladies' Assoc., 1984) p. 11.
- <sup>16</sup> *Ibid.*
- <sup>17</sup> *Ibid.*, p. 10.
- <sup>18</sup> *Ibid.*, p. 11.

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# A Lesson with Abe

by Gene Coghill

When I read, in the *New Yorker* article on Willie Ruff, that it was Abe Kniaz who first encouraged Ruff to attend Yale and work with Hindemith, I found myself flooded with memories of the season (1955-56) when I sat with Abe in the National Symphony Orchestra and, particularly, of the first lesson I took from him.

I had left The Waumbek, a New Hampshire resort hotel where I was the golf professional, and headed for Florida in search of a job in golf for the winter season. On the way, I stopped in Rochester, New York, and paid a visit to the Eastman School of Music, site of my earlier matriculation. There, in the hallway, I encountered that pivotal figure in my musical career, Morris Secon, who informed me that the National Symphony had an emergency opening for horn. Dawn the next day found me parked in front of Howard Mitchell's house, having driven all night to get there. I waited until 8:00 AM, knocked on the door and was greeted by a rather sleepy Mitchell who auditioned me then and there. I played acceptably; I remember knocking off the *Eroica* trio, and left the house as assistant principal horn of the National Symphony. (Also, I was bearing a used set of tails, gift from the conductor, which I admit I wore long after the rupture of our relationship.)

The next day, I carried my Alexander into Constitution Hall, joining a section of 8D players headed by Abe Kniaz. The situation was immediately a little uncomfortable. Above mezzo-forte I tended to sound like a bee buzzing in a bottle against the much darker sounds of the other players. And when I had to take over from Abe, whose tone was very large, I sometimes felt as if I was trying to kill an elephant with a BB gun.

Constitution Hall was not kind to horn players and it was some weeks before I began to realize that I was sitting next to a master of orchestral playing. Earlier, I had played with Louis Stout, whose fluent technique seemed awesome to me. Abe was a different kind of player, more on the order of James Chambers with whom he had studied. He played the large bore, C1 mouthpiece very successfully. "People advised me not to switch to it," he said, "they said my high register would suffer, that I'd lose my resonance and my soft notes. Within a few weeks my high register was better than ever; my pianissimo was better than ever and my resonance didn't suffer. It all goes to show that they don't know." I have found that to be true in golf as well, theory is beautiful up to a point but, beyond that point, you have to *go with what works*.

In any event, after several weeks I was won over and decided I should study with him. When I approached him, however, things did not go as expected.

"Will you give me a lesson?" I asked.

"No." Was the response.

"Why not?"

"Because I've been watching you and you don't look like someone who would follow my advice anyway so I'm not going to waste my time with you." End of conversation.

The season continued. Abe was not unfriendly although he was very exacting about exactly which notes I should play and that I always have the correct count. This led to my finding myself counting bars in radio broadcasts and even popular songs but that was better than losing the count in rehearsal or concert! I had a lot to learn and, in general, Abe was patient; least so when he heard me playing first horn solos while warming up. "It just isn't done!" he growled with enough ferocity to dissuade me from the practice.

It is probably not uncommon for assistants to have mixed feelings regarding the success of the principal. Early in the season I made the conscious decision to really root for Abe and take pleasure in his successes. In due course, our relationship became cordial. One day, he invited me to come for a lesson. When I arrived at his house the

following Sunday I got another surprise. "I suppose you think," he said, "that, because we work together, I should give you a break on my lesson price but I'm not going to. First of all, I'm not that nice a guy. Secondly, you're already a professional. If I teach you something you could even take my job away from me; so I should charge you *double*, but I won't. I'll just charge you my regular price." After that dizzying preamble, the lesson began.

The first thing I learned was what he thought of my playing. "Occasionally, you do something that doesn't sound too bad, but all in all, I've come to realize that you really don't know how to play. In fact, sometimes you make sounds I wouldn't make in front of my dog, much less the music public. Furthermore, you keep a lot of water in your horn. Maybe that's why you miss notes; maybe not, but it doesn't help."

I took several lessons from Abe that season and, while they did not immediately transform my playing, I've always been glad I did. One concept that has ever since appealed to me is this: "You should take the attitude that there is a wonderful horn player buried inside you. Your job is to dig it out, to get rid of whatever it is that is holding you back." Another time he said, "learn to play *one note* really well, then another. There aren't that many notes on the horn. Pretty soon, you'll have them all." Good advice, but step one was the stumbling block. One day I told him I had been practicing for stamina. "Don't do that," he said immediately, "learn to play beautifully and then you'll have a good assistant and *he'll* have plenty of stamina." In the fall of 1955, Leonard Bernstein guest conducted the NSO in performances of the 5th Symphony of Prokofiev. This was an important event to me as it was this work that had lured me back into symphonic music. I'd been an Eastman student in 1951 when an auto accident knocked out my upper front teeth. It was generally assumed that my horn playing days were finished and, being a fair amateur golfer, I'd turned professional. Secretly, I had felt a certain relief for two reasons: the first being that my progress as a horn player was not satisfactory. I was being inaccurate and played with a choked, lusterless sound. This being the case it is not surprising that I also was a nervous player. Protests by my teacher, Arcady Yegudkin notwithstanding, I could not feel that I was headed for a successful career. Secondly, I was depressed by what I knew of contemporary music. The "wrong note boys" were in their ascendancy and there was nothing modern I'd heard that I liked. This led to gloomy speculations about the future of symphonic music and, as I said, I was secretly pleased to be in another field.

All this changed when a member of the little golf club where I was professional (Clewiston, Florida, on the edge of the Everglades) approached me with a record. "Gene," he said, "I joined a record club and they sent me *this*. I don't know whether to play it frontwards or backwards. See what you make of it." It was the Prokofiev 5th, recorded by Koussevitsky and Boston. From the first notes I sensed something powerful, undeniable in the music. I sent for my horn and found it was possible to play. Now, here I was in Constitution Hall playing it under Bernstein! I had to pinch myself. Anyway, there is a rapid scale solo figure for first horn in the first movement. I held my breath as it approached since Kniaz's technique was not particularly facile but he nailed it perfectly. Bernstein stopped the orchestra. "Boomy," he exclaimed, "that was *wonderful*!" Later, Abe said, "I wasn't sure he knew who I was, let alone my Milwaukee nickname." In telling this story over the years I have always said, "and he never got it right again." I now recall, however, that he did get it in one of the performances even though it was not a passage suited to his technique and he had a lot of trouble with it.

Abe was an accurate player, testified to by the fact that he had no problems with NSO conductor Howard Mitchell. (With Mitchell, you would rather make a mistake in concert than in rehearsal because then he couldn't stop and get on you about it.) Kniaz showed a certain amount of tension but seemingly had the ability to channel it during performances. He played his best in concerts. When the solo calls in the Shostakovich Tenth loomed, I glanced at him. He was ashen, slumped over in his chair and muttering imprecations. I wondered if

I was going to have to play in his place. At the moment of truth, though, he played magnificently, without a trace of unsteadiness. My admiration for him rose.

He told me he had been flown into New York to play the Bach *B Minor Mass* with very prestigious soloists and chorus. Sitting up front for the twenty or so minutes before the horn obligato movement, he evidently fell prey to an acute case of nerves for, "just when it was time to play, I lost my vision! I couldn't see the notes, I couldn't see anything!" He started to play from memory and, as the notes came out, his sight gradually returned and he found himself playing an impeccable performance! In my article on James Stagliano I wrote that he said, "You have to know what you're going to do when you walk out on that stage." It seemed that Kniaz, possibly to an even greater extent, knew what he was going to do and *nothing* was going to stop him from doing it. We shared the same stand and I immediately noticed that he had penciled a large NF before the main solo passages. I asked him about it but he refused comment. Later in the season he confided that the letters stood for, "no friends." He found it helpful to remind himself that no one else could play it for him and if he slipped, there was no one to pick him up.

He had survived a run of bad luck that would have swamped many. First, he played third horn under Reiner, which had a deleterious effect on his playing as it did on many others. Rebounding, he became first horn of the Columbus, Ohio Symphony. That was the year it folded. Going on to New York he had a choice between playing the Ice Follies or a new opera. The Ice Follies seemed more stable so he picked that. Shortly into the season it folded. The opera was Menotti's *The Consul*, which ran for three years.

One day, after I had left the orchestra, I bumped into him in New York City. He had seen my name in the paper a few times as a golfer and his response was interesting. "I hope you do so well that you won't even speak to me," he said, and told of another horn player who later enjoyed some success as a comic. "Look," the guy had said when they

met again, "You belong to a part of my life I don't even want to be reminded of. Please don't take offense, just go."

Well, that successful I never got. After returning to The Waumbek the next summer, I went out on the golf tournament circuit sponsored by NSO Tubaist, Bill Lewin. The results were not unfavorable; I won some money (there wasn't a whole lot to be won in those times) but still wound up (in the fall) without funds and looking for employment. I visited the Eastman School, and, just as I was leaving, Morris Secon appeared in the hall. "Hey," he called, "There's an emergency opening in the Toronto Symphony!" So, off I went and spent two seasons with the TSO before going back out on the tournament circuit. But, that's another story. This story is about the man who coached Willie Ruff at Columbus, Ohio, the man who wrote NF on his music and, above all, the man who, if you didn't want to know what he thought about you, it was better not to ask.

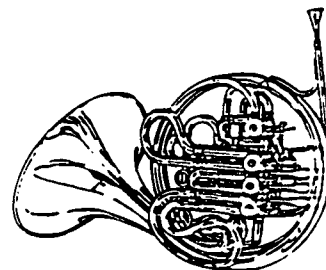
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# Low Horn Auditioning

by Edward A. Deskur

Having taken a number of low horn auditions as well as having prepared candidates to take them, I am often surprised by the relative lack of solo pieces or specialized excerpts which test the candidates' abilities in the low range beyond the level which would be expected of a high horn player. Excerpts which require proficiency in the other aspects of low horn playing are also often neglected or could be chosen differently to give the candidates a more challenging passage with which to display their abilities. I would therefore like to share some thoughts on the subject of low horn auditions in general while suggesting a few lesser known as well as some standard excerpts which can be used to determine to what degree the candidates are qualified to fulfill the specific task of low horn.

## The 1st round and rhythmic excerpts

It is in the first round—which traditionally consists of one or more movements of the 3rd Mozart *Concerto K. 447* along with the 1st movement cadenza—where the candidates have an opportunity to display their fundamental playing skills. Should the committee like to hear something technically more revealing in the 1st round, I would recommend the *Sarabande* to the 5th Bach *Cello Suite* adapted by Wendell Hoss or the *Bagatelle* for low horn and piano by Hermann Neuling. The Bach/Hoss is slow with very long phrases as well as wide register leaps to and from the low register. It requires not only a great deal of musical maturity but also an exceptional control and flexibility of the embouchure to make it sound convincing. The Neuling is a comically schmaltsy show-piece with 16th note scales down to low G and a number of tricky passages that require great dexterity in the lower registers.

Rhythm is one of the most decisive criteria in any audition and difficulties in this area are among the most common grounds for not passing a player into the next round. If the only solo piece is the Mozart concerto it would be appropriate to also ask for a few excerpts which concentrate on the player's sense of internal rhythm which will not be as apparent in the concerto as it would be in excerpts played alone. For example.

### Beethoven—7th Symphony, 3rd movement, 2nd horn

Assai meno presto d...ss

HORN IN D

### Brahms—4th Symphony, 2nd movement, 4th horn (in unison with the 3rd horn)

♩=72 Andante moderato

Solo

in C

## Later Rounds and Specialized Excerpts

After the first selection has taken place it is now time to get more

specific and ask for specialized excerpts which are a bit more challenging and show to what degree the candidates possess those special skills prerequisite to good low horn playing. There are roughly 6 facets of low horn playing which I would recommend any auditioning committee to consider closely.

- 1) High range
- 2) Low range strength and stability
- 3) Low range piano and flexibility
- 4) Wide register leaps
- 5) Quick arpeggiation
- 6) Controlled loud playing

## High Range

Of all the misconceptions regarding low horn the most prevalent as well as absurd is the notion that low horn players can do without a good high register. This would be only true for orchestras that avoid Haydn, Mozart, Beethoven, Strauss, Wagner, Mahler (need I continue?). The high range endurance required of a low horn player may not be as great as that needed to play the 1st horn parts but an accurate high range is nevertheless an indispensable attribute of a good low horn player. The following excerpts allow the auditioning committee to test the extent of the candidate's high register accuracy and endurance by asking for progressively difficult passages.

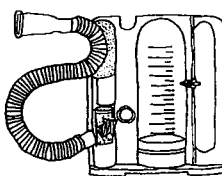
### Verdi—The Troubadour Overture, 4th horn

ALLEGRO 120 in MI

ASSAI SOSTENUTO

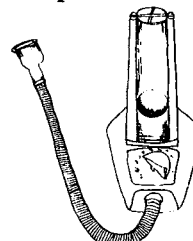
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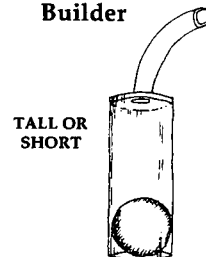
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# Mozart—Symphony #29, fourth movement, 2nd horn

*Allegro con spirito.*  
*HORN IN A*

# Beethoven—7th Symphony, 1st movement, 2nd horn

*HORN IN A*  
*Vivace*

# Low Range Strength and Stability

The most difficult passages in the low register are traditionally entrusted to the low horns. It takes a special talent to project in this range and a strong and solid tone is necessary if these passages are to have the intended effect on the audience. With the following excerpts a low horn player can show his ability to make the low register "sound." Just about any horn player can play these in the *mf* range. A real low horn player on the other hand will be able to play them *ff* and with a centered sound.

# Strauß—Salome, 2nd horn (in unison with the 4th horn)

*HORN IN F*

# Strauß—Elektra, 2nd horn (in unison with the 4th horn)

*HORN IN F*

# Wagner—Die Walküre, 1st Act, 4th horn

*HORN IN F*

# Low Range Piano and Flexibility

One of the greatest difficulties of playing in the less projecting low register is playing soft enough so as not to over-balance the other voices in the ensemble while playing with enough "presence" so as not to be buried to the point of irrelevance. Since the candidate is usually playing alone it is very difficult for the committee to judge whether the player possesses this skill. The best indicator of this ability is a warm-sounding and "centered" sound free of any wobbling or "sand." The Beethoven may be excruciatingly boring when played alone, but it is an excerpt for which one needs a good command of the low register in order to play it *pp* and with a full and stable tone.

# Strauß—Don Quixote, variation VIII, 6th horn

*HORN IN F*

# Mähler—1st Symphony, 3rd movement, 2nd horn (in unison with all 7 horns)

*HORN IN F*

# Beethoven—4th Symphony, 1st movement opening, 2nd horn

*in B basso*  
*Adagio*

# Wide Register Leaps

The great endurance required of 1st horn players in the upper range often leads to a toughening of the embouchure which makes it difficult for some high horn players to be flexible enough to jump quickly from register to register. Therefore these leaps are traditionally the special turf of the low horn player who needs an especially supple and flexible embouchure.

# Strauß—Der Rosenkavalier, 1st Act and 3rd Act, 2nd horn

*HORN IN F*

# Haydn—Symphony #92 "The Oxford," 4th movement, 2nd horn



## Quick Arpeggiation

Quick arpeggiation is to low horn playing what a bicycle kick<sup>1</sup> is to soccer: a rare but spectacular event. Despite its rarity it is nevertheless a skill which every low horn player must be able to pull off.

# Haydn—Symphony #31 "The Horn Signal," 2nd movement, 2nd horn



# Mozart—Cosi fan Tutte, Aria #25, 2nd horn



## Controlled Loud Playing

A crime just as reprehensible as not playing loud enough to balance the Solo-horn is playing too loud or even over-blowing. An

unruly horn player can poison an orchestra's sound as easily as a drop of vinegar will make a glass of wine unpalatable. The following excerpts will give the committee plenty of opportunity to decide to which category the candidates belong: "bold and classy" or "cold and brassy."

# Prokofieff—Romeo & Julliette, 1st Suite ending, 2nd horn (in unison with all 4 horns)



# Wagner—Lohengrin, Overture to the 3rd Act, 4th horn (in D horn in unison with all 4 horns)



## Final Round

Assuming that all those who make it to the final round have displayed enough excellence to be seriously considered for the position, the audition committee's job now is to decide which is the more deserving low horn player. The question, "What will we ask for in the final round?" is answered differently everywhere. Some committees like to save the most grueling excerpts for last, some bring the finalists out on the stage together and just keep asking them for various excerpts until one makes a serious mistake, others ask for some sight-reading. I however would propose that, if possible, the Solo-horn of the orchestra play a few two-horn excerpts with the finalists during the last round. This may be asking a lot from the 1st horn after a long day of auditioning, but it will provide a glance into one decisive aspect of low horn playing that the traditional audition simply can't offer—it will show the candidate's ability to match and tune to the Solo-horn. (The British have a very wise tradition of inviting the finalists to do a trial concert with the orchestra before making the final decision. This is of course ideal but unfortunately not feasible for every orchestra.) Horn-fifths are always good to ask for

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since they provide a number of different intervals to tune and are one of the main staples in a horn player's diet. The following excerpts are suggested since they require not only solid intonation but also an ability to follow the 1st horn's lead.

Mozart—*Marriage of Figaro*, 1st Act, Cavatina #3

Beethoven—*8th Symphony*, 3rd movement

Beethoven—*Fidelio Overture*

Bizet—*Carmen*, 3rd Act "Micaela's Aria" #21

Strauß—*Der Rosenkavalier Overture*

#### Some general suggestions to make auditioning more effective and less traumatic.

Being specific about the excerpts you want to hear is a great help to the audition hopefuls. *Götterdämmerung*, for example, is not an excerpt. Rather it is a 6 hour opera. More than once have I sat on an auditioning committee that had to hear the heart wrenching words "B.b.b.but I thought you'd want to hear th.th.the other excerpt," or "Mu..mu..my teacher said you would n.n.n.never ask for that one!" Listing specific excerpts and if possible sending photocopied excerpts to the candidates saves the auditionees hours of unproductive fretting while they comb every note of each piece "just in case." It also gives the impression that you are taking the audition very seriously and thought carefully about what exactly you're looking/listening for.

I personally have been helped a great deal by constructive com-

ments from the audition committee after auditions I didn't win. I've also been disappointed by other committees who refused to give anyone any comments at all. Granted, time may be short and the list of auditionees long, but to horn players who have spent countless hours in preparation for an audition, which may have been their very first, a minute of well-meant advice can transform the audition from a colossal waste of time into a valuable learning experience.

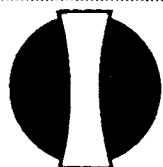
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#### End Notes

<sup>1</sup> A bicycle kick is when a player has his back to the goal and kicks the ball over his head while falling backwards.



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# Clinics

## Notes on the Horn

by Marvin C. Howe

### General Concepts

Constructive action is preceded by thought. Conception must precede creation; musical performance must be a creative or recreative act. Music must become more than recreation, it must be REcreation, the true meaning of the word. One cannot produce a MORE beautiful sound, a MORE significant interpretation or a MORE perfect phrase than one has created in one's mind and of one's will; the contrary is true: we ALWAYS seem to fall short of our concepts, and this sort of frustration appears to be inevitable. It appears that we must learn to be cheerfully dissatisfied.

### Choosing a Student for Horn

Despite certain situations all too readily observable, I still believe that intelligent horn students are most likely to succeed. Therefore, look for a good pitch memory, good sight-singing ability, even teeth and a fairly long upper lip. Sometimes it seems we blow straight in, but it comes out sideways.

### Tone Quality as a Voice

Trumpets (and cornets) are soprano voices; the tenor trombone is just that; the baritone is what the name says; the tuba is a bass, without doubt (which has the most beautiful top register of any brass!). The bass trombone is not a true bass. The horn varies rather widely in concept, but is some sort of a tenor voice, varying as though "Irish," "Italian," or "German." Audiences and conductors are notoriously fickle and indifferent to horn tone quality, so horn standards must be set by horn players! Recording engineers often favor a white, relatively colorless and shallow "alto" sound. Some favor a dark heavy sound which comes precariously close to a baritone voice. My personal preference is as with Philip Farkas: suit the sound to the music. This is so MUCH easier said than done that few professionals do it! However, a moderately dark relaxed sound can be inclined towards the two extremes with much more flexibility than a quality located IN one of the extremes.

### Transfers to Horn

The common transfers to horn are from trumpet (cornet) and alto. GOOD trombonists and GOOD baritone players have a more open throat and darker vocal concept than trumpeters, and will sound better on horn than these soprano transfers! The latter, in going to horn, baritone, or trombone need to stress dark vowel colors very much (U, OH, UH, AW) in order to grow away from their soprano habits.

Retention of the U (OO) vowel in the high register requires great will power and attention, but is a MUST if the upper register tendency to excessive brightness is to be subdued. This I hold to be a fact for all wind instruments, woodwind or brass.

### The Three "R's" (Plus)

Like all brass players, horn players deal in Readin', Ritin', Rithmetic; plus: Respiration, Resonance, Relaxation, Response, Resistance, R-ticulation and Rhythm.

### Respiration

Horn players must breathe as deeply as any wind player. The diaphragm is the INhaling muscle; contracted DOWNward, the air comes down into the lungs, displacing the contents of the abdominal cavity so that you feel as if you are packing the air against the "coughing muscles" (back, ribs, "soft triangle") in an OUTward horizontal manner. The air is expelled by SLOW relaxation of the diaphragm *in balance* with a SLOW contraction of the "coughing" or "sighing" muscles.

### Resonance

Vowel color control is the most definite path to resonance control. Warm-up with an U (OO) vowel preceded by "WH": the feeling in throat and head is like a whispered "WHO-O-O." The student can do this first on single middle register pitches, but should graduate to descending legato scales and arpeggios.

Each pitch has a *center* of resonance for the tube length chosen. Excess tension places the pitch ABOVE this *center*; practice pitch bending, m2, M2, m3, M3, etc., a la Beethoven (see Wm. Brophy). This is easiest on #2 of harmonic series, i.e., one octave above the fundamental. Play DOWN into the sound. This will help develop control of the color and the pitch.

### Relaxation

One must learn to relax the throat, the tongue, the jaw, the lip, the fingers, the wrist, lower arm, and most obviously, the biceps. This sort of relaxation is a deliberate act of the will; it definitely is NOT "something that happens." Tension is more than a social problem; it is our greatest enemy of quality, freedom and endurance in brass playing.

### Response

The lips, a double reed, should respond to the slightest flow of air. Farkas in *The Art of Brass Playing*, devotes a chapter to the lip aperture. The aperture is shaped very like an oboe reed for soft and/or high playing, but like a bassoon reed for low and/or loud playing. That is, the shape of the opening is rather constant, but the size varies

very flexibly and musically! For an easy response, get plenty of lip IN the mouthpiece but do not squeeze; begin with the lips together, like whispering "PUH," or "POO." THE AIR FLOW CREATES THE OPENING! The angle of the bite governs the angle of the mouthpiece. Keep the bicep pressure to a minimum consistent with a good tone; it takes surprisingly little. Warm-up SOFTLY, even PPP. One need not wait an hour, or even two minutes for a good response.

### Resistance

Zero resistance would demand huge (and unavailable) quantities of air. High resistance inhibits the flow of the phrase. Moderately LOW resistance is flexible and can be varied more reliably than the extremes. Points of resistance are the diaphragm (!), the throat, the tongue, the lips, the mouthpiece, the instrument and the right hand or a mute! Open the throat, drop the tongue, relax the lip, open up the mouthpiece with perhaps a #8 drill (or buy a Giardinelli C-8 mouthpiece); choose your horn with care (hire an expert to test for you; \$15-\$25 should do), and use a moderate hand position. File the corks on the mute for greater resistance, a better low register, but *less* volume.

### 'R-ticulation

In "practicing tonguing," be sure that you articulate 1) rhythm; 2) style; 3) color; 4) weight; 5) reach (projection).

Either articulate a stream of air with the tongue or flow a stream of air over the tongue; see which brings the best phrasing, tone, and clarity. James Winter in his book *The Brass Instruments* (Allyn and Bacon, publ.), says that the horn is strictly a "doo" articulator. It is true that a wide range of styles and dynamics can be handled well with the "D" tongue. Many trumpeters are coming to realize this also. "Shortness" is often over-valued and over-stressed, to the detriment of sound, fluency and endurance. All double, triple and flutter tongue techniques are available to the horn player. Pitch stability can be a miserable problem with the flutter-tongue.

### Posture

It is entirely possible for the posture while seated to match *exactly* the standing position. For the very short or very tall players, this "European" position will help avoid pinching the upper lip, and/or a "crick" in the neck. Keep the bell to the right so the sound is not blown into clothing. (For stopped horn especially), the bell may be stabilized against the ribs or thigh, depending on the player's height, but *do not slump* to do so. In playing "bells up," be sure to *rotate* the horn on the axis of the lead-pipe, so angle of mouthpiece to embouchure is constant.

### Right Hand

Join fingers and thumb, with tip of thumb near base of index finger. Place hand on FAR side of bell, finger nails and back of fingers touching; slide hand far enough into bell so that the thumb knuckle touches. Many things govern the distance from the heel of the hand to the bell, including pitch, quality, and size of bell throat in relation to the size of the hand. Too closed a hand position inhibits staccato and the heavier dynamics, and is often responsible for sharpness in playing stopped horn, since the slide has been pushed in to compensate for the low pitch caused by the hand position. Keep palm arched so the sound bounces off the palm, up the arm and into the ear! The weight of the bell rests on the right thumb.

### Mouthpiece Placement

Keep the mouthpiece ABOVE center, about 2/3 upper lip, 1/3 lower lip, but have the basic weight of the mouthpiece on the LOWER lip. The upper lip is very sensitive to pain, and its vibration rather easily inhibited if the mouthpiece is too low, the pressure too great, or the lip tension too great. To get a high placement (close to the nose!) pretend the mouthpiece is a drinking glass, then tip it up so it merely touches the upper lip. Relax to the mouthpiece to seal the air leaks, rather than press the mouthpiece into the lip.

### Stopped Horn; Mute

Many players have too much leakage between the fingers of a comparatively "boney" hand. Richard Merewether solved this problem for himself with "rings" of soft plastic tubing; one may also close those leaks with rings of soft leather, cut from an old glove. It works wonders!

Confusion also arises because of two apparently distinct effects obtained by closing the bell with the right hand. The pitch goes gradually flatter as one closes the bell gradually and loosely; however, if one seals the bell as snugly and completely as possible, it *seems* to cut the horn off, raising the pitch a minor second. One then transposes DOWN a minor second to compensate. The brass "stopping mute" is a true lifesaver in the low register. It gives a truly legitimate "stopped" quality, with greatly improved stability.

A mute is a mechanical device, and the term should NOT be used to mean the hand. Other terms are:

| <u>English</u> | <u>Italian</u> | <u>French</u> | <u>German</u> | <u>International</u>                            |
|----------------|----------------|---------------|---------------|-------------------------------------------------|
| mute           | sordino        | sourdine      | dämpfer       |                                                 |
| with           | con            | avec          | mit           |                                                 |
| without        | senza          | sans          | ohne          |                                                 |
| stopped        | chiuso         | bouché        | gestopft      | (a plus mark:<br>+ over each<br>and every note) |
| *open          | aperto         | ouvert        | offen         |                                                 |

\*\*"Open" means a normal hand position in the bell, neither stopped or muted.

Please remember that the horn is the ONLY instrument which is *always* played with a foreign object in the bell, either the hand or a mute), which functions as a substitute for hand-stopping, and should not be used when the regular mute is requested.

Marvin C. Howe  
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# Orchestral Excerpt Clinic:

(Jeffrey Agrell, Series Editor)

## Playing the First Horn Part to the Introduction of Richard Strauss's Tone Poem, *Ein Heldenleben* (A Hero's Life)

by Philip Farkas

It has been my good fortune (?) to have played most of the Richard Strauss works with some of the so-called great Strauss conducting experts (some self-styled!) and I have been given, I hope, some insight into the performance of these works.

Since the opening of *Ein Heldenleben* is so often found on the audition lists for horn openings (and rightly so, as it tells us a great deal about the player's ability, all in the space of about 30 seconds), I would like to relate some of the suggestions made by various conductors as to how to play it. Did I say "suggestions"? No, they were commands, not suggestions. These remarks are the compilation of details from several conductors: Frederick Stock (a student of Strauss), George Szell, Rafael Kubelik, Fritz Reiner, Karl Böhm, Otto Klemperer and Bruno Walter. None of them gave me all of these "suggestions" but I have tried to remember to include all or most of them into one cohesive interpretation.

exception of the first four notes, which he had the second horn double, no doubt to bolster up the first horn player's low register. He could have all eight horns (sometimes even nine horns are in the section) play it *fortississimo* (*fff*). Strauss often used *fff*, as we can see at number 10 in the score. But in spite of all these resources at his disposal he asks for only one horn to play *only forte*. A healthy *forte* undoubtedly, but not the tearing, rending sound we hear all too often. Basically this opening is for the cello section, twelve cellos and one horn—a perfect balance, as I often remind my cellist friends. Somehow they do not appreciate the humor of this remark. If the first horn plays with the right dynamic—a big healthy, warm, round *forte*, it will color the cello sound and give it that glow which one horn can add to a large string section. It is interesting to note how often Strauss uses this combination of the entire cello section plus one horn—all in unison. Salome's *Dance of the Seven Veils* illustrates this very well.

Note that in spite of the oily-smooth character of this very legato passage there are several accents. Most knowledgeable conductors make a point of stating that when Strauss wrote accents they are to be observed meticulously. Conversely, when there are no accents do not make accents. We have exactly six accents in the entire passage plus one *sforzando*. These are circled in our excerpt. Bring out these accents above the general volume of the passage, but do not shorten these notes in a *staccato* manner in so doing. They must still maintain the *sostenuto* quality of the entire passage. So bring out these accented notes but do not shorten them.

A breathing problem should not exist. The breaths are so well defined musically that they almost need not be delineated. I will put them in the printed passage so we can see if our logics synchronize! The only exceptions to this logical and comfortable breathing are the

## Ein Heldenleben.

### 1. Horn.

in F.  
Lebhaft bewegt.

Richard Strauss, Op. 40.

Although there will be some variation in the tempos taken by different conductors, a good average tempo would be  $\text{♩} = 116$ . Perhaps the practice tempo should be somewhat slower than this, but sooner or later the tempo must be brought up to at least  $\text{♩} = 116$ . Now let us consider the correct dynamic level for this opening virtuoso passage. So often one hears it played *fortississimo*, wild, crude and extremely rough. Strauss, who certainly knew all there is to know concerning musical notation, wrote the opening dynamic mark as *forte*, ONE *forte*. Furthermore he allowed only one horn to play it, with the

breaths required at the beginning of measure 9 and measure 11. Nevertheless, there is time for these breaths, too, even though they must be taken very quickly. Actually, even if the following attack was a tiny bit late in *performance*, it would be covered by the loud *tutti* chord which occurs on those down-beats. However, in an audition there will be no orchestra to cover this late attack, so practice to breathe very quickly so that the attack is on time at the beginning of measures 9 and 11.

Perhaps the most treacherous spot in the entire passage is in the 3rd measure where the four sixteenth notes must be played in tempo and cleanly. Practice is the only solution. Experiment with different fingerings which might help. For example, try all four sixteenth notes on the B $\flat$  horn, playing the middle G on the first valve. Then switch to the F horn for the last note, the dotted half-note D.

I find it helpful and clarifying to realize that all the groups of four sixteenth notes (there are five such groups) descend, without exception, scale-wise for the first three notes then jump a wide interval to the fourth sixteenth note. This takes some of the difficulty out of these groups when we realize that three of these four notes slide right down the scale.

Measure 12 is all too often played with bad rhythm. We hear the large triplet of quarter-notes coming to the downbeat of the next measure either too soon or too late. This measure *must* be played with absolutely strict rhythm. Practice with a metronome to determine if you are arriving at measure 13 right on time, neither the slightest bit early or late. Practice this measure, eliminating the tie between the two G#s. This should strengthen your sense of the rhythm before replacing the tie.

The high B<sub>4</sub> at the end of measure 14 is always treacherous. Practice feeling, with your lips, the interval between the previous middle F and the high B<sub>4</sub>. Play them in fairly fast sequence. Then start to lengthen the time between the notes, a little more at each attempt. The object is to *feel* the interval between the two notes even though they are finally separated from each other by six quarter-rests. It's the long time-interval between the two notes that makes the difficulty. By playing them in close succession and then gradually widening the time element one can get the feeling of the relationship between the two notes even with that fairly long time lapse. In any case hit that high B<sub>4</sub> with a good solid *sforzando*. Your chances are actually better if you approach this *sfz* with courage than if you try to play it carefully.

Finally, be sure to play the last three notes correctly. They are B<sub>4</sub>-F-D. Some combined parts excerpt books give the impression that the last three notes in the first horn part are D-C-B<sub>4</sub>. If you look closely at this combined part you will see that the second horn plays the higher notes and the first horn plays the lower harmony notes. Why Strauss wrote it this way has often been questioned and I have never heard a satisfactory answer. The important fact is that, when playing this first horn excerpt, if you play the D-C-B<sub>4</sub> instead of the B<sub>4</sub>-F-D it is a dead giveaway that you have learned the part from an excerpt book and have never played *Ein Heldenleben* in public!

Practice this wonderful horn passage for a smooth slippery *legato*, fast and fluent, with a beautiful round *forte*, no brassiness, and with a few accents to add the seasoning and you should make a fine impression at your next audition, or better yet, at your next live performance.



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# Jazz Clinic:

## Jazz Horn Interaction

by Kevin Frey

Greetings. I am writing the Jazz Clinic column for a few sessions at the request of Jeffrey Agrell. The Jazz Clinic has addressed many valuable topics pertinent to the student of jazz: style analysis, biographies of jazz artists, discographies of horn jazz on record, exercises for the development of facility, and the process of improvisation itself. I plan to spend the next two or three columns addressing topics that add to the existing resources in the Jazz Clinic. (See the Bibliography at the end of this article for the topics to date.)

My experience over the past few years has demonstrated to me that the Horn has become readily accepted into wider musical circles, including jazz. Walking into a gig with a Horn doesn't meet with the looks of disgust, ridicule, or awe (!?) that it did in recent years. The broader acceptance is due in part to the increasing visibility of the work of present jazz Horn practitioners (Tom Varner, John Clark, Richard Todd and many others.) The acceptance is due also, I would think, to the post-modern kaleidoscope of cross-referent pastiche evident in all forms of our life and work. The range of acceptance and tolerance has seemingly expanded once again, but this time the midpoint of the modernist bi-polar continuum (the "safe" place called "moderate") has exploded (or imploded).

In spite of all the changes in the world, music remains an interactive artistic medium. The term "interactive" itself can be looked upon from different perspectives:

- \*the interactive role of each part of the audience/performer/composer triad;
- \*the role of consumer in the consumer/producer/artist triad;
- \*interactive practice with pre-recorded tracks;
- \*interactive computer software programs and CD ROM;
- \*interactive creation with MIDI and computer where interaction with the software is necessary in order to solve the creative musical problem;
- and, of course,
- \*the interaction of live musicians.

To successfully participate in the expanding world of music, the challenge for the Hornist is to bridge the distance between musical systems. As Hornists, we are most likely trained in the system of the Western Notated Tradition (Classical Music). We read notation of pitch and rhythm, comprehend closed formal structures, and follow the progressive logic of cause and effect through harmonic relationship. We have the opportunity to add to the staple repertoire of the 18th, 19th and 20th century with pieces scored for horn and tape as well as pieces that use extended techniques (mostly as just that: special sounds).

Lucky for us, this musical system has had a great impact and high visibility in the contemporary world and also forms a fundamental background for musical communication.

But other musical systems are just as viable and prevalent in the world today: ragas of India, polyrhythms of Africa, the socially integrative forms of salsa and Caribbean musics, Gamelan music from Bali, art music of Japan such as that found in Gagaku. These systems use the same elements of pitch, amplitude, timbre and duration found in all music, but the systems of organization vary greatly.

Jazz falls into the category of a musical system and makes a good place for the Classically trained musician to start. It uses many elements from the Western Notated Tradition, such as notation and harmonic relationships. It was developed primarily in America during the twentieth century and encompasses many performing

criteria familiar to the classical musician, including traditional Western instruments, chamber music format, large ensemble format, strophic and song forms, to name a few. Jazz's emphasis on improvisation forms a link to many other styles of music.

## Activate Your Jazz Horn Interaction

No doubt you will have the opportunity to participate in a jazz setting sometime—be prepared with a basic understanding and facility. This includes a fundamental repertoire that all jazz musicians know. I encourage you to go back and read the Jazz Clinic from its inception. Many fundamental concepts have been covered.

### Be Prepared with Basics

1. Acquire the basic vocabulary for jazz performance: scales, modes, the 5 chord qualities, ii-V-I's;
2. know the circle of fifths by heart;
3. work through the chords chromatically, in thirds and by step successions.

Listening to more jazz will accustom you to the syntax of this idiom: accents, rhythmic variety, melodic development and swing styles.

### Practice

Use some of the 54 Volumes from the Jamey Aebersold or other play-a-long series to put these sounds into a rhythmic and harmonic context, or, practice diligently with practice tracks created by yourself on a multi-track recorder, a sequencer, or MIDI software. As you are doing all of this, remember you are interacting on many levels—the essence of the art of music!

### Fundamental Repertoire

Jerry Coker in *The Complete Method for Improvisation* (Studio/PR, 1980) identifies 6 basic vehicles that are part of the jazz vernacular: be-bop and standard, modal, the blues, contemporary, ballad and free form. Knowing something about each vehicle type is important to becoming a broad enough musician to keep conversing musically in a jazz setting. The following list is hardly complete, but it provides a basis to start building a repertoire, one that will be functional in a performing situation. The highlighted tunes below are classics and should be learned by heart—they will help you understand the nature of each vehicle.

#### Be-bop and Standard

*Pent-up House, Oleo (rhythm changes), Four, Tune-up, Ornithology (How High the Moon), Donna Lee, Green Dolphin Street, Autumn Leaves, Another You, Giant Steps, All the Things You Are, Blue Bossa, Speak Low*

#### Modal

*Maiden Voyage, So What, Impressions, Little Sunflower, Milestones*

#### Blues

*Now's the time, Tenor Madness, Bessies Blues, Watermelon Man, All Blues*

#### Contemporary

*Dolphin Dance, Oasis, Nefertiti, Witch Hunt, ESP*

#### Ballads

*Sophisticated Lady, I Remember Clifford, Body and Soul, My Funny Valentine, Naima, Round Midnight, Mood Indigo*

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Kevin Frey is a full-time music instructor at San Jose City College where he is music theory coordinator, Brass Studies instructor, and is currently developing the Jazz Studies program. He has co-developed the curriculum for Visual and Performing Arts, a required, G.E. interdisciplinary Humanities course with Jimmyle Listenbee, Dance instructor. They are also collaborating on a movement/music project incorporating horn, among other instruments. SJCC is the home of Horns of the Urban Orchard Horn Choir. Write Kevin at: San Jose City College, 2100 Moorpark Ave., San Jose, CA 95128. Phone: (408) 288-3717 x 3845. FAX: 408-287-7222.

# Jazz Clinic Bibliography

compiled by Kevin Frey

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Julius Watkins, Jazz Pioneer—Varner, Oct. '88 Vol. XIX #1 p.21

Article, transcription, discography, thank-yous

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Onemanband I

Jazz Clinic—Agrell, Oct. '89, Vol. XX #1 p.38

Onemanband II: comping, rhythm, feel, rootless voicings, walking bass, 9ths.

Jazz Clinic—Agrell, April '90 Vol. XX #2 p.23

Onemanband III: synthesizers, MIDI, computers, software, multi-tracks, brands.

Jazz Clinic—Agrell, Oct. '90 Vol. XXI #1 p.61

The Art of Noise: some on articulation (doo, doot), sound effects such as fall off, plop, doink, smear, ghost....

Jazz Clinic—Agrell, April '91 Vol. XXI #2 p.83

Not very scientific jazz quiz: 3 levels of expertise. Also Onemanband update on software.

Jazz Clinic—Agrell, Oct. '91 Vol. XXII #1 p.55

Dominant Behavior: using the dominant 7th chord as a place to spice up jazz lines and make them hip. ii-V-I, diminished scale, augmented scale, mix n' match.

Jazz Clinic—Frey, April '92 Vol. XXII #2 p.57

Jazz Horn Interaction: the many ways all musicians interact in practice and performance; jazz as a musical system; awareness of interactions in learning jazz horn; list of tunes to get started with.



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# A University of Dayton Master Class:

## A Bibliography of Large Orchestral Works

by Richard Chenoweth

The following is a partial listing of works using more than the normal orchestral complement of four horns. These are orchestral works only, and do not include operatic works or ballet works. (There are a sizable number of stage works requiring either off-stage horn parts or extra parts in the pit.) Note also that some of these works require doubling, e.g. playing another instrument (usually Wagner tuben=WT).

| Composer              | Work                                                    | Number                 |
|-----------------------|---------------------------------------------------------|------------------------|
| Bach (Stokowski)      | Passacaglia, BWV 582                                    | 8                      |
| Bach (Stokowski)      | Toccat and Fugue, BWV 565                               | 6                      |
| Berg, Alban           | 3 Pieces for Orchestra, Op. 6                           | 6                      |
| Berlioz, Hector       | Requiem, Op. 5                                          | 12                     |
| Berlioz               | Symphonie funebre et triomphale Op. 15                  | 6                      |
| Blackwood, Easley     | Symphony No. 1, Op. 3                                   | 6                      |
| Britten, Benjamin     | Sinfonia da Requiem, Op. 20                             | 6                      |
| Britten               | War Requiem, Op. 66                                     | 7                      |
| Bruckner, Anton       | Symphony No. 7                                          | 4+4 WT                 |
| Bruckner              | Symphony No. 8                                          | 8 (5-8 WT)             |
| Bruckner              | Symphony No. 9                                          | 8 (5-8 WT)             |
| Cage, John            | Atlas eclipticalis                                      | 5                      |
| Copland, Aaron        | Symphony No. 1                                          | 8                      |
| Debussy, Claude       | Le martyre de Saint Sebastien                           | 6                      |
| Debussy               | Le martyre de Saint Sebastien:<br>Fragments symphonique | 6                      |
| Debussy               | Le martyre de Saint Sebastien:<br>La chambre magique    | 6                      |
| Glier, Reinhold       | Symphony No. 3, "Ilya Murometz"                         | 8                      |
| Harris, Roy           | Symphony No. 7                                          | 6                      |
| Harris                | Symphony No. 9                                          | 6                      |
| Holst, Gustav         | The Planets                                             | 6                      |
| Hovhaness, Alan       | Mysterious Mountain (Sym. No. 2)                        | 5                      |
| Ibert, Jacques        | Le chevalier errant                                     | 6                      |
| Ishii, Maki           | Kyo-So                                                  | 6                      |
| Janacek, Leos         | Sinfonietta                                             | 2 WT (4 hn)            |
| Karłowicz, Mieczysław | Stanisław i Anna Oswiecimowie, Op. 12                   | 6                      |
| Ligeti, Gyorgy        | Atmospheres                                             | 6                      |
| Mahler, Gustav        | Das klagende Lied                                       | 8                      |
| Mahler                | Symphony No. 1                                          | 7                      |
| Mahler                | Symphony No. 2                                          | 10                     |
| Mahler                | Symphony No. 3                                          | 8                      |
| Mahler                | Symphony No. 5                                          | 6                      |
| Mahler                | Symphony No. 6                                          | 8                      |
| Mahler                | Symphony No. 8                                          | 8                      |
| Mozart, Wolfgang      | Serenade, No. 8, K. 269a "Notturmo"                     | 8                      |
| Orff, Carl            | Trionfo di Afrodite                                     | 8                      |
| Penderecki, Krzysztof | De natura sonoris (No. 1)                               | 6                      |
| Pfitzner, Hans        | Palestrina: Three Preludes                              | 6                      |
| Rachmaninoff, Sergei  | The Bells, Op. 35                                       | 6                      |
| Rachmaninoff          | Die Toteninsel, Op. 29                                  | 6                      |
| Respighi, Ottorino    | Pina di Roma                                            | 6 (2 tenor<br>buccine) |
| Ruggles, Carl         | Sun-Treader                                             | 6                      |
| Sapieyevski, Jerzy    | Summer Overture                                         | 5                      |
| Schoenberg, Arnold    | Five Pieces for Orchestra, Op. 16                       | 6                      |
| Schoenberg            | Guerre-Lieder                                           | 10(7-10 WT)            |
| Schoenberg            | Pelleas und Melisande, Op. 5                            | 8                      |
| Schuman, William      | Credendum                                               | 6                      |
| Schuman               | Symphony No. 8                                          | 6                      |
| Scriabin, Alexander   | Le devin poeme (Sym. No. 3)                             | 8                      |
| Scriabin              | The Poem of Ecstasy (Sym. No. 4)                        | 8                      |
| Scriabin              | Prometheus: Poem of Fire (Sym. No. 5)                   | 8                      |
| Shostakovich, Dmitri  | Symphony No. 7, Op. 60 (Leningrad)                      | 8                      |

|                        |                                             |             |
|------------------------|---------------------------------------------|-------------|
| Stockhausen, Karlheinz | Gruppen, for Three Orchestras               | 8           |
| Strauss, Richard       | Ein Alpensinfonie, Op. 64                   | 20 (5-8 WT) |
| Strauss                | Also sprach Zarathustra, Op. 30             | 6           |
| Strauss                | Don Quixote, Op. 35                         | 6           |
| Strauss                | Salome's Dance                              | 6           |
| Strauss                | Symphonia Domestica, Op. 53                 | 8           |
| Strauss                | Till Eulenspiegels lustige Streiche, Op. 28 | 8 (5-8 opt) |
| Stravinsky, Igor       | Fireworks, Op. 4                            | 6           |
| Stravinsky             | Le sacre du printemps (The Rite of Spring)  | 8 (7-8 WT)  |
| Varese, Edgard         | Ameriques                                   | 8           |
| Varese                 | Arcana                                      | 8           |
| Wagner                 | Das Ring der Nieblungen: Excerpts           | 11 (5-8 WT) |
| Yardumian, Richard     | Armenian Suite                              | 6           |

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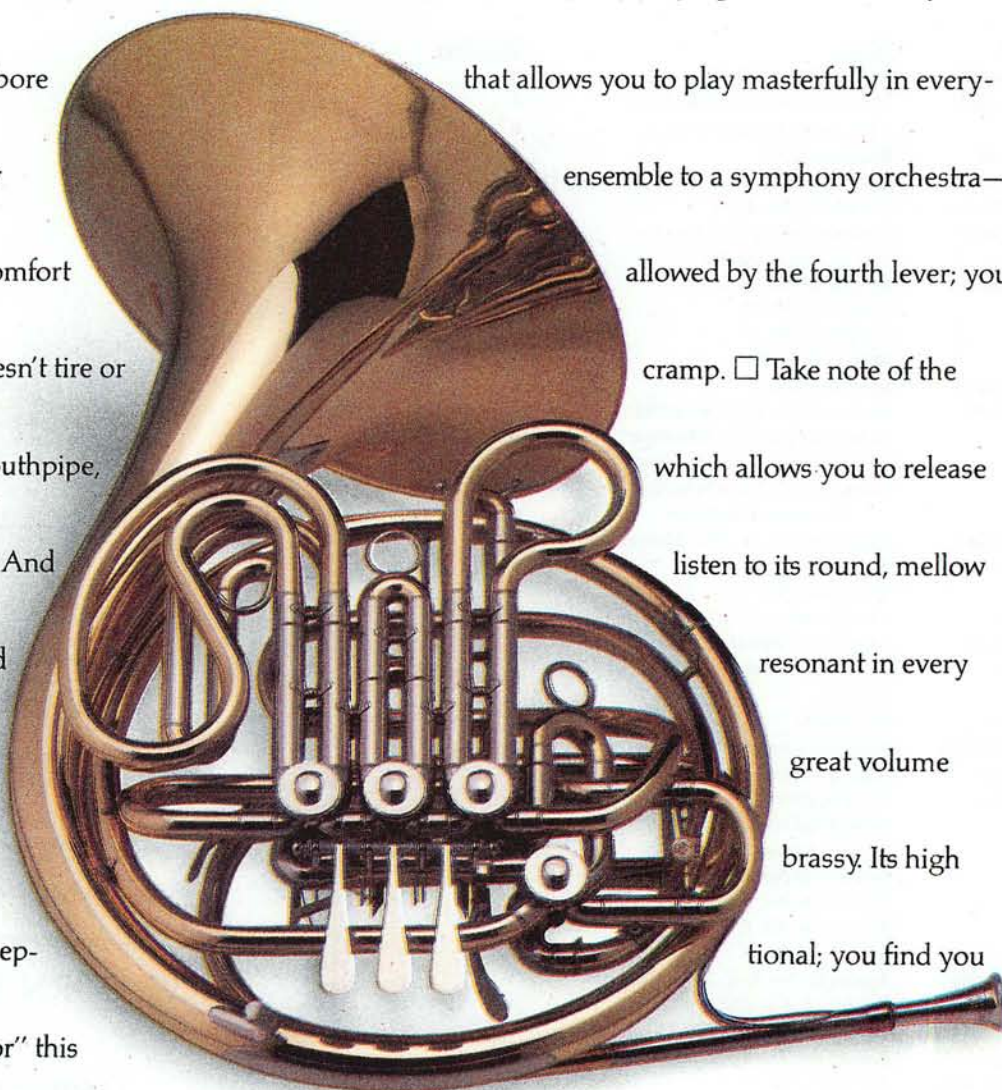
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# Hindemith's Sonata for Four Horns

by David M. McCullough

In 1990, I conducted a survey of fifty-two of the world's leading authorities on horn as part of the research for my doctoral document. Each participant in the survey was asked to identify the ten horn quartets that he/she considered to be the most important works composed within that genre since 1950. The results of the survey were initially reported in *The Horn Call Annual*, no. 3 (1991).<sup>1</sup> This article is excerpted from my doctoral document which includes chapters on each of the five works that were most frequently identified by the survey participants.<sup>2</sup> Hindemith's *Sonate für vier Hörner* was not only identified more frequently than any other work, it was the only unanimous choice of the survey participants.

Willie Ruff indicates that Hindemith composed *Sonate für vier Hörner* as a result of a midnight, trackside serenade provided for Hindemith by four Salzburg hornists as his train passed through their city during his 1951 European tour. According to Ruff, Hindemith was so taken with the sound of four horns that "he found time to write for the horns in between the long and tedious hours of labor at the difficult libretto and score for his opera, *Harmony of the World*."<sup>3</sup> The three-movement work was completed in November of 1952 during Hindemith's last semester on the faculty of Yale University, and was first performed in Vienna in June of 1953 by members of the Vienna Philharmonic.<sup>4</sup>

As Day Thorpe points out in his 1955 review of the work, "it should be a joy to any friendly horn quartet, or for that matter, any foursome of trumpeters for whom a single transposition would make every passage available and not unidiomatic." Thorpe also adds that the "four parts, none of which lie uncomfortably high, are contrapuntal throughout...and are not dovetailed according to symphonic practice, but are laid out with the highest part first and the lowest in the bass."<sup>5</sup> Although there are many points in the work at which the third part is written above the second, particularly in the first movement, the *tessitura* of Horn II is higher than that of Horn III.

## Harmonic Language and Style

Although it is clear from his writings that Hindemith considered his music to be tonal, the tonal centers in many portions of *Sonate für vier Hörner* are vague, and in some sections it is difficult to identify any tonal center at all. Hindemith, however, would assert that all of his music is tonal, and that it is "quite impossible to devise groups of tones without tonal coherence."<sup>6</sup>

The difficulty in reconciling what one hears in this work with what Hindemith says arises from differing definitions of the term "tonality." As Hindemith relates in his treatise, *The Craft of Musical Composition*, he did not view "the key and its body of chords" and "the natural basis of tonal activity,"<sup>7</sup> but redefined the existing chromatic scale through his system of tonal relationships based on vibrations, thereby liberating "those notes which have no place in the diatonic scale from their subservient position as passing notes" and giving them "a legitimate place of their own" in his "tonal planetary system."<sup>8</sup>

Although *Sonate für vier Hörner* contains a high degree of chromaticism and frequently vague tonal centers, throughout the work there is much use of triads and an emphasis on the interval of a perfect fifth. This apparent paradox may be explained as an aspect of Hindemith's system of composition in which the triad stands at the beginning. As Hindemith writes: "In the world of tones, the triad corresponds to the force of gravity. It serves as our constant guiding point, our unit of measure, and our goal, even in those sections which avoid it."<sup>9</sup>

Hindemith's theories may have been, as Geoffrey Skelton suggests, basically a "rationalization of his own inborn mode of expression."<sup>10</sup> However, the harmonic language of *Sonate für vier Hörner* does seem to lie comfortably between the post-romantic chromaticism of Wagner and, as Hindemith described them, the "doctrinaire" proceedings and "arbitrarily conceived rules"<sup>11</sup> of the serial composers. Other works by Hindemith written during this period which employ a harmonic language similar to that of this sonata are the 1952 revision of his 1926 four-act opera, *Cardillac*; *Symphony: Die Harmonie der Welt* (1951); and *Symphony in B Flat for Concert Band* (1951).

Hindemith's writing in *Sonate für vier Hörner* is characterized by the following devices: octave doubling of parts; parallel intervals and chords; counterpoint, including imitation and stretto passages; mixed meters; *l'istesso tempo* changes of meter; pedal tones; angular, chromatic melodic lines; and the use of a triad or open fifth at the final cadence of each movement. Beat notes often vary from one meter to another. The sonata is especially demanding in the area of rhythmic accuracy.

## Movement I. Fugato

The *Harvard Dictionary of Music* defines fugato not only as "a fuguelike passage occurring in a larger work," but also as "a fuguelike piece that in one way or another does not incorporate the usual features of a fugue."<sup>12</sup> The first movement of *Sonate für vier Hörner* fits an example of the latter definition. In its scant twenty-three measures there are twelve statements of the subject. The initial statement of the subject is followed by a real answer at the subdominant tonal level. Although the third statement occurs at the original tonal level, it is slightly varied. Subsequent statements of the subject are varied considerably more and frequently involve stretto presentations at different tonal levels. The only episode occurs in measures 17-18 involving the sequencing of a fragment of the subject. Although the first movement does make use of fugal procedure, the form is a function of the harmony, supported by the rhythm and dynamics. The movement consists of a thirteen-measure crescendo to a climax at the point of greatest harmonic tension, dynamic growth, and rhythmic activity followed by a ten-measure decrescendo, also in terms of harmony, dynamics and texture. The climax of harmonic tension is achieved by a statement of the subject at the tonal level of B, a tritone above the initial statement of the subject at the tonal level of F. The climactic nature of that statement is further emphasized by its doubling at the octave, the only doubled statement of the theme in the movement, and by the appearance of the loudest dynamic level, *forte*. A rhythmic crescendo is accomplished by varying and gradually abbreviating the subject statements throughout the first twelve measures, thereby increasing the rhythmic activity. The opposite effect is obtained following the climax in measure 13 by gradually elongating the subject statements through the use of sequencing and rhythmic augmentation.

The motivic basis of the first movement is the interval of a perfect fifth. It is the opening interval of the subject and is the only cell of the subject that remains intervallically unchanged throughout the movement. The movement ends at the tonal level of C expressed as the open fifth C - G.

The first movement is very slow, *sehr langsam* ( $\text{♩} = 45$ ), and is much like an introduction in terms of both its length and its tonal motion. It is quite brief, and the tonal motion is from I to V.

## Movement II. Lebhaft ( $\text{♩} = 96$ ).

As is shown in table 1, the second movement is composed in arch form, including a recitative section in measures 69-83 between the B and C sections. The theme of the C section recalls the fugato subject of the first movement. The quasi-developmental nature of the C section is evident in its frequent shifts of tonal level and in its

manipulation of various motives from the A section.

Table 1.--Paul Hindemith, *Sonate für vier Hörner*, second movement.

| MEASURES | SECTION    | TIME SIGNATURES                                                | METER  | TONAL LEVELS                                |
|----------|------------|----------------------------------------------------------------|--------|---------------------------------------------|
| 1- 36    | A          | $\frac{2}{3}$<br>$\frac{2}{4}$ , $\frac{2}{4}$ , $\frac{3}{2}$ | duple  | F → neb.*<br>(1)                            |
| 36- 56   | B          | $\frac{6}{4}$<br>$\frac{9}{4}$                                 | triple | F# → neb.<br>(36)                           |
| 57- 68   | transition | 2                                                              | duple  | neb. → F#<br>(57) (67)                      |
| 69- 83   | recitative | 2                                                              |        | neb.                                        |
| 83-106   | C          | $\frac{6}{4}$<br>$\frac{9}{4}$                                 | triple | E $\flat$ → G → C# → neb.<br>(83) (87) (91) |
| 107-143  | B          | 2 3 5 3 2<br>2, 2, 4, 2, 2                                     | duple  | E → neb.<br>(107)                           |
| 144-163  | A          | $\frac{6}{4}$<br>$\frac{9}{4}$                                 | triple | F → B $\flat$ → neb.<br>(144) (155)         |
| 164-171  | Coda       | 2<br>2                                                         | duple  | F<br>(164)                                  |

\* nebulous tonality

→ movement away from the previous tonal level

Table 1 also indicates that the second movement contains much mixed meter. Although the time signature changes within the sections involve common note values, the changes between sections are *l'istesso* in which the pulse remains the same but a new beat note is used such as  $\text{♩} = \text{♩}$ . Despite the appearance of differing meters within the sections, the general metric character of each section is identifiable as either duple or triple. The duple and triple sections are alternated so that, within the arch form, the A and B themes are each stated in both metrical contexts.

This movement begins at the tonal level of F. As can also be seen in table 1, the F tonal level returns in the final A section in measure 144 and is retained in the coda, at which point the theme is accompanied by a harmonic ostinato ending with an F major triad in second inversion. The arch form is also evident in the fact that the tonal levels of the B sections, E and F#, function as lower and upper leading tones in regard to the tonal level of F in the adjacent A sections.

Among the passages that present performance problems for the ensemble in the second movement is the *staccato* accompaniment in the Horn II, III, and IV parts in measures 1-4. In addition to the need for the *staccato* notes to be played precisely at the same time, particular care must be given to the uniformity of their length and character. Similar passages occur beginning at measures 108 and in the coda.

In the recitative section, measures 69-83, special attention will be needed in coordinating the endings of the free-tempo recitative statements by the Horn I with the beginnings of the more strictly rhythmic unison interjections of the Horn II, III, and IV parts. This

four-against-three cross-rhythm between the Horn I and Horn IV parts in measures 147-150 may also present initial ensemble performance problems.

### Movement III. Variations uber "Ich schell mein Horn."

As can be seen in table 2, the third movement contains a theme, four variations, and a coda. The theme is marked *getragen*. The first variation is marked *Scherzando* ( $\text{♩} = 88$ ) and the second variation is marked  $\text{♩} = 88$ . The brief transition which follows is marked *Moderato* ( $\text{♩} = 96$ ). Other tempo markings are *sehr langsam* ( $\text{♩} = 54$ ) for the third variation, *schnell* ( $\text{♩} = 138$ ) for the fourth variation, and *schneller* for the coda.

As Kurt Janetzky and Bernhard Brüchle<sup>13</sup> point out, the theme is based on the medieval song *Ich schell mein Horn im Jammerton*. The theme is a six-phrase melody and is stated at the beginning of the movement entirely by Horn I. In the variation sections, presentation of the various phrases of the theme is shared by all of the parts. Occasionally, as in measures 160-163, the presentation of a single phrase is split between two parts. The theme is usually clearly delineated and easily located within the texture. However, in the coda, pointillism is employed in the presentation of the fifth phrase, measures 310-321. The coda is also the only section in which the theme is not presented in its entirety. In the final eight measures of the movement, the fourth phrase of the theme reappears in place of the sixth phrase.

Table 2.--Paul Hindemith *Sonate für vier Hörner*, third movement.

| SECTION      | Theme | Var. I | Var. II | Trans.  | Var. III | Var. IV        | Coda    |
|--------------|-------|--------|---------|---------|----------|----------------|---------|
| MEASURES     | 1-16  | 17-42  | 42-141  | 141-145 | 146-168  | 169-279        | 279-330 |
| TONAL LEVELS | F-C   | neb.*  | B       | →       | C        | F→Ab G#→C# → F |         |

\* nebulous tonality

→ movement away from the previous tonal level

Like the first movement, the theme begins at the tonal level of F and ends in C. In the first variation, the theme is, for the most part, transposed up a half-step from its original statement. However, the tonal center is ambiguous.

Although the material of the second variation contains much chromaticism, the tonal level of B is evident at the beginning and the end. The variation begins in measure 42 with a four-measure accompaniment line which starts on b and contains ten of the twelve chromatic pitches. It is initially stated by Horn IV and is immediately answered by Horn III with an exact transposition at the dominant level.

The idea of alternately presenting portions of the continuous accompaniment line in the Horn IV and III parts is retained throughout the section. The original design of having the Horn III part repeat material of the Horn IV part transposed up a perfect fifth is evident in the A section, measures 42-68; that relationship is interrupted in the B section, measures 49-97; and it is reinstated at the beginning of the A' section in measure 98. The theme is presented using pitches which are usually a half-step above or below the statement of the theme at the beginning of the movement.

The tonal level of the third variation begins on C, shifts to Ab in measure 155 (and to G# in measure 161), to E in measure 162, to F# in measure 164, and moves back to C in measure 167, the penultimate measure of the variation. The fourth variation, which is written in 8/8 rhythms reminiscent of hunting-horn music, contains a lengthy introduction beginning at the tonal level of F. At the beginning of the thematic statement in measure 222, the tonal center is A<sub>4</sub>. As is the case in measures 159-160 of the third variation, the gradual introduction of enharmonically respelled notes in measures 229-236 changes the spelling of the tonal level from A<sub>4</sub> to G#. The tonal level then moves to C# at the beginning of the fourth phrase in measure 239. In measure 253 the tonal center becomes increasingly vague due to the nature of the accompaniment line of Horns I and IV which contains ten of the twelve chromatic pitches.

The coda contains a statement of five of the theme's six phrases. The first two phrases are at the tonal level of B<sub>4</sub>, beginning in measures 282 and 289 respectively. The tonal level of the third phrase, measures 295-298, is F#; that of the fourth, measures 299-303, is B; and that of the fifth, measures 310-318 is G#. As previously mentioned, a repetition of the fourth phrase is substituted for the sixth and returns to the tonal level of F; the same as at the beginning of the section, the movement, and the entire work.

Among the ensemble performance problems in the third movement is the muted passage for Horns III and IV in the second variation, measures 42-130. Statements of the meandering, chromatic, accompanying line are elided so as to produce the effect of a single voice. Therefore, performers should be diligent to play at the same dynamic levels, use the same slurred character, and match timbres as closely as possible.

Most of the potential ensemble performance problems in this movement involve rhythm. Some of these involve abrupt changes in rhythmic activity without calling for significantly faster tempi. For

example, in the first variation, beginning in measure 17, the use of smaller note values than had been used in the preceding section results in faster rhythms and a quickened pace. This requires more of a collective mental adjustment by the ensemble to the change in style, character, and frequency of events than to a significantly faster tempo. The third movement also contains tempo changes which include the use of new beat notes. Variations two, three, four, and five all involve changes of the beat note from the previous sections. The third variation, measures 141-168, has perhaps the most foreboding visual appearance of any section of the third movement. The simultaneous use of two or more of the time signatures 6/8, 7/8, 9/8, 18/16, 21/16, and 27/16 results in a complex-looking score, but, for the most part, produces familiar triplet or three-against-two rhythms. The meters of the Horn I and Horn III parts are typically compound metrical equivalents of the meters of the Horn II and Horn IV parts, resulting in the simultaneous use of 6/8 with 18/16, 7/8 with 21/16, and 9/8 with 27/16. The roles of the paired parts are occasionally reversed, as in measure 155, and there is some use of notated triplets, such as in measure 160. An important point to remember in determining where the beats fall in variation three is that a dotted-eighth note in 18/16, 21/16, and 27/16 is *not* equal to a dotted-eighth note in 6/8, 7/8, and 9/8. The former are triplet values, occasionally resulting in some confusing alignment of the parts in the score, as in measures 147-148 and measure 152.

#### Horn I, range: e to a<sup>2</sup>

The most exposed passage of the Horn I part is the *frei* recitative section in measures 72-81 of the second movement. This is, in essence, a cadenza and should be approached in a solistic manner. The second and third movements contain several passages involving long sustained notes that may prove difficult for the Horn I player, such as the *pianissimo* f#<sup>2</sup> in measures 64-68, and the *piano* muted passage beginning with f#<sup>2</sup> and g#<sup>2</sup> in measures 98-105 of the third movement. The third movement also contains difficult rapid arpeggio figures such as those in measures 56-60, which may require double-tonguing of the repeated notes.

#### Horn II, range: f# to f#<sup>2</sup>

The most difficult passages of the Horn II are all in the third movement. Those which involve rhythmic problems include the syncopated statement of the theme by Horn II beginning in measure 60 and continuing throughout most of the second variation, the rhythmic placement of the dotted-eighth notes in the third variation beginning in measure 146, and the establishment of simple duple meter with the dotted-eighth/sixteenth-note figure at the beginning of the coda in measure 279. The Horn II part also contains difficult rapid arpeggiated figures in measures 197-202.

#### Horn III, range: e<sub>1</sub> to g<sup>2</sup>

The Horn III player should pay particular attention to tuning the fifth of the F# major triad in measures 6-68 of the second movement. This movement also contains *staccato* notes in measures 108-119 and 164-169 which may be difficult to play because they are written in the range F# to d#<sup>1</sup> and marked *pianissimo*. A similar problem with clear articulation may occur in measures 137-142, the difficulty of which is compounded by the need for the Horn III player to lead the *ritardando* at this point.

Performance problems for Horn III in the third movement include setting the new tempo with the triplet rhythm in measure 17; executing the muted passages, beginning in measure 46, that must elide with the Horn IV part and match its timbre and style; and accomplishing the quick, wide interval slurs in measures 149-150, 158, and 163.

#### Horn IV, range: BB<sub>1</sub> (old bass clef notation) to f<sup>2</sup>

Although most of the Horn IV part is written in treble clef, there are several bass clef passages written in "old notation." Although the range of the Horn IV part extends to f<sup>2</sup>, most of the part is written in

the low register requiring a true low horn player with good facility, tone quality, and control in the range C to c<sup>1</sup>.

The second movement contains several passages which present problems for the Horn IV player relating to articulation in the low register. The first occurs in measures 1-5 and in a similar passage in measures 164-169. In each instance the player should give attention to making the pitches speak clearly with rhythmic precision and producing an appropriate *staccato* character, all within the prescribed dynamic levels. Similar problems are encountered in the *piano*, quarter-note passage in measures 122-142 using the notes g# and d#.

Like most of the other parts, the Horn IV part includes several long, sustained-note passages. One of the most difficult is measures 99-107 which calls for a sustained *f* with a diminuendo from *forte* to *pianissimo*. As was found in the Horn III part, performance problems are presented by the quick, wide slurs in measures 156 and 299-315 of the third movement. As was also previously discussed for the Horn III part, the muted figure beginning in measure 42 of the third movement requires that special attention be given to matching the timbre and style of Horn III and to the elision of the phrases.

### Conclusion

Although some hornists might not agree with Janetzky and Brüche's contention that *Sonate für vier Hörner* is the first work "to elevate this 'art'...to the level of worthwhile and challenging chamber music,"<sup>14</sup> it is evident that this work is widely regarded as perhaps the most important composition for horn quartet written since 1950. All forty-three of the respondents to the survey identified the Hindemith *Sonate für vier Hörner* as one of the ten most important horn quartets composed since 1950. No other work was cited by one hundred percent of the respondents.

There are many reasons for the high level of respect given to this work, not the least of which are the skill, craftsmanship, and creativity with which the work is composed. However, beyond those prerequisite features of any great composition is this work's thoroughly idiomatic style for horns. It is technically challenging and artistically fulfilling, yet it does not place extreme demands upon the players, and in that regard epitomizes Hindemith's desire to make the performance of fine music a practical and accessible experience.

### Endnotes

1. David M. McCullough, "An Historical Perspective on the Evolution of the Horn Quartet and A Survey on Works Composed Since 1950," *The Horn Call Annual*, no. 3 (1991): pp. 31-48.

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3. Willie Ruff, "Paul Hindemith and the Sound of the Horn," *The Horn Call* 17 No. 1 (October, 1986): 52-54.

4. James E. Paulding, "Paul Hindemith (1895-1963) A Study of His Life and Works," Unpublished Doctor of Philosophy diss. University of Iowa, 1974.

5. Day Thorpe, "Paul Hindemith: Sonate für vier Hörner," Review of *Sonate für vier Hörner* by Paul Hindemith. *Music Library Association Notes* 12 (September, 1955): 640-641.

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8. Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Gollanz, 1975), 146.

9. Hindemith, 22.

10. Skelton, 152.

11. Hindemith, 154.

12. *The New Harvard Dictionary of Music*, 1986 ed., s.v. "Fugato."

13. Kurt Janetzky and Bernhard Brüche, *The Horn*, Translated by

James Chater (Portland, Oregon: Amadeus Press, 1988), 109.

14. Ibid., 108.

References to pitches in this article are based on the following octave designations:

CC to BB C to B c to b c<sup>1</sup> to b<sup>1</sup> c<sup>2</sup> to b<sup>2</sup> c<sup>3</sup>



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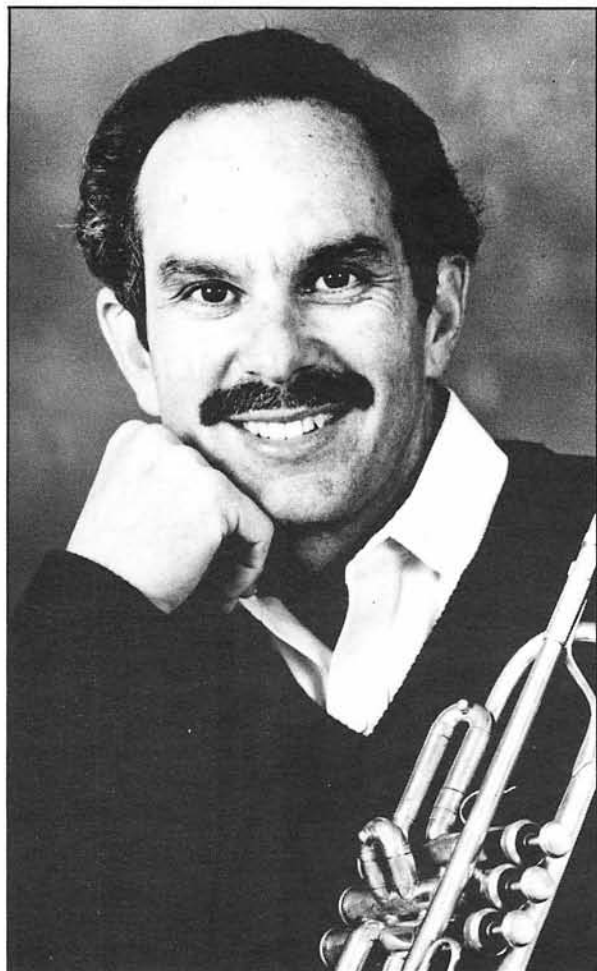
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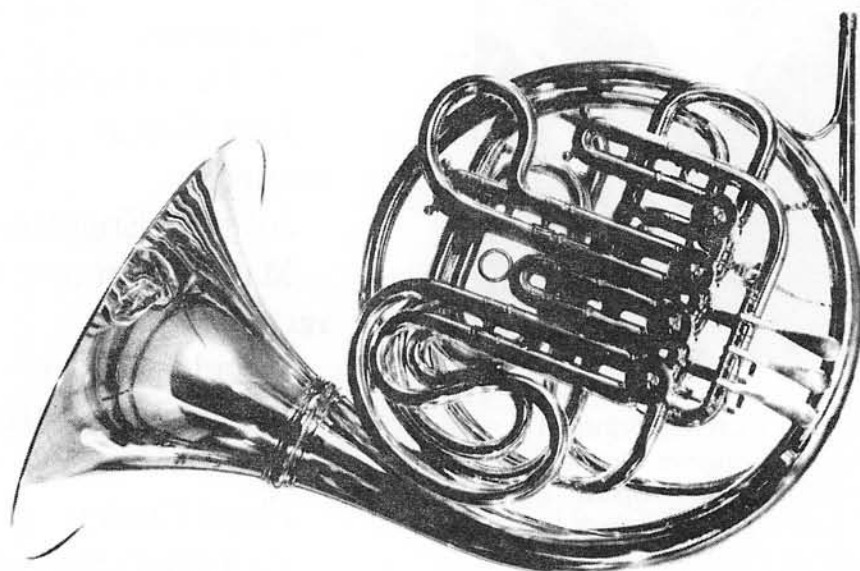
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# Vibrato: Questions and Responses

Submitted by J.C. Leuba and Susan Davidson

The following material was received by J.C. Leuba from Susan Davidson; then relayed to *The Horn Call* with Leuba's suggestion to publish. It consists very simply of a few questions followed by the responses of twenty professional hornists. Leuba said: "I was surprised by the variety of responses." [Editor]

Please list a few examples in the solo, orchestral, and chamber literature in which you feel vibrato is appropriate.

1. Jazz-type solo: Wilder, etc.; Tchaik 5th solo; Some French works, *Afternoon of a Faun*, etc.
2. In French repertoire: solo, chamber, and orchestral; In commercial music and jazz.
3. Most French and East European; Anything in a singing style; When playing with an instrument using vibrato.
4. Most lyrical solos would allow for vibrato: Tchaik 5th, Brahms 2nd, Dvorak 7th.
5. Solo: Any of the higher classical concerti like the Forster, L. Mozart, Telemann, etc. or French Rep. from the late 19th, early 20th Century and contemporary.  
Orchestral: Mendelssohn Nocturne, Tchaikowsky 5, and works by French Impressionists.  
Chamber: Again, works by French composers and whenever I need to blend in with the color of the woodwinds in a quintet.
6. We recently recorded Gunther Schuller's *Spectra* and vibrato was asked for. French and Russian literature.
7. Bozza: *Sur les cimes*; very lightly in a slow movement of a Mozart concerto—ie. Mozart #4, 2nd mv't, 5th note—here and there, almost as an ornament.
8. Solos in the Brahms symphonies, 2nd mv't in Tchaik 5, many slower, lyrical, sustained passages.
9. Any sustained solo/lyrical line/phrase in French literature in all 3 categories listed above.
10. Most ww and brass quintet literature; many non-germanic orchestral passages.
11. I use vibrato very rarely....usually, to blend with other instruments which are using vibrato...trumpets or flutes.
12. Not so much determined by repertoire but passage itself—slow, lyrical—very subtle vibrato only.
13. Woodwind quintet when trying to sound like two bassoons; "Jazz" related works—Alec Wilder; Transcriptions of vocal works; Some brass quintet works—Arnold quintet III mvm't solo alone (not as much in mvm't II/tuba); Ravel *Pavane* if asked for by conductor; Dukas—*Villanelle*; [In reference to the French works:] I do not aim to imitate a "French" hornist, but rather to color the tone with my own version of vibrato.
14. Chamber—often to one degree or another; solo—most of the time; orchestral—little or none.
15. All excerpt orchestral works by Wagner, Bruckner, Mahler—Romantic & early 20th century German composers.
16. I use it about 2% of the time—that time being when I play popular music—i.e. in some works I play with Henry Mancini and his type of music.
17. French—Ravel *Pavanne*, & Debussy *Faun*
18. Ravel: *Pavanne*, French music / Strausses, Gliere, Dukas / Poulenc *Sextet*, Brahms Horn Trio, also in jazz.
19. Brahms Horn Trio; orchestral solo passages of some Romantic composers in some works; solo playing—i.e. Charbrier *Larghetto*, Strauss *Notturmo*, etc.
20. I selectively use vibrato in virtually all styles of music, depending on the particular piece and the nature of the passage in

question. For example: in the concertos of Mozart, a tasteful and subtle use of vibrato greatly enhances my music making in lyrical passages (i.e. first and second movements), but is not something that I use much in the more robust hunting horn passages (i.e. third movements). In the orchestral works of Mozart I vibrato less frequently, usually only on the occasional, exposed lyrical passages.

Further example: Romantic works sometimes call for a more voluptuous vibrato than what I use in Classical works. However, as in Classical, it is usually limited to the lyrical passages (i.e. Tchaik. 5 or Brahms 2), and not employed on the more robust passages (i.e. opening of Tchaik 4 or Siegfried's call).

Further, my use of vibrato is not always limited to solo passages, but is occasionally employed in ensemble passages to provide a shimmering background for whatever solo is going on at the time.

Will you briefly tell me about the influences that cause you to use vibrato such as teachers, recordings, instinct, other musicians, etc.; and at what point in your career did this begin evolving?

1. I started using a *bit* of vibrato after studying with Arnold Jacobs and discussing the use of vibrato w/Adolph Herseth. Vibrato is used only slightly—to warm the sound.
2. After graduating from Juilliard I began experimenting with it in a variety of contexts. \_\_\_\_\_ influenced me in the sense of saying that it was ok. I began to like its use, especially in woodwind "choirs" in orchestral repertoire. I was influenced by some of the horn players of 20-30 years ago in NYC's commercial scene—John Barrows, Barry Benjamin, Buffington.
3. I studied with a fine violinist as a young horn player. I find that when used with taste, it makes for a more interesting statement.
4. My teacher, Myron Bloom, used vibrato. Many singers, oboists, flutists, and great string players.
5. When I studied with \_\_\_\_\_, vibrato was a big "no no," but after listening to some players who used a little of it for "color," I felt it appropriate for certain things, and I began using it gradually. Players who influenced me to use it were Baumann and Myron Bloom who claims he doesn't use it and refers to it as a "Shimmer." I did not really start using the vibrato until I had been playing and teaching for some time, and its evolution was quite gradual.
6. One of my teachers (Morris Secon) used vibrato quite often (in the Rochester Philharmonic). Recordings of French and Russian (and Czech) players. I was exposed to vibrato early in my career (ca. 1955).
7. I think hearing other horn players use vibrato and experimenting myself, particularly with a tape recorder. I don't use vibrato obsessively or continuously; rather to add some extra color to selected notes. Often, with a wind quintet, it helps to blend with the woodwind instruments.
8. Russian and French horn players have always thought of vibrato as a part of their playing technique, just like lip trills and multiple tonguing. Even though their vibratos are too intense and saxophone-like for my taste, I have always enjoyed hearing those hornists who use vibrato to bring out the music, whether within a phrase or throughout an entire work. Those players include John Barrows, Phil Myers, Tom Bacon, Mason Jones, only to name just a few.
9. \_\_\_\_\_, recordings, evolved about Jr. in college.
10. Instinct mostly, but the vibrato must come from within the sound, not be wall-papered on the tone. In college, as an extension of the *sung* idea of tone production inculcated by all my teachers.
11. I played with vibrato from the start, imaging my tone concept from that of the Glenn Miller sax sound; I was a professional player before studying; my first teacher, \_\_\_\_\_ did all he

- could to discourage the use of vibrato, although he used it, himself, but sparingly. My evolution, over 45 years of professional playing, has been to use vibrato less and less.
12. Post college development; Playing of Bruno Jaenicke—NY Philharmonic principal as well as some modern players (Peter Damm).
  13. I think I may have had some instinctive vibrato in my high school years, but as it was probably distracting to the goal of "blowing through" the notes and not "blossoming" on individual notes, my teachers "corrected" it. (Probably rightly so for that stage of development.) I guess I have re-introduced some vibrato to my playing *some* of the time in an effort to blend and complement when working with voice, strings, and woodwinds, most of whom use vibrato most of the time. This has for the most part taken place in the last 6-8 years—about 8 or 10 years after I finished college. I'm not sure even now that it would be noticed that I use vibrato at times. I certainly try not to turn it "on" or "off" in any obvious way.
  14. *For music*; line; intensity of the phrase; stylistically necessary. Jazz & Pop Influences: Fritz Wunderlich; tenor, Early Frank Sinatra, John Barrows, Paul Ingraham, Hermann Baumann, Peter Damm, Vitali Buyanovsky.
  15. Influences of Barrows, Baumann, Peter Damm, Joachim Bansch (recordings), also I began music as a violinist and instinctively I liked vibrato. However, I did not use it until late in my career.
  16. No teacher has ever advocated a vibrato to me. Recordings and live performances of hornists playing with vibrato in classical music absolutely *turns me off*. I find it repulsive in horn playing, just as I do in classical clarinet playing. These two instruments *should not* use vibrato in classical music. Do Brain, Tuckwell, Radkovic, and Seiffert use vibrato? No, and they exemplify the best in horn playing.
  17. I'm a \_\_\_\_\_ student and he uses vibrato and encourages it. Also, Barrows recordings, Baumann recordings, possibly some instinct, but it's hard to be objective about that. \_\_\_\_\_ encouraged it at the undergraduate level.
  18. Forrest Stanley, Joe Singer, Morris Secon (early evolution).
  19. Teachers did not emphasize vibrato, nor did they forbid it. Listening to world class horn players who use vibrato in good taste influenced me. Those who use vibrato in a musical way, not overdone nor too fast or wide a vibrato, appeal to my taste. I would say that I use vibrato sparingly. This began in the last 10 years based on listening to other horn players, (also violinists, singers, etc.)
  20. My use of vibrato began in my last year of high school, when I was studying horn with Frank Brouk, then principal in the Chicago Symphony (1963-64). I liked his sound and tried to emulate. I am still trying. Further inspiration for the use of vibrato came during a concert of the Chicago Symphony (in 1964) with Rostropovich playing a cello concerto. Watching his left hand and relating it to the sound that I heard, I realized that vibrato, or the absence of it, has a profound impact on the sound being produced. Along with dynamics, phrasing, tone quality, pitch, articulations, etc., vibrato is one of the many techniques that can be used to shape the sound and produce the desired musical results.

**Will you briefly describe how you physically produce vibrato?**

1. I try to use the diaphragm type of vibrato: to warm the sound. It also helps to release the tension in the breathing; not holding the diaphragm down.
2. Slight jaw movement.
3. Combination of jaw and diaphragm
4. I use a throat vibrato (almost as if I were saying uh uh) similar to many flutists and oboists.
5. This is tough to answer, but I think it is a combination of diaphragm and jaw with the jaw movement a little more prominent.

6. With the lip.
7. I make a slight pulsation with the air support. Sometimes I practice on long tones. At a certain speed and intensity, the vibrato seems to blend with the pitch I'm playing. It varies in different registers.
8. My way of using and producing vibrato comes from Phil Farkas who suggested moving the hand inside the bell. This is also echoed by Arthur Krehbiel who uses this technique to get a beautiful "shimmer" to his tone.
9. I tried right hand (in bell), diaphragm (breath) & lips. The technique I found most effective for me (without sacrificing control) was the right hand. I strive for 180 vibrations per second (approx.) and ½ pitch variation (¼ above & ¼ below) on each tone.
10. Diaphragmatic only. Like a singer—no embouchure shakes, no throat impediments, no m'piece shakes, etc. Sing and then duplicate that as you resonate on the horn.
11. 1) hand (wrist) in bell or 2) jaw (includes movement of tongue, slightly) *no* diaphragm ("vocal") vibrato!! Too difficult to vary speed, for expressive purposes.
12. Lip (jaw)—subtle variation of pitch up & down
13. I believe that I do it with a combination of air and embouchure (jaw?). Gentle fluctuation, but not much movement.)
14. Combination of throat (often called diaphragmatic), a little tongue and some jaw/lip. Depending on the context of the music and range, I emphasize one more than the other.
15. Diaphragm
16. I quietly move the finger tips of right hand or slightly open and close right hand in bell. This results in a slight disturbance of the embouchure thus creating the desired amount of vibrato. The best trumpet players get their vibratos by similar movement of the instrument as can easily be observed. *Very few* use jaw or breath vibrato.
17. Some jaw movement, but mainly with the air. Probably like a flutist.
18. Diaphragmatic, lip, hand occasionally.
19. Diaphragm vibrato is what suits me—it is subtle and and controllable.
20. The method I use most often was taught to me by Frank Brouk. It is produced by the fingers of the right hand gently caressing the sound in the bell.

There are a total of seven methods of producing vibrato which I use in certain circumstances to produce the desired musical result. They are:

1. Fingers of the right hand in bell.
2. Palm of right hand in bell (very pronounced "wah-wah" sound used most frequently in jazz inflections.
3. Left hand (sort of like what some trumpet players do with the right hand, it moves the whole horn).
4. Lip (a kind of puckering and unpuckering).
5. Jaw (sort of chewing).
6. Head (sort of like giving little nods of approval).
7. Diaphragm (the traditional one that is used by many wind players, like saying ha-ha-ha. I have also heard this method referred to as throat vibrato, because that is where you feel the ha-ha's, but it actually comes from the diaphragm.

**Other comments:**

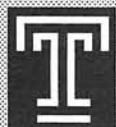
1. The use of vibrato has to be controlled & saved for special moments—not to be used all the time.
2. Speed and amplitude are questions that might relate here. I must say that both must be variable in order to make the music interesting. I also feel that vibrato *can* be annoying if it is used all the time without variety. It should be used judiciously to enhance the music; it should enable us to have a variety of colors—a palette.
4. Vibrato should be used as part of one's natural expression. To vibrate on every note is like "The Boy Who Cried Wolf!" If used



constantly it should be part of natural feeling, not something planned. Above all, one should be like a singer, not a brass player.

5. Vibrato is something which I am very careful with. It can become such a crutch for hiding poor tone and covering pitch problems. As a teacher, I introduce it only to the more advanced students (Seniors & Grads.). It is another "color" from which to vary our sounds, but must be used with care or its effectiveness will be diminished.
6. On occasion in the past (before joining the \_\_\_\_\_ Symphony) I have used vibrato in works of French composers. Now I use it only when requested. It is a rather personal choice and one which is not much in favor here in the U.S. I rather like it under the right circumstances.
7. I find that vibrato "works" most often when I'm playing with a light, focused sound, rather than in loud, forceful passages.
8. Many people have a natural vibrato when they sing. It would be great to carry this natural effect over to the horn. Developing a step-by-step procedure to work on vibrato, just as we have for tonguing, slurring, etc., would be a great help to me and to my students.
9. Refer to Carl Seashore's vibrato study of about 50-60 years ago.
10. One *must* be able to play *totally* straight, w/o any vibrato too.
13. Vibrato used to be ruled out; then it was used on the horn only in solo situations. It should be considered an addition to or an embellishment of the sound, not a replacement for it. Vibrato is not taught, yet is not forbidden.
14. I try to encourage my students to open their ears to the possibilities of vibrato, open their hearts to those who choose to do so and those who don't equally, practice the process alone and then, if it begins to enter into their own personal musicality, let it happen.

15. Historically, vibrato seems to have been a part of horn technique (i.e. Gerber's writings) until the Wagnerian crew—Van Bulow, Seidl, Mottl and the rest banished vibrato from all orchestral winds in the 2nd half of the 19th century in the German-speaking world. American, Canadian, Australian, and Scandinavian Schools of playing are all derived from the German.
18. When vibrato is tasteful & appropriate to the music, it doesn't get in the way. When the vibrato draws one's attention to itself as a technique, I find it distracting and unmusical.
19. Sparing use is what I prefer. It is not appropriate in orchestral writing of chordal or tutti passages, but it colors a solo passage well. Solo playing seems to lack color if no vibrato is used.
20. I could go on for days about all the various methods, use or non-use, intensity, styles, etc. The short comments that I have made could even raise more questions than they answer, and every statement made could be expanded into a chapter. But the bottom line is this: Vibrato, for me, is not something that I simply "use" when I play the horn. It is rather one of the many aspects of my technique that I employ with (I hope) tasteful discretion to produce a desired musical result, and when I am successful at employing the technique of vibrato, it is not something that one really notices. Rather, what is noticed is the "sweet sound" or the "beautiful phrasing" or the "great style." Vibrato is but one small aspect involved in the creation of this.



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# Lengthen Your Stride

by Karen Sutterer Thornton

"Lengthen your stride." This challenge issued by a church leader, Spencer W. Kimball, the twelfth president of the Church of Jesus Christ of Latter Day Saints, has value for each of us. In the world of music we may be preparing for our 5th or our 50th performance of Brahms 4th Symphony. A sense of routine can set in that runs contrary to the spontaneity that brings out the best in a musical performance. How do we maintain excitement about our work through 10, 20 or 30 years of professional playing? This is a true challenge that most of us deal with at some point.

I am a freelancer—that dirty word, a "jobber." There are some things about this kind of work that do create challenge, variety and excitement. Mostly, the excitement lies in getting from one engagement to the next tightly booked engagement without killing yourself in traffic or falling asleep at the wheel from being so tired. I've played for Marilyn Horne, Victor Borge and Mr. Rogers, so I can't say that I suffer from too much routine but, none the less, maintaining a level of excitement is definitely an issue. How do we keep that love of our horn that we felt as a student? Our dreams were to set the world on fire or, at the very least, to love every day we picked up the horn.

Somewhere along the road, the paycheck becomes more important than the art. I have turned down an opportunity to play *Heldenleben* in order to play 42nd Street. Would I have ever dreamed that would be my choice while practicing those excerpts so hard while in college? The almighty dollar wins...but something is lost.

The second week of August, I issued a challenge to stretch myself, and what I have learned, I would like to share. I decided to enter the American Horn Competition in spite of the fact that practically the entire list of chosen music was not in my fingers. It was a foolhardy decision considering August is the traditional family vacation to the beach which ended the day I flew to the competition. Why did I play

with a mute and pillow in a hotel room instead of sunning on the beach all day? This is the time we grant ourselves a break; not chew our lip into hamburger so we can face the harrowing experience of stepping on stage to compete with other professionals. Most of these professionals, by the way, are the ones playing those multiple Brahms Symphonies one can grow so tired of doing if the attitude is not in the right place. That's the key—attitude. We need to find something new in each performance. We must have personal goals to surpass previous performances. And how do we do that? By stretching our bounds. These past three weeks have brought back the sheer joy of practicing. With a purpose and a goal, new challenges become exciting endeavors.

So here I am in the midst of some fine horn players, each of whom have spent many hours preparing for this event. Some hope desperately to win. That's fine. That is where their goal reaches, and some are ready for the goal to be attained. For me, and for most of us, we will go home with no laurels but as far as I am concerned—I have already won. My goal has been reached and surpassed. I have found a love of my horn again. I will cheer the winners knowing I count myself among their numbers, for I truly have won. I beat the desire for the paycheck and feel revitalized again. This doesn't mean that if Mr. Rogers does a return engagement, I would turn the work down. But this I know—I am more ready to make some hard choices where art is more important than the pocketbook—and I have learned the recipe for personal success. Stretch. Learn something new. Go beyond the necessary, to the desire for excellence. Give a recital. Go for a lesson and ask the hard questions like, "What would you change to make me a better player at 35, 40 or 45?" We are never too old to stretch beyond our present abilities. Try it. You have the love of music to gain.

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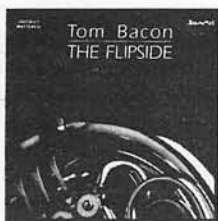
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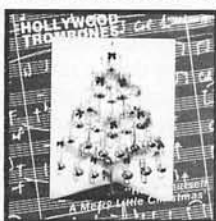
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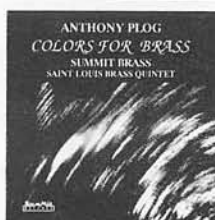
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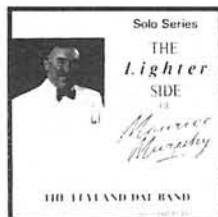
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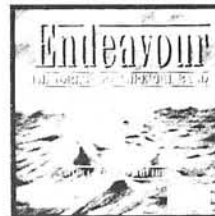
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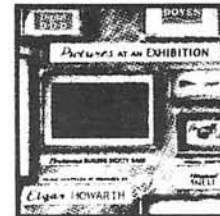
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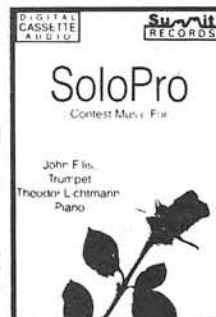
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# Dutch Horn Society 1982-1992

by Louise Schepel

In the Netherlands there is no association of trumpetplayers or oboists; there is one, however, of horn-players. On the 25th of October 1982 Jan Wolff (now the director of the centre for modern music *De Ijsbreker* in Amsterdam) and Hans Dullaert (now our honorary president and solo-horn of the Radio Philharmonic Orchestra) founded an association of and for horn-players, following the example of the International Horn Society. The aim was to stimulate and promote horn-playing. The first important foreign guest was Alan Civil, who gave a lecture and recital. He was to be followed by an impressive list of colleagues: Dale Clevenger, Hermann Baumann, Frøydís Wekre, Michael Hoeltzel, Vitaly Buyanovski, Radovan Vlatkovic, Erich Penzel, André Cazalet, Radek Baborak, Bedrich Tylsar and, most recently, Peter Damm, who gave masterclasses, lectures and recitals.

Prominent members of our society, such as Ab Koster, Julia Studebaker, Vicente Zarzo, Jacob Slagter, Jan Bos, Piet Schijf and Adriaan van Woudenberg also contributed to different events. The latter three (all retired now), and Buyanovski as well, were appointed honorary members because of their merit as players and teachers. The Dutch Horn Society has more than 450 members at this moment, both amateurs, students and professionals. Every year we organize regional get-togethers for informal ensemble-playing. These events attract many amateurs, who are being coached by professional members. Every year there is also an event in the old centre of Hoorn (an ancient fishing-village whose name in Dutch is the same as that of our instrument).

Important events were the international horn-week in 1986, a weekend-event with Dutch compositions for the horn and competition for horn-students in 1986. Contact with members is maintained four times a year through our magazine called *Uijlenspiegel*.

Our Society will commemorate its tenth anniversary in 1992. Our first important event will be a minifestival in the biggest concert hall in Utrecht, in the middle of the Netherlands. Perhaps later in the year other things will take place.

We will celebrate with a big concert, where some of the leading horn-players of the Netherlands will perform: Jacob Slagter, principal horn Koninklijk Concertgebouworkest (Royal Concertgebouw Orchestra), Ab Koster, working as a soloist and living in Germany, Herman Jeurissen, principal horn of the Residentie Orchestra, who has reconstructed and will play Mozart's *Concerto K. 370b/371*, and Teunis van der Zwart, specialist on natural horn (Orchestra of the 18th century, Amsterdam Baroque Orchestra). The festival will be opened on the 16th of April with a performance on natural horn: Mozart's quintet for horn and strings and a lecture, but to start the evening off there will be a group of approximately 40 hunting horns in 4 groups, playing outside the concert hall amidst the shopping public. In the weeks after that, there will be a competition for horn-players, some lectures on diverse topics and the big final concert on May 31st, which will also be opened by the hunting horns.

For more information on the Dutch Horn Society please write to our address, or call Roel Koster (president), tel. 08380-38051 or Louise Schepel (secretary), tel. 070-3954637.

For information on the festival in Utrecht please contact Wim Timmermans, Wittevrouwensingel 37bis 3581 GD Utrecht, tel. 030-316462.

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S375: *Evening Voluntaries* by William Kraft; Saint-Saens:

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S376: Hindemith: Sonata; Heiden: Sonata; Faure: Apres un Reve;

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S672: *"A New-Strain Knight"* by Rand Steiger; Robt Schumann:

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2-Bit Contraptions; Barboteu: Esquisse; Kohs.

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S374: Bozza: En Foret; Saint-Saens: Romance; Dukas: Villanelle;

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**THOMAS BACON.** principal horn, Houston Symphony.

S379 & C379: *"Fantasie"*. 19th century salon music: Rossini:

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**RALPH LOCKWOOD.** principal horn, Eastern Music Festival; prof. Arizona State University

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Ravanello, Henk Badings, Gardner Read, Scheck, Woehrmann, & Marks.

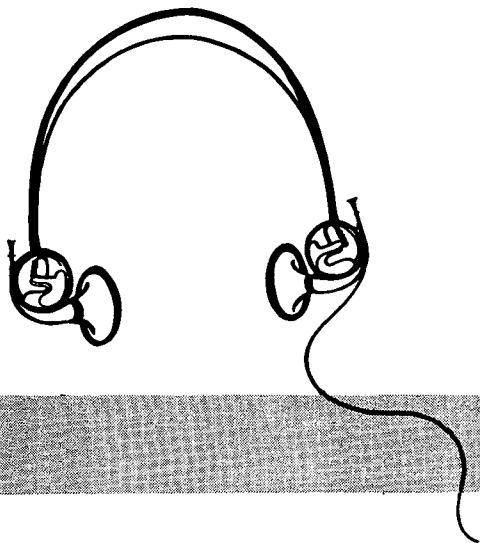
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# Reviews

## Music Reviews

by William Scharnberg

Those of you who are acquainted with new music, books or recordings of interest to readers of *The Horn Call*, please consider writing a review. For example, twenty-nine new and unpublished works were performed at International Horn Symposium XXIII. Certainly many readers would like to hear about such works from the hornists who performed them. Further, your reviews of compositions written for you are both a gracious way to thank the composer and may encourage that composer or another to continue to write works for you. Historically, it is the composer-performer relationship, which the IHS Commissioning Assistance Fund now attempts to encourage, that is responsible for the finest works we have in our literature. Maybe you will become the Leutgeb in a Mozart's life!

*Konzert in D*, KV 417 (piano reduction by Willy Giefer) (\$14.75)  
*Konzert in Es*, KV 447 (piano reduction by Ernst R. Barthel) (\$15.75)  
*Konzert in Es*, KV 495 (piano reduction by Douglas Woodful-Harris) (\$15.75)

Bärenreiter Verlag, Postfach 100329, D-3500 Kassel, German (1990)

*Concerto in D Major*, KV 417/514 (piano reduction by Linda Irwin) (\$5.25)

*Concerto in E-flat Major*, KV 447 (piano reduction by Linda Irwin) (\$5.95)

Jim Irwin, P.O. Box 551442, Dallas, TX 75355

These two new sets of the Mozart Horn Concerti are reviewed together because of their differences rather than similarities. The editions by Bärenreiter (1987) are based on the Neue Mozart-Ausgabe scores, so the horn parts are relatively free of articulation markings and the piano reductions are both new and reflect the scholarly, high-quality approach of the publisher. For several reasons, therefore, these excellent editions come with a relatively high price-tag.

By comparison, the new editions by Jim Irwin and his wife, Linda, are designed for the younger hornist and the results of high-grade, home-computer publishing. Dr. Irwin has transposed the horn parts to F, added common articulations and, in KV 447, offered a cadenza. For comparison, the horn part printed on the piano score remains the same as Mozart's manuscript version. The real virtue of these editions, however, is the piano reduction, which has been designed from

a pianist's perspective and is of reduced technical difficulty, yet not "simplified."

Both editions are highly recommended if you are either looking for your first set or improving your collection.

*Old Psalm "Gammal Fäbodpsalm"*

Oskar Lindberg (1887-1955)

SMI Ltd., Reimersholmsg, 59,117 40 Stockholm, Sweden

Bengt Belfrage, retired principal hornist of the Stockholm Royal Opera, has expanded his list of publications to include this beautiful old Swedish melody as arranged for horn and organ (or piano). For those of you, especially of Swedish descent, looking for an extremely attractive, brief, reflective piece, which works especially well with organ, try this arrangement. The range is narrow and modest (f' to g" written) but, due to a lack of rests, the psalm takes moderate stamina.

*Sonata for Horn and Piano*. Op. 98 (1991) (\$16)

C.D. Wiggins

C.D. Wiggins, 167 North St., Luton, Bedfordshire, United Kingdom LU2 7QH

After seeing Christopher Wiggins' advertisement in the fall *Horn Call*, I immediately ordered a couple of "older" works plus his new Sonata. Those of us that have heard his horn ensemble music know that he writes extremely well for the horn and this three-movement, eleven-minute Sonata is no exception. Although it perhaps does not contain the musical substance of some of our finest works for horn and piano, it is rhythmically interesting, harmonically "neo-tonal," idiomatically written and quite playable by an advanced hornist. The horn part covers a written range from G (bottom line bass clef) to c" with some flexibility demands in the outer movements. Both the horn and piano parts would rank in the upper third of the literature in terms of difficulty.

*Solus I for Horn Solo* (1989)

David Dzubay

Thompson Edition, Inc., 231 Plantation Road, Rock Hill, SC 29732-9441

Mr. Dzubay is a prize-winning young composer who joined the faculty at the University of North Texas in the fall of 1991. It seems to me that the solo idiom is possibly the most difficult for which to write due to the lack of contrast inherent with an instrument that generally produces only one sound at a time. The composer has only

rhythmic interest, dynamic contrast, formal structure, a few colors and the implied harmony of melodic lines to engage the attention of the listener. Mr. Dzuby has written a tightly-constructed *tour de force* in terms of rhythmic and dynamic interest and somewhat in terms of technique and range (written c-b"). There is considerable juxtaposition of duple and triple subdivisions, irregular accents, and some metric modulation. In the four-minute solo, wide intervals are scattered throughout and some multiple tonguing is necessary, but there is only token use of stopped horn and one flutter-tongued note. Perhaps the only weakness is the lack of a satisfying sense of direction or logical unfolding of ideas. However, if you are looking for a horn work on par with a difficult Verne Reynolds etude, you might try *Solus I*.

*Etudes for horn and computer-generated tape* (1991)

Cindy McTee

Cindy McTee, College of Music, University of North Texas, Denton, TX 76203

Dr. McTee, whose composition *Circles* won "honorable mention" in the 1989 IHS Composition Contest, recently completed this eight-minute work for horn and tape. Three movements ("Tex-Mix," "Orange Blossom" and "Night Song") of a larger work for flute, alto saxophone, bassoon and computer-generated tape, entitled *Eight Etudes*, were adapted for this version. The tape was generated in computer music studios in Poland and Texas. All three movements might be described as "new age music" with their relatively static yet colorful harmonies. The first movement, "Tex-Mix," is great fun to play in its jazz-idiom "scat style" (the horn and tape melody are in unison). The second and third movements are both "slow," written in time/space (proportional) notation, more reflective in character, and relatively simple to perform and coordinate with the tape. With a written range of f-g", the composition is accessible to even younger

hornists, with the exception of the first movement, which demands very quick finger technique and some flexibility. Any tape format from DAT to cassette can be made available upon request.

*Slavonic Dance No. 3*, Op. 46 (1991) (\$5)

*Slavonic Dance No. 8*, Op. 46 (1991) (\$6)

Antonin Dvorak, arranged for horn and piano by Kazimierz Machala International Music Co., 5 W. 37th St., New York, NY 10016

These Slavonic Dances were originally for piano four-hands. Dvorak orchestrated them and also created a cello-piano version, which Professor Machala arranged for horn and piano. He also performs them brilliantly on Denon Digital Industries CD PAJ 101. Both works, a polka and furiant respectively, are known to a broader audience and would therefore be welcome on a horn recital. No. 3 is transcribed to E major for horn (A major for the piano) and No. 8 is in d minor-D major for horn. The range of No. 3 is b#-g#" and No. 4 ascends to b" (c# ") written. Although these are colorful pieces and Professor Machala makes them sound relatively "easy," both arrangements are actually rather awkward on a double horn. So the difficulty here lies in making these "simple" pieces sound as such in light of the complicated finger patterns and flexibility demands.



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# Music Reviews

by Arthur LaBar

*Concerto for Horn and Orchestra* by Aldo Rafael Forte. Duration: 20'. 1989. Available either from the composer at 619 Riverbend Court, Apt. #105, Newport News, VA 23602 USA; or, Peter Arnold, An Der Sommerhalde 2, D-6750 Kaiserslautern 27, GERMANY.

This work breathes fresh air into the medium of the standard three-movement instrumental concerto through its exuberant and uninhibited use of unconventional harmonies, unique thematic and rhythmic development, and unusual orchestration. The effect rendered is one of liberation of expression because of the quasi-commercial, quasi-jazz, and Latin American folk and popular idioms, which are combined in what the composer calls "symphonic jazz." Mr. Forte's writing is founded in a strong sense of melodic substance.

All three movements are performed without pause. I. *Diagame*, begins slowly, with Gershwin-esque bits being passed back and forth between soloist and orchestra. Before long, the hornist breaks off into a cadenza. Much of the rest of the movement is dominated by lyrical cantilena horn melodies over repeated rhythmic figures.

II. *Estrañando*, spins out a beautiful horn song at the beginning. This is followed by a dialogue with the soloist and principal flute, freely ending in a cadenza. The composer takes advantage of the richest in-staff register of the horn here, with periodic emotionally uplifting excursions up to the high A-B<sub>1</sub> range.

III. is a strong evocation of the composer's native Cuban roots, and is entitled *Carnaval Habañero*. The orchestration includes solo claves, maracas, conga drums and trap set. Forte writes in the back of the score that, in movements I and II, the format is a dialogue, but in III, the soloist is "very much ingrained into the orchestral fabric." Although the movement has some thrillingly bold passages, it is a little disjointed, due to some weak transitional ideas and the introduction of a few too many Latin themes.

The *Concerto* is dedicated to Peter Arnold, the fine solohornist in the SWF-Rundfunkorchester in Kaiserslautern, Germany. Mr. Arnold premiered the work with that ensemble. The composer supplied me with a score and tape of the broadcast performance and informed me that Arnold will soon be performing the work on tour with the Czech Philharmonic Bohuslav Martinu (Gottwaldow).

I think this is a work which will be enthusiastically accepted by many hornists and orchestras and is suitable for "legit" or pops concerts. It is very playable, with no unusual demands. I am hopeful that the work will soon be published, because it has a bright future, if for no other reason than that it is such a unique and colorful approach to the medium.

*Sonata for Horn and Piano* by Gunther Schuller. Margun Music, Inc., 167 Dudley Road, Newton Centre, MA 02159 USA. 1989. \$18.00 (US).

Gunther Schuller is perhaps best known as the author of *Horn Technique*, published in 1962 by Oxford University Press. Himself a prodigy on the instrument, he is also a renowned scholar and educator with many compositions in a variety of media to his credit.

This major work was a commission of the International Horn Society and was premiered by Douglas Hill, horn, and Karen Zazcek Hill, piano, at the Charleston Workshop in 1990. I am probably one of the few people to have heard it in live performance twice, since the Hills played the piece a second time at the Southeast Horn Workshop in 1991 where I was in attendance.

The *Sonata* is a virtuoso work, both for piano and horn. It is 18-20 minutes in length and is very taxing and difficult, but playable, provided you have an excellent high range, including a solid high D. The horn part covers a complete four octaves. The pianist is asked to play many four and five note chords in the right hand, especially in the

third movement.

Movement I, *Andante*, with innermost expression, begins the piece in a melancholy, even tortured, frame of mind.

Movement II, *Allegro energico*, is aptly titled, since it is extremely energetic. In contrast to I., Schuller here introduces elements of spritely humor and some of the jazzy rhythms for which he is well-known. The movement is a real interplay between performers.

III, *Adagio mesto*, is the most "romantic" of the sonata, having angular, but lyrical lines. Great flexibility is a requirement here, since the hornist is called upon to make slurs of 7ths and 9ths into the uppermost register. It is also in this movement that the only effects are called for, that is, multiphonics in the horn cadenza, and a lone fingernail glissando on the piano strings. Within the context of the entire composition, these effects seem an afterthought. The movement ends with a 3 1/2 octave horn glissando to a high C# which forms a bridge into IV.

The *Allegro giocoso* is the most accessible of the four movements, making for a most positive conclusion. There is a great jazz-like riff between muted horn and piano at the interval of two octaves, some Prokofiev-sounding harmony, even a quote from *Til Eulenspiegel*, and, in general, still more lively interplay between the two players.

The piano score is a facsimile while the horn part has been engraved.

*Six Diversions for Horn and piano*, by Alan Ridout. The Associated Board of the Royal Schools of Music (Publishing) Limited, 14 Bedford Square, London WC1B 3JG, ENGLAND. Theodore Presser Company, sole selling agent in the USA. \$8.50 (US).

This is an excellent set of original pieces for introducing beginners to the pleasures of performing with piano. The movements are attractive works which stand singly, or in groups. The longest movement is about 2 minutes duration.

Ridout calls for a beginner's range, from middle B to top space E (optional top line F). The rhythmic challenges are also very modest, yet interesting. I, at quarter = 76, for example, is written with halves and quarters, with the occasional dotted quarter and eighth. Leaps of thirds, fourths and fifths are common, but much of the melodic contour proceeds in step-wise fashion. The writing, however, is in no way pedantic. I would call it highly imaginative.

In playing these pieces, the young player will be developing skills in musical expression, styles of articulation, attention to key signatures and accidentals, simple rhythmic hurdles, etc.

As to the accompaniment, even with my meager skills, I would be able to work up the simple but effective piano parts. Evidently, Mr. Ridout aimed to have this set performed by a pair of young students. The harmonies are mostly tertiary, but the hornist needs a keen ear since there are many places where s/he is expected to play in seconds with the piano.

A highly recommended work.

*Konzert in Es für Horn und Orchester*, KV 417 by W.A. Mozart.  
*Konzert in Es für Horn und Orchester*, KV 495 by W.A. Mozart.  
Duration: 15' and 17'. Study score editions (16.5x22.5 cm).  
Bärenreiter Verlag, Postfach 100329, D-3500 Kassel, GERMANY.  
1987. U.S. distributor: Foreign Music Dist., 13 Elkay Drive, Chester, NY 10918 USA. \$8.00 and \$9.00 (US).

The on-going search for authenticity in the horn works of Wolfgang Amadeus Mozart has received a welcome boost with the release of these performance editions. The editions are based on the *Wolfgang Amadeus Mozart, Neue Ausgabe sämtliche Werke* (NMA), edited by Franz Giegling. Giegling has provided prefatory notes for this scholarly edition, giving a capsule story of the origins of the concerti. He links their creation to Leutgeb, Mozart's lifelong friend and horn virtuoso.

Footnotes are supplied in both editions to explain and clarify editorial markings, e.g.: at the fermata in the *Rondo* of KV 417, the

note instructs that, "a cadenza-like entrance should be played here.

Giegling also notes the loss of an autograph of the middle movement of KV 417, and uses today's popular version, which comes from a secondary source, namely, the contemporary manuscript in the University Library (Clementinum) in Prague.

Only a few departures from the traditional editions are to be found in KV 417. For example, in the *Allegro*, measure 179 and following, a two-measure *ossia* line is given as an alternative to the upward scale to the top C.

Regarding KV 495, Giegling writes that there is no extant autograph of movement I, nor are there complete autographs of movements II and III. The *Romance* exists only from m. 22, and the *Rondo* only from m. 140. There are also three surviving versions of the *Allegro maestoso*, which differ widely in the number of measures. Giegling agrees with Hans Pizka<sup>1</sup> that the shorter version, published by André in 1802, was cut down to accommodate a soloist who found the movement too taxing. André's source has not been discovered. Giegling, for his source, uses a set of parts issued by the *Contore della Arti e d'Industria* (Vienna, 1803).

Relative to the oft-discussed colors of ink in the score, it is Giegling's belief that, rather than an example of Mozart's fertile sense of humor, particular colors represent "sophisticated nuances of dynamics and declamation." For example, green ink in the *Rondo* is used to indicate *sotto voce*.

I received as review copies only the study scores of the orchestrated concerti. The publisher has informed me that piano reduction versions are also now available.

*Konzert in D* für Horn und Orchester, KV 412 + 514 by W.A. Mozart. Piano reduction and horn part in D (or F). Bärenreiter (see above for complete information). 1991. \$15.75 (US).

In this edition, the performers are referred to the NMA (see above) for source and editorial information. Since I do not have access to the pertinent volume of the NMA, I will simply note that no reference is made, in this edition, to recent research which holds that KV 514 was completed (and partially composed) by Franz X. Süssmayer in 1792. Therefore the unorchestrated autograph of KV 386b is probably the correct primary source to use with KV 412, according to research by Alan Tyson. KV 386b has been realized in at least three versions. I reviewed two of them in the last issue of *The Horn Call*. In that review, I was remiss in not mentioning the third version which is published by Herman Jeurissen. My apologies to Mr. Jeurissen.

*Summer Dances* for brass quintet by William Mathias. Duration: 18'. Oxford University Press, Music Department, Walton Street, Oxford OX2 6DP, GREAT BRITAIN. 1991. \$69.95 (US).

This work is dedicated to the Fine Arts Brass Ensemble who gave it its first performance on July 25, 1990 at the Fishguard Music Festival. It is composed for 2 Bb trumpets, horn, trombone and tuba, and is in six movements entitled: *Maestoso—Allegro alla danza; Allegretto preciso; Allegro non troppo; Moderato; Lento con moto, e flessibile; and Allegro ritmico*.

The *Dances* are composed in a conservative style relying on sonorous quartal harmonies. As the title implies, the work is movement-oriented, in that it is strongly metric and has many repeated melodic and rhythmic ideas. Here we have that rare piece that, even for a good student quintet, would be both technically and musically very playable and rewarding. Let me hasten to add that this last remark in no way minimizes the rewards which can be derived from it by a virtuoso ensemble.

Mathias craftily "spreads the wealth" of melodic leadership among the five players in such a way as to provide audience and performer interest without descending into the normally bland demonstration-piece genre.

There are two aspects of the piece which will evoke discussion

among the quintet members. The first is movement V, which is slow and taxing, particularly for the trumpets. They are asked to play a quietly sustained supporting role with only little rest and not much change in register. The other is that the closing to this substantial work is a bit weak. For these two reasons, consideration will probably be given to arranging the movements in a different order for greater effectiveness.

It is very exciting to come across a new work like the *Summer Dances* that is immediately playable and rewarding for the performers, yet accessible and interesting to an audience. It is simply fun, and I recommend it highly.

*An Album for Intermediate Brass Quartet*, arranged by Ernest R. Miller. Theodore Presser Co., Presser Place, Bryn Mawr, PA 19010 USA. 1991. \$17.95 (US).

This is a fine group of familiar music from the great masters for a young brass ensemble. It is for two trumpets, horn and trombone, with alternate parts for trombone (for horn) and (treble clef) euphonium (for trombone). All the parts are musically and rhythmically interesting, and well-edited as to expression marks and articulations.

The album consists of *Musette* from the *Anna Magdalena Notebook* by Bach; *Andante Grazioso* from *Piano Sonata*, K. 331, by Mozart; and "See, the Conquering Hero Comes" from the opera *Judas Maccabeus*, by Handel.

*Le Basque* for Woodwind Quintet, featuring Horn Solo by Marin Marais, arranged by Lisa Bontrager. McCoy's Horn Library, 3204 West 44th St., Minneapolis, MN 55410, USA. 1990.

As a quintet player myself, I know that there are many of us who are always on the lookout for a horn "feature" piece which serves to give our instrument a moment in the limelight and also adds variety to a program. We now have the famous Dennis Brain encore piece in a straightforward version that exactly fits that need. This piece will get a lot of play in school concerts. It is very welcome.

## End Notes

<sup>1</sup> Page 78. *Das Horn bei Mozart* by Hans Pizka. Hans Pizka Edition, 1980.



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# "In-Between Sounds"

## (A Review of Reviews)

by Randall E. Faust

In the October, 1989, *Horn Call*, I reviewed *Reflections* on a *Southern Hymn* by Stephen Gryc for Horn Alone. In the course of that review I said, "It contains one imprecise annotation in the center section—'half-muted'." (1) Then, in February of 1990, while visiting Auburn University on a recital tour, Peter Landgren, who had commissioned the composition, pointed out that the annotation was correct: It meant to play with the mute inserted halfway. (This passage falls in between two "fully muted" passages and provides a sonic contrast to them.) (2)

With this background, I started looking at John Harbison's *Twilight Music* for horn, violin, and piano this past year. It is a most remarkable composition in its rhythmic complexity, its variety of subtle and striking sonorities, and its respect for the techniques of the individual instruments. If there is any composition that might rightfully stand next to the *Trio* Opus 40 of Johannes Brahms, it is the *Twilight Music* of John Harbison. (3)

With all the respect that I had for the work, there was one passage that needed more explanation: Midway through the second section of the composition there is a passage marked "¾ stopped." Wanting to find out more about this passage, I contacted David Jolley who—along with James Buswell and Richard Goode—had premiered the work. David said that ¾ stopped meant the same thing as what is often called "echo horn." He indicated that in the rehearsals for the premiere, he had the opportunity to demonstrate several effects for Professor Harbison. (4)

This, in turn, led me to the source—John Harbison. In the course of a telephone interview, John Harbison stated that he was thinking of the old natural horn technique—where you get a sound *between* that of the open sound or the stopped sound. "The idea," he said, "is to try to find a third color." (5)

In further explanation, Professor Harbison pointed out that he often had the opportunity to hear fine natural horn playing in the Boston area. He also conceded that there are difficulties in obtaining the correct intonation with this "in-between" sound in all registers and dynamics. However, he said that players will compensate for this in a variety of ways. He also pointed out that the "con sordino" passage at the beginning is meant to give the effect of an off-stage horn. Again, he pointed out that he wanted a sound *between* stopped and open. (5)

In the course of these telephone conversations, I couldn't help remembering Michael Thompson's comments before performing the *Villanelle* by Paul Dukas at the 21st International Horn Symposium in Munich. Mr. Thompson pointed out that he was very aware of the "echo horn" passage in the composition—and its differences from "stopped horn." According to him, the difference in "echo horn" and "stopped horn" is not so much a difference in fingering, but a difference in effect. He concluded by saying that he would play the work with the *effect* that the composer wanted, but that the fingerings were his own business! (6) Mr. Harbison agreed: he was more interested that the performer obtain his desired *effect*: "each performer has to deal with it in a different way." (5)

In Douglas Hill's *Extended Techniques for the Horn*, "¾ stopped" is explained on page 22 and gradual mute changes are explained on page 17. Professor Hill says that the term "¾ stopped" is the most accurate term (rather than "echo" or "½ stopped"). However, he also points out that these might need further explanation in the score. (7)

I agree. For example, let us take the term "stopped horn." We all agree on what that means...!!! (If any of you didn't see the humor in that statement, please re-read the *Horn Call* as published over the past two decades.)

Being aware of the variety of sounds that are possible on the horn makes me even more sensitive to the possibilities of these "In-Between Sounds." It also makes me appreciate the collaboration of hornists and composers such as Landgren and Gryc, and Jolley and Harbison. Some of the greatest developments in the horn literature have resulted from such collaborations.

As a Postscript, I must also pay respects to a new recording of *Twilight Music* by hornist Anthony Cecere, violinist Alexis Galperine, and pianist Ann Schein. Their colorful performance further demonstrates the importance of this composition: the new sounds of today become the expressive standards of tomorrow. (8)

### Sources

- (1) Faust, Randall. New Music Reviews, *The Horn Call*, Volume XX, No. 1, October, 1989, p. 78.
- (2) Gryc, Stephen. *Reflections on a Southern Hymn* for Horn Alone. Easton Music Company, North Easton, MA. (1989).
- (3) Harbison, John. *Twilight Music* for violin, horn and piano. Associated Music Publishers—Hal Leonard Distributor, Milwaukee, Wisconsin. (1985).
- (4) Telephone Interview with David Jolley, October 29, 1991.
- (5) Telephone Interview with John Harbison, January 2, 1992.
- (6) Recital Commentary. Michael Thompson, 21st International Horn Symposium, Munich, Germany, July, 1989.
- (7) Hill, Douglas. *Extended Techniques for the Horn*. Columbia Pictures Publication, Hialeah, Florida, (1983).
- (8) Compact Disc Recording—3-7027—Koch International Classics: The *American Chamber Players*. Recordings of Harbison—*Twilight Music*, Harbison—*Variations* for Clarinet, Violin and Piano, and George Rochberg, *Piano Quartet*. (Recording reviewed in *The Horn Call*—October 1991 by Christopher Leuba.)



# Recordings Section

by Julian Christopher Leuba  
Contributing Editor

My thanks for assistance in preparing this issue are offered to Curtiss Blake (Anchorage, AK) and Norman Schweikert (Chicago, IL).

I must point out to our readers that I have a "conflict of interest" involving the review of a CD by the American Horn Quartet, two of the members of which either studied with me or were coached by me years ago in Seattle. I called this to their attention, but they still requested that I do the review.

Reviews from other publications are indicated:

- F\*      *Fanfare*, May/June 1991
- F\*\*     *Fanfare*, July/August 1991
- F\*\*\*    *Fanfare*, September/October 1991
- G\*\*\*\*   *Gramophone*, April 1991



**Kazimierz Machala**, recently appointed to the Music Faculty of the University of Illinois, presents a recital of his own transcriptions from the Romantic era, on a CD (POLTON TWIN PAJ 101).

The transcriptions provide a most enjoyable listening experience. Machala has written to me that the *Polonaise Brillante* of Chopin will be published by International Music Company in January, 1992 and that Philip Farkas has spoken well of the transcriptions, as a group. I, too, would wholeheartedly add my endorsement, especially as presented on this CD by Machala and his pianist, Susan Teicher.

Machala is a physically strong player, and the performances are robust, played with an attractive, intense tonal production and an innate sense of the phrase. The two instruments are recorded with a satisfying realism and excellent balance.

These transcriptions call for virtuoso pianism and without an outstanding collaboration they will be, for the most part, difficult to realise. The album notes point out the opportunities for chromatic movement in the lower register of the instrument; I would add that the *Rasch, und mit Feuer* movement by Schumann requires unusual lower register virtuosity and athleticism.

Highly recommended.



**Lowell Greer** plays Natural Horn in performances of the Brahms *Trio*, opus 40, and Sonatas by Beethoven and Krufft, the latter being a first on record (HARMONIA MUNDI HMU 907037).

The Brahms is a superbly balanced performance, the Natural Horn (Brahms's own preference for all of his own music) providing a more suitable balance for the violin than our modern instruments. Ms. Chase plays with a warmth which is rare in performances of this *Trio*; the collaboration is one of the best integrated I have ever heard, and certainly justifies "one more recording." I especially appreciated a slow movement which did not die in its tracks, and a *Finale* which safely walked that oft-overstepped line between energy and aggression. The Beethoven and Krufft performances are equally worthwhile, Greer's virtuosity attracting attention away from the inconsequential nature of the Krufft.

Greer's control of intonation matters with his natural instruments is most impressive, a *Courtois* (1855) for the Brahms, a *Roux* (c. 1795) for Beethoven, and a *Jamin et fils* (c. 1830) for the Krufft. The latter two are played at "low" pitch, somewhere around a quarter tone lower than today's accepted standard of A 440.

Album notes list the Krufft as a *Sonata in F*; that, it isn't! Greer's notes state that his instrument is crooked in E, and the final movement is unequivocally in E; I wasn't certain as to the key of the opening

movement, as there are so many modulations.  
Recording realism is outstanding.



**William Slocum**, formerly a member of the Cleveland Orchestra under George Szell, and presently teaching at Youngstown State University in Ohio, plays a program of standard repertoire music, "The Expressive Horn," on a CD issued under the aegis of the DANA RECORDING PROJECT.

The recording is clear and straightforward: sometimes, I would have preferred slightly more presence in the piano, giving the listener a feeling more of a collaboration, rather than an accompaniment.

This CD should be available from the performer, through the Dana School of Music, of the Youngstown State University.



"Wald Horn Music" (SCHWANN CD 310 090 H1, distributed by KOCH INTERNATIONAL), played by present and former students of Prof. Hansjörg Angerer and Prof. Josef Mayr of the Mozarteum, presents compositions for four, six and eight Horns, as well as ensembles including Wagner Tubas. This is a superbly recorded exemplar of the best of the Austrian School of playing.

Several of the compositions are of the "Radio Österreich Fanfare" school of writing, reminiscent of the fanfares introducing broadcasts from Salzburg. But, why not? Bernhard Krol's *Taugenichts-Suite* ("Ne'er-do-well-suite"), after a poem by Joseph von Eichendorff, for six Horns and reciter, is expressively read by Helmut Wlasak, a noted professional actor in Austria: no professional Hornist/amateur Reciter here!

The album notes, rather complete, with French and English translations, would have better served the von Eichendorff work, had an exact translation been provided, rather than a synopsis of the poem.

These compositions won't immediately work their way into your next college Horn Ensemble program....but, your students should be required to hear this CD: aside from a bit of uncontrolled enthusiasm near the very end, I have never heard a finer example of recorded Horn Ensemble sound, with both brilliance and tonal beauty. Need I say more?

I would have appreciated documentation concerning the instruments used, as well as studio recording information.



Bradley Michel, recording engineer for Soundmirror, has the Summit Brass down pat! This recording, "American Tribute" (SUMMIT DCD 127) has undoubtedly the finest recorded brass sound I've heard. The Summit Brass, including Hornists Thomas Bacon, Fred Rizner, Lawrence Strieby and Gail Williams, play a program including first recordings of works by Dan Welcher, John Cheatham, David Sampson and Joseph Schwanter, as well as compositions by Donald Erb and Gunther Schuller.

Dan Welcher's *Castle Creek Fanfare* is brilliant and short. With the exception of Sampson's *Reflections on a Dance*, which seems to me to be long on gesture and short on content, all are important compositions, and the performances are outstanding. Schuller's *Symphony for Brass*, however, takes pride of place, both for its significance in the brass literature, and for its being directed by the Composer.

Those who take "interpretation" seriously, and are interested in directing this work, should take notice. Schuller, in observing me conducting a rehearsal of the *Symphony* in Portland, OR several years ago, asked me why I was pushing the tempo so much at 5 bars before B in the Introduction of the third movement, and commented, "have mercy on the solo Trumpet....," or words to that effect. I replied that I had already compromised his very fast tempo marking quite a lot. After looking at my score, he noticed that the *printed* score was

in error: the tempo was in *quarters*, not halves, and this was the first he had seen the printed score, as he always used his own manuscript in conducting it. This performance, by the Summit Brass, is certainly an accurate realisation of the Composer's intent.

The Horns play excellently, their collective unison sound being clear, precise and appropriate for the larger ensemble.

*Moondance* by John Stevens is for four Tubas, and proves that four Tubas can be played and recorded so as not to sound like four alligators in a barrel.

Excellent, a significant recording: highly recommended.



The American Horn Quartet (David Johnson, Principal Horn, Berne, Switzerland; Charles Putnam, Beethovenhalle Orchestra, Bonn & Concentus Musicus, Vienna; Kerry Turner, Principal Horn, Orchestra of Radio-Tele, Luxembourg; Geoffrey Winter, Principal Horn, Beethovenhalle Orchestra, Bonn) has recently released a CD of music for four or five Horns.

Performer-Composers, or Composer-Performers, such as J. S. Bach, Friederich Chopin, Fritz Kreisler, Duke Ellington are uncommon these days, excepting the more popular genres such as the Beatles, Led Zeppelin, and other rock groups which depend primarily upon their own self-generated materials. It is surprising to encounter a Horn Quartet putting its first foot forward with compositions by one of its own players: this is the case with the first CD by the American Horn Quartet, which includes four Quartets by member Kerry Turner, whose compositional style is eminently listenable, straightforward, and exploiting the virtuosity of the performers, especially the strength of the low Hornists. Turner writes that he wants immediately accessible music for his audiences. The first composition, *Fanfare for Barcs*, was written "to commemorate their winning of the competition at Barcs, Hungary in 1989" (The Philip Jones International Chamber Music Competition, where the AHQ received the Gold Medal).

James Langley (b. Birmingham, England in 1927), was a Hornist before joining the BBC as an announcer, and writes idiomatically and enjoyably for our instrument.

I am unaware of any other commercial recordings of Lowell Shaw's *Fripperies* currently available; here is a generous selection of these explorations into style.

The American Horn Quartet's playing is phenomenal in all respects. They are recorded sufficiently closely that one can easily hear the intricacies of their rhythmic interplay.

Album notes provide adequate information about the composers and their music, but offer no information concerning the instruments used, which I think should be of interest to the likely purchasers of such a specialized recording; nor do the notes identify the fifth player on Turner's *The Casbah of Tetouan*. My own personal grapevine informs me that the mystery player is Andrew Hale, Solohornist of the Südwest Deutsche Philharmonie, in Konstanz, BRD.

This is a fine recording, which I enjoyed greatly; I recommend it highly.

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Kerry Turner's music can be purchased directly from him; European readers can acquire the AHQ record from him as well:

Kerry Turner  
4, rue du Kiem  
L-8030 Strassen  
LUXEMBOURG

North American readers should order it from:

Jennifer Pirtle  
7239 East Mercer Way  
Mercer Island, WA 98040  
US cost: \$17.00 incl. postage



Joan Watson, Associate Principal Hornist of the Toronto Symphony, is heard within a chamber ensemble directed by the well-known Canadian flutist, Robert Aitkin, in a performance of *Waarg*, by the Greek mathematician-architect-composer Iannis Xenakis, on a Canadian CD, NEW MUSIC CONCERTS NMC 001.

*Waarg*, with its grinding and cluttered sounds masquerading as Music, can be used to test the limits of your playback equipment, or the limits of your patience. Xenakis's method is referred to as "stochastic," which relates to mathematical probability theory. I have seen the Horn part, itself: it is ferociously demanding. However, there is little point in using the Horn in this composition, as the qualities which we value: lyricism, emotional expressivity, warmth of tonal production and strength cannot be detected through this extended temper tantrum. Yes, the "Emperor's New Clothes" again!

Fortunately, the remaining compositions by Aitkin, Norma Beecroft and Gilles Tremblay, none using Horn, are of more interest to the general listener.

New Music Concerts was founded in 1971 by Aitkin and Beecroft, and has introduced Toronto audiences to the composers who are pushing the limits of musical expression; this record celebrates the 20th year of this endeavour.

Recorded sound is realistic.



Tom Varner's new CD, "Covert Action" (NEW NOTE RECORDS NN1009CD) gives us eight cuts of his most recent activities, exploring the limits of what I would call "avant-bop." Closely miked, one hears Varner's technical facility with utmost clarity in his interpretations of three standards and four of his own compositions.

There are no album notes: Varner expects his Music to speak for itself.



The New Mexico Brass Quintet (Dan Meier, Horn), on a compact disc, CRYSTAL CD 563, plays a program of Baroque transcriptions and contemporary music by American composers. The NMBQ plays with aplomb, a well balanced sonority and pure intonation; it has toured extensively, including featured appearances at the Philip Jones Brass Festival in Barcs, Hungary, as well as at festivals in Finland and the Soviet Union.

In this program, the music of our time interested me more than that of the Baroque. *Apocalypse I* by Warner Hutchison, a five movement work of about 19 minutes duration, is based upon texts from the Book of Revelation, with the brass players also playing a battery of suspended percussion instruments. Marvin Lamb's *The Stomp Revisited* gives the listener a playful dose of avant garde compositional methods in a manner which should certainly loosen up an audience not ordinarily well disposed towards modern techniques. Margaret Brouwer's *Timespan* also explores avant methods in an interesting manner. In the second movement, *Ancient Calls*, she writes multiphonics which were, to me, evocative of the Australian didgeridu, and sent me to the album notes: indeed, Ms. Brouwer was composing images of the Bronze Age. The program concludes with Peter Lieuwen's *Celestial Voices*, compositionally the most abstruse in structure, it is nevertheless an effective program ender in that it displays to the fullest the ensemble's collective virtuosity.

In the Baroque works, I find the recording a bit too diffuse to catch properly the technical facility of the Horn and the Tuba; but, in the contemporary music, I find no fault whatsoever.

I enjoyed the album: recommended.



Four important American composers are presented in works for Brass Quintet, played by the American Brass Quintet (David

# The American Horn Quartet

is proud to present it's first compact disc.

Since its founding in 1982, the AHQ has performed in nearly every European country and recorded countless new as well as more known works for Radio broadcast in Germany, Luxembourg, Switzerland, Italy and Hungary. Its members perform in well-known European orchestras and are international prize winners, individually and for chamber music. In 1989 the AHQ won the first prize with distinction at the 4th Phillip Jones International Chamber Music Competition in Barcs, Hungary and in 1991 the first prize at the NOTAMUS International Chamber Music Competition in Belgium, which was open to all types of chamber music. The members of the AHQ are David Johnson, Geoffrey Winter, Charles Putnam and Kerry Turner.

*Tages Anzeiger,  
Zürich*  
"...beautiful,  
homogeneous sound  
as well as admirable  
ensemble."

*Der Bund, Germany*  
"Four Hornists  
Above Error and  
Reproach"

*Das Orchester,  
Germany*  
"...no difficulties in  
mastering the  
instrument for these  
four horn players."



The CD features works by Kerry Turner, including the *Quartet Nr. 1*, first prize winner of the IHS composition contest in 1988. Other works by Langley and Shaw.

Send \$16.95 plus \$3.00 for postage, or DM 30 plus DM5 to one of these addresses:

**The American Horn Quartet**  
7239 Easter Mercer Way  
Mercer Island, WA 98040  
USA

**The AHQ**  
1430 Ave. E NE  
Winterhaven, FL  
33880 USA

**The AHQ**  
Rheinbacherstr.27  
D-5309 Meckenheim-Ersdorf  
Germany



Wakefield, Horn) on a CD, NEW WORLD RECORDS NW 377-2, also available as an LP disc.

Subsequent to the taping of William Bolcomb's *Quintet*, he has received a Pulitzer Prize. Maurice Wright, Jacob Druckman and Ralph Shapey are also important forces in American composition. Of these, Shapey, as Director of the Contemporary Chamber Players of the University of Chicago has probably exerted the greatest influence on academic attitudes towards composition. His *Quintet*, composed in 1963, is ferociously challenging. The ABQ performed it for years, in spite of the Composer's admonitions, underlined in red ink: "Please don't perform my music; I have withdrawn it."

The ABQ uses Bass Trombone, rather than Tuba for the lowest voice, making satisfactory recording sonorities and balances much easier to achieve than with a Tuba-based ensemble. With 28 records in their discography, the ABQ is obviously a major force in American musical life, eschewing gimmickry, pursuing pure musical values, as they perceive them.

Here, they are excellently recorded.

This is an important recording, to be highly recommended.



The Aries Brass Quintet (Richard Wagner, Horn) presents themselves on a CD, CENTAUR CRC 2083, in a program of transcriptions of music from the Baroque and Romantic periods, in celebration of their 10th Anniversary as an ensemble. With one exception, the transcriptions are by Tuba player, Michael W. Allen; they are performed and expertly, with convincing and fluid ornamentation when appropriate.

Although the Hornist has much which is important to play, this recording seems oriented towards the stellar Trumpets, and of course, the Tuba.

The Percy Grainger arrangements are, I believe, new to record, unless an unpublicized group in Alice Springs has already done them! The Bach *Fugue* on the *St. Anne Chorale* is one of the best Bach transcriptions I have heard, both in conception and clarity of execution. My introduction to this Bach was via the Frederick Stock recording (Schoenberg transcription?) played by the Chicago Symphony, on 78s, in the early 1940s, a performance which left an indelible impression.

I was most impressed with the fine balance and tuning between the Horn and Trombone, in the Mahler.

I only wish that a group of this quality would devote some of its energies to the music of our land and time.

The album notes indicate that the recording was made in Denver, but give no information regarding the players or the ensemble, which is regrettable, as they are an excellent group, and well recorded.



Charles Kavalovski, Principal Hornist of the Boston Symphony, and Scott Brubaker of the Metropolitan Opera Orchestra play as a superbly matched pair of soloists with the New York based "Harmonie Ensemble" on Franz Krommer's *Concerto in E $\flat$  for Two Horns* on a CD, "Dvorak and Friends" (MUSIC AND ARTS CD 691).

The Krommer is a typical wind ensemble composition of the period of Mozart, a style which continued to be popular well into the 19th Century, offering the soloists a vehicle for the display of technical virtuosity. Their performance is recorded in a realistic manner: nothing seems to intrude between the players and the listener.

The disc begins with a *Parthia* by Josef Mysliveček (1731-1781) a "friend" of Dvorak little known to us, but known as "Il divino Boemo" to the Neapolitans among whom he lived and worked. The playing of this gracious and basically gentle music is always attractive. There are momentary virtuoso statements from the Horns, always executed in an exemplary manner.

The Dvorak *Serenade* has been offered many times on recording: this one is certainly as well performed and recorded as those others with which I am acquainted. I would have preferred more presence (not louder, but more clarity) in the recording of the Contrabass, an essential tonal colour of this genre.



The Budapest Wind Ensemble (Miklós Nádý, László Gál, Lehel Rónai and Tibor Maruzsa, Horns) play two *Serenades*, No. 10 in B $\flat$  and No. 12 in c by Mozart on QUINTANA QUI 903051, a CD available through Harmonia Mundi sources.

These are spirited performances which bother me, however, due to intonation conflicts between the oboes in many *forte* passages. The Basses Horns and Clarinets are outstanding, and the Horns play with discreet elegance. Cadenzas ("improvisations") have been composed for Clarinet (in the *Romanze* of No. 12, and for the Oboe in the *Finale* of No. 12) by the Conductor, Zoltán Kocsis.

The recording is realistic with the Contrabass, an integral part of the Parthia texture, very well captured.



Elsewhere in this issue, I referred to the "didjeridu," an instrument played by the Aborigines of Australia; the instrument is a hollowed log, which can easily be simulated by PVC pipe, and the technique involves the use of the embouchure, rotary breathing with simultaneous humming, clicking of the tongue and throat and drumming on the instrument.

Stuart Dempster, Professor of Trombone at the University of Washington, spent a Fulbright-sponsored year in Australia studying the instrument and the culture from which it evolved.

Of interest to some may be *DEEP LISTENING* (NEW ALBION RECORDS NA 022), music by Dempster, Pauline Oliveros and Panaiotis for didjeridu, accordion, voice, garden hose, trombone, conch, etc.

The CD is available from

New Albion Records  
584 Castor Street #515  
San Francisco, CA 94114



An album of Christmas Carols ("Noël / Kerstmis / Christmas / Weihnachten") derived from French, Flemish, German and English traditions, arranged by Robert Janssens for Flute, Horn, Accordion, Harp and Organ, are played on DaCapo 2003\* by Francis Orval and colleagues. The arrangements are charming, sweet and atmospheric; Orval plays with beauty, as do his colleagues.

The group has toured throughout Europe with a children's choir drawn from the nations of the EEC. My only regret about *this* CD is that no selections by the children are included; they are to be heard on two separate CDs, one of French, the other of Flemish carols, and soon to be released, one of the seven languages of the EEC.

The instrumental arrangements are available from:

Robert Janssens  
63 B rue Albert 1<sup>er</sup>  
B-1330 Rixensart  
Belgium

The CD can be ordered from

Francis Orval  
Augustastr. 17  
D-7710 Donaueschingen  
Germany

\*NB: This is not to be confused with the DMI DaCapo series!



I listed DELOS DE 3097, a Cello recital by Jian Wang, as it includes a performance of the *Adagio and Allegro*, by Robert Schumann...originally published also as an optional Cello/Piano work, which was often the custom of the time. It is worthwhile to hear other instrumentalists interpret "our" music. Pablo Casals also performed the Schumann regularly, including a White House appearance before President John F. Kennedy, a recording of which has been available. Wang also includes transcriptions from the song repertoire, including some songs of Samuel Barber which I have also included on recital, as I consider Samuel Barber truly an "American Master."



AMERICAN HORN QUARTET 513017L (DDD)

David Johnson  
Charles Putnam  
Kerry Turner  
Geoffrey Winter  
(The American Horn Quartet)

Kerry Turner,  
Fanfare for Barcs  
Quartet No. 1  
Quartet No. 2 "Americana"  
The Casbah of Tetouan  
James W. Langley, Quartet for Horns  
Lowell E. Shaw, Fripperies  
Medium  
Fast  
Waltz  
March  
Beguine  
Medium Fast  
Slow Groove  
Barbershop

BAYER 100129 (DDD) F\*\*

Jenő Keheházi  
Wind Quintet of the Hungarian Radio  
Bartok-Keszler, Hungarian Peasant Songs  
Frigyas Hidas, Wind Quintet No. 2  
Farkas, Old Hungarian Dances of the 17th Century  
Orban, Wind Quintet  
Bartok-Vajda, Roumanian Folk Dances

BIS CD 473/474 (ADD) F\*\*\*

Ib Lansky-Otto (?)  
Philharmonic Chamber Ensemble, Stockholm (?)  
Lars-Erik Larsson, The 12 Concertinos, opus 45  
including:  
Concertino, opus 45/5 for Horn and Strings  
(reissue of Caprice RIKS LP 17 ?)

BIS CD 495 (DDD) F\*

Ib Lansky-Otto  
Tapiola Sinfonietta  
Crusell, Sinfonia concertante, opus 3

CAPRICCIO/TARGET 10 805/1-3 (DDD) G\*\*\*\*

Sebastian Weigle  
Dresden  
W.A. Mozart  
Concerto 1 in D, K.412/386b (with alternative Rondo)  
Concerto 2 in E<sub>♭</sub>, K.417  
Concerto 3 in E<sub>♭</sub>, K.447  
Concerto 4 in E<sub>♭</sub>, K.495  
Rondo in E<sub>♭</sub> (Damm), K.371  
Concerto movement in E<sub>♭</sub> (Jeurissen), K.370b  
and Concerti for other instruments

CBS MK 44525 (CD)

Ab Koster  
with Franz Liszt Chamber Orchestra, and  
Jean-Pierre Rampal, Flute  
Pierre Pierlot, Oboe  
Maurice Allard, Bassoon  
W. A. Mozart, Sinfonia Concertante for Flute, Oboe, Horn, Bassoon  
and Chamber Orchestra

CENTAUR CRC 2083 (DDD) F\*\*

Richard Wagner  
The Aries Brass Quintet  
Jean Joseph Mouret, Rondeau  
William Byrd, Suite  
Earl of Oxford's Marche  
Wolsey's Wilde  
La Volta  
Mayden's Songe  
Jhon, Come Kisse Me Now  
Johann Pachelbel, Ciacona in f (arr. Edward McCue)  
G. F. Handel, Where E'er You Walk  
Percy Aldrich Grainger, Molly on the Shore  
Sussex Muller's Carol (sic) [Appears to be a typo in the album  
notes. This is likely the Sussex Mummer's Carol. Editor]  
Claude Debussy, Girl with the Flaxen Hair  
Gustav Mahler, Wo die schönen Trompeten blasen  
J.S. Bach, Fugue in E<sub>♭</sub> (St. Anne)

CENTAUR CRC 2085 (DDD) F\*

Lisa J. Bontrager  
The Pennsylvania Quintet  
American Wind Music:  
Irving Fine, Partita for Wind Quintet  
George Rochberg, To the Dark Wood  
Alvin Etler, Quintet No. 1 for Woodwind Instruments  
Jan Bach, Skizzen - Suite after drawings by Heinrich Kley

CHANDOS 8606 (DDD) F\*\*\*

Michael Thompson  
Rostislav Dubinsky, vl  
Luba Edlina, piano  
Brahms, Trio for Violin, Horn and Piano, opus 40

CHICAGO SYMPHONY ORCHESTRA: THE FIRST HUNDRED YEARS. CD set of 12 discs. Not for retail sale. Disc 11

Dmitri Shostakovich, Symphony 10 in e, opus 93

Dale Clevenger  
Clyde Wedgewood  
Richard Oldberg  
Joseph Mourek  
Nancy Fako, asst.  
Zoltán Kodaly, Psalmus Hungaricus  
Dale Clevenger  
Norman Schweikert  
Richard Oldberg  
Dan Gingrich

COLLINS 11532 (DDD)

Barry Tuckwell  
Philharmonia Orchestra  
W.A. Mozart, Four Concerti  
Allegro in E (fragment), K.98a or K.494a  
Rondo, K371  
Concerto "0", including Allegro, K.370b

reviewed: British Horn Society Newsletter, June 1991

CRI CD 572 (ADD, stereo and monaural) F\*\*

unidentified players

New Art Quintet

American Brass Quintet

Wallingford Riegger, *Concerto for Piano and Wind Quintet*, opus 53

*Music for Brass Choir*, opus 45

and other orchestral compositions

CRYSTAL RECORDS CD563 (CD:DDD)

Dan Meier

The New Mexico Brass Quintet

Samuel Scheidt (arr. Hinterbichler), *Variations on a Galliard of John Dowland*

G.F. Handel (arr. Hinterbichler), *Air with Five Variations*

J.S. Bach (arr. Rosenthal), *Fugue in D*

Marvin Lamb (b. 1946), *The Stomp Revisited*

Margaret Brouwer (b. 1940), *Timespan*

Warner Hutchison (b. 1930), *Apocalypse 1 for Brass Quintet, Tam-Tam and Bells*

Peter Lieuwen (b. 1953), *Celestial Voices*

DA CAPO 2003 (CD) \*

Francis Orval

with Organ, Flute, Harp and Accordion

"Noël / Kerstmis / Christmas / Weihnachten"

Traditional Carols, arranged:

*Venez Divin Messie*

*D'où viens-tu bergère ?*

*La marche des rois mages*

*Adeste Fidelis*

*Noëls flamandes*

*Venez mes enfants*

*Stille Nacht*

*Trois anges sont venus*

*Les anges dans nos campagnes*

*Il est né le divin enfant*

*O Tannenbaum*

*Melchior et Balthasar*

*Er is een kindtje*

*Le bel ange du ciel*

*Noël nouvelet*

*Jesus chez les Bretons*

*Minuit Chrétien*

*Le message de cloches*

*L'adoration des mages*

*Quittez, pasteurs ....*

*Le premier Noël*

*Entre le boeuf et l'âne gris*

\*NB: This is not to be confused with the EMI DaCapo series.

DANA RECORDING PROJECT (DDD)

William Slocum

with Randall Fusco, piano

"The Expressive Horn:"

L. v Beethoven, *Sonata*, opus 17

Paul Hindemith, *Sonata* (1939)

Paul Dukas, *Villanelle*

available from:

Dana School of Music

Youngstown State University

Youngstown, OH

DECCA 430 370-2 (DDD)

Barry Tuckwell

Richard Strauss, *Two Concertos*

works with piano

DELOS DE 3097 (DDD) F\*

Jian Wang, cello

Robert Schumann, *Adagio and Allegro*

and works by Chopin and Barber

DEUTSCHE GRAMMOPHON 2531 293 (LP)

Myron Bloom

Daniel Barenboim

L. van Beethoven, *Sonata in F for Horn and Piano*, opus 17

(and the *Trio for Piano, Flute and Bassoon*)

ELECTRECORD ROMANIA ELCD 107 (AAD) F\*

Paul Staicu

Daian Lung

Vasile Oprea

Alexandru Marc

Traian Tulburc

Orchestra of the Ciprian Porembescu Conservatory

Cluj-Napoca Philharmonic

W.A. Mozart, *Concerto 3 for Horn and Orchestra*

*Concerto 4 for Horn and Orchestra*

Joseph Haydn, *Concerto for Two Horns*

Robert Schumann, *Konzertstück for four Horns*

EMI 7 49999 2 (DDD)

Michel Garcin Marrou, Natural Horn

"Salonkonzert," includes

L. van Beethoven, *Sonata for Horn and Piano*

EMI ANGEL CDH 7 63373 2 (ADD?) F\*\*

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Andre Cazalet

Janacek, *Concertino for Piano, Two Violins, Viola, Clarinet, Horn and Bassoon*

ERATO/WARNER CLASSICS 2292-45694-2 (DDD) G\*\*\*\*

Hornist ?

Suisse Romande Orch./Jordan

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ESS.A.Y CD 1014 (DDD) F\*\*\* (two reviews)

Peter Gordon

Philharmonia Virtuosi

Frank Martin, *Concerto for Seven Winds, Tympani, Percussion and Strings*

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Michael Dixon

Peter Luff

Queensland Wind Soloists

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Josef Myslivecek, *Octet No. 2 in E $\flat$  for Wind Octet*

Peter Rankine, *From Fire by Fire* (1989)

Johann Kvandal, *Nonet No. 2 for Eight Wind Instruments and*

*Double Bass*, opus 57 (1981)

available from:

Queensland Wind Soloists

PO Box 275

Indooroopilly 4068

Brisbane

Australia

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| A Practical Guide to French Horn Playing—by Milan Yancich .....      | \$15.00      |
| Method for French Horn—Volume I and Volume II—by Milan Yancich ..... | each \$ 3.00 |
| Grand Theoretical and Practical Method for the Valve Horn .....      |              |
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THC Fall, 1991

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\*reviewed, *American Record Guide*, Nov./Dec. 1991

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Koper, K.H., *Coup des Cors*  
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Wekre, F.R., *Trio* (with F.R. Wekre & Douglas Hill)  
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Rooth, L., *Quiet Monday*

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94 *The Horn Call*/April 1992

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Argov, S., *Twilight*  
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Idov, S., *Empty Days*  
Shemer, N., *Settlers in the Desert*  
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Haensel, A., *Concerto in F for Two Horns and Strings*, opus 80  
Barsanti, F., *Concerto Grosso in D*, opus 3/4  
Hubler, H., *Concerto for Four Horns and Orchestra*  
Schumann, R., *Konzertstück*, opus 86  
Franz, O., *Concert Piece in F, for Two Horns and Orchestra*





# Guest Record Review

by Paul Mansur

**LEUBA 1991** with The Bridgeport Quartet, PROSPECT 921 CD  
Works of Leclair, Verrall, Hidas, and Buyanovsky [Hornists: Michael  
Hetwer, Lawrence Johnson, Christopher Leuba, and James Sours]

This recent release recorded by members of the Portland Opera orchestra is most welcome. There is much to commend to those who are acquaintances of J. Christopher Leuba and more to those who are not. Chris Leuba is an independent-minded hornist of strong convictions with much more sensitivity and sensibility than some accord to him. His contribution to the profession is more than considerable through his treatise on Intonation Perception alone; and of course, through his long history of performance, his teaching, and service as Recordings Editor to *The Horn Call*.

Leuba plays first horn in the Dennis Leclair *Quartet for Four Horns* (reviewed by both Faust and Scharnberg in the April '91 *Horn Call*). This reading is a clarifying contrast to its performance at the 23rd IHS Symposium in May, 1991, the only other hearing of the work in my experience. Leuba and company play the first movement at MM=58 with the finale at an Allegro of MM=132. The Symposium quartet took the first movement at MM=66 with the finale at a Presto of MM=168 or so. The more reserved tempi of the Bridgeport quartet opens the design of the work for the hearer and heightens its accessibility. Admittedly, the Symposium performance was a sterling, virtuosic gem; but its effect on ordinary hornists, such as myself, was that the work is beyond my capacity. Bridgeport's slower tempi allow for nuance in expression and dynamics not possibly heard at the Presto speed and provide room for clearer perception of its structure, effects, and intent.

In the Hidas *Chamber Music for Four Horns*, Johnson and Leuba exchange parts from the Leclair quartet with Johnson playing First and Leuba playing Fourth. Hetwer and Sours play Second and Third, respectively, in both works. Here is an aural testimony and illustration of the need for a performer's skill and accurate intonation through the entire range of the instrument with the ability to play high or low. The quartet balances quite nicely doing justice to the work of Hungarian composer Frigyas Hidas. (Surely one of the foremost composers for horn currently active. His *Concerto for Horn* is a delightful show-stopper!) The five movements utilize many traditional sonorities in combination with unexpected quirks and turns in rhythm, progressions, harmonies and resonances. The whole is refreshing and fun.

The other works on this disc are solo Leuba in the *Five Pieces* for unaccompanied horn by Buyanovsky and *Invocation to Eos* by John Verral for Horn and Piano with the composer at the piano. The latter was composed for Leuba and won the IHS Composition Competition for 1983. Its premiere performance was by Leuba at the 1984 IHS Workshop, Bloomington, Indiana. Belying its simplicity, the "Invocation" is an expressive work that demands excellent phrasing and tonal control. Leuba's performance is warm, intense, and sincere.

Every facet of the performer's technique, style, tone, and color is nakedly exposed in the five Buyanovsky works: "Spain," "Japan," "Russian Song," "Scandinavia," and "Italy." Unaccompanied horn playing, in my estimation, is strewn with horrendous pitfalls. The slightest aberration is always obvious, encircled, underscored, and as embarrassing as a pimple to an adolescent. Leuba succeeds admirably in giving us the grand tour with these "picture postcards" from five national areas. I am delighted to have all five on a single recording for immediate reference.

These performances are not perfect. (I am not persuaded that any horn performance is ever perfect.) What convinces me is the integrity of an approach that is fulfilled with verve, intelligence, conviction, and dedication to the composer's intent. Leuba and the Bridgeport Quartet give us that. Even the record notes contain full details about

the recording process. Information includes the recording site, date, type of recording machine and microphones used, the publisher of each work, timings, and even the make and model of horns used. If you want to truly test your ear and your degree of loyalty to a specific make of horn, buy this CD and listen to it **before** reading the album notes. Jot down your impressions about the instruments used, then check to see if any of your prejudices or biases surfaced. See if you can hear nickel-silver and/or brass, if that seems important to you.

My one quibble with Leuba's playing is that sometimes I feel he plays for his own ear in the Buyanovsky pieces for horn alone rather than for his audience. At times the sound seems just a little too covered with the hand and that if the bell were opened just slightly we would hear a little more resonance. I suspect this comes from a very close microphone placement which does not allow the mellowing effect of some distance. The close miking that Leuba advocates is not as essential for solo horn recording as it is for ensemble recording. I prefer a little more distance for such genre. Even so, this CD is an effective statement with conviction of the Leuba concept of horn-playing. It is a valid view of this art of horn-playing, and I accord him every right to express that view and I urge us all to give him and the Bridgeport Quartet a listen.

**Highly recommended!**



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\*arranged by G.A. Schmeltkopf

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# Calendar of Coming Events

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- April 10-12 **Midwest Regional Horn Workshop**, Cent. Missouri St. Univ., Warrensburg, MO 64093
- April 10-12 **New York Brass Conference** (212) 581-1480
- April 11-12 **Great Lakes Horn Workshop**, Miami Univ., Oxford, OH 45056
- May 12-16 **International Tuba-Euphonium Conference**, University of Kentucky, Lexington, KY 40506-0022
- June 7-19 **Keystone Brass Institute** (602) 965-6239
- June 1-27 **Grand Teton Orchestral Seminar** (307) 733-3050
- June 24-27 **International Trumpet Guild Conference**, Rotterdam, Holland, Tel: +31-10-4767399
- July 18-26 **Liekka Brass Week**: Write to: Liekka Brass Week Office, Kkoskijaakonkatu 4, SF-81700 Liekka, Finland
- July 13-18 **Master Classes for Horn** with Francis Orval. Advanced and Intermediate levels. Conservatori Professional Municipal de Riba-Roja de Turia, C.P. 46190 Valencia, Spain, ortel: 34-6-165.31.30
- July 25-31 **International Horn Workshop**—Manchester, England
- August 8-16 **First Summer Course for Horn**—Prague, Czechoslovakia with Czech Philharmonic Hornists. Tuition: \$250.00. Write: Horn Music Agency, Attn: Zdenek Divoky, Mesipolí 1092, 141 00 Praha 4, Czechoslovakia, or Tel: 0042 2 423256
- August 11-16 **International Double Reed Society annual Conference**, College of Music and Performing Arts in Frankfurt am Main: IDRS Deutschland e V., Eschenheimer Anlage 30, D-6000 Frankfurt 1, Germany
- Sept. 20-24 **21st International Trombone Workshop**, Detmold, Germany, Tel: ++49-521-45 23 26 or write to: Mr. Eisenberg, Innsbrucker Str. 11, W-4800 Bielefeld 14, Germany
- May 16-22, 1993 **Twenty-Fifth Annual International Horn Symposium**, Florida State University, Tallahassee, FL 32306. William Capps, Host.

## Shipping A Horn

by Christopher Leuba

Several recent experiences, good ones as well as unfortunate ones, prompt this essay on shipping Horns.

First, beware the instrument case. Cases generally do not protect instruments: they transmit shock. The case arrives in apparently pristine condition; the Horn within has its bell crushed, its mouthpipe bent.

Of course, there are exceptions. As of now, my heavy-duty Lawson case, fitted for a screw-belled instrument, has survived ten transcontinental trips on American Airlines without mishap.

For non-screw-belled instruments, my recommendation is: do not use a case. Rather, pack the instrument firmly in plastic "bubble sheets" which can be purchased at most wholesale paper suppliers. Then, pack the instrument in a corrugated paperboard box sufficiently large to allow at least 6 inches (15 cm.) of firm bubble packing on all

sides. Ship the case separately.

If one insists on using the case, loose fitting cases are probably to be preferred over firmly fitting cases, enabling the instrument to be packed within the case with air bubble sheets. The cased Horn can then be packed in the corrugated carton with air bubble sheets. Great care should be taken with the proper cushioning of the mouthpipe.

Recently, I took two Wagner tubas without damage across the Pacific to Hong Kong, and back to Seattle, packed in this manner in their cases, (the very loose cases provided for Mirafone tubas). Hard as it is to imagine, two tubas, one F and one Bb in their cases, will fit into a single carton which comes within the overseas checked-baggage size limitations, without extra fare requirements.

Other than the problem of loss, I feel reasonably secure in checking instruments. Loss is, however, a problem. How can United manage to have my Horn arrive in Toronto when my destination is Pittsburgh?

After packing, the most important consideration is that of proper insurance. It is necessary to have an evaluation by a recognized appraiser in hand. Require insurance for the full value of the instrument: most of our instruments do not, as do automobiles, diminish in value immediately upon leaving the showroom.

I have had first-hand experience with this scenario: my Geyer horn, being shipped to Boston, suffered severe damage. I had insured it adequately for \$10,000. It was restored to my satisfaction. As the packing had been checked carefully by the air-freight company, there should have been no problem. Was the carton *dropped* over Boston without a parachute? Or is there a 747 maintained for the sole purpose of rolling over shipments?

Finally, my experience is "the Airlines" are fundamentally hostile to musicians. Recent issues of the *International Musician* (the publication of the American Federation of Musicians) have addressed many of our problems with the airline industry.

*Caveat viator!*



## A New Compact Disc Release-

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# The Premiere of W. Pelinka's *Le Beatitudini*

by Erhard Seyffried

The WWV Listened to the Benefit Concert of the Austrian  
Society for Music

On Monday the 18th of November 1991, the Austrian Society for Music organized the first of a series of benefit concerts which should combine caritative ideas with artistic events. To keep the costs low the advertisement was done orally, and the fine and cozy room of the Austrian Society for Music served as a concert hall.

For us hornists, the four pieces with solistic horn (one of which was a premiere) were most interesting. First of all let us discuss the traditional music from the 19th century, the *Romance for horn and piano op. 42* by Ludwig Köppelhofer. As the soloist of this evening, Roland Horvath explained, he had found this lovely piece in the loft of St. Thekla's church in Vienna, but it has been impossible to find something about the composer—op. 42 says that he must have composed quite a lot. Horn teachers should think about this beautiful little oeuvre, it is a very good piece for students' solo playing.

*Le Beatitudini op. 15* for baritone, horn and piano by Werner Pelinka had its first performance this evening. The solo horn is an obligato part with contrapuntal structure (totally different from the Schubert lied *Auf dem Strom* which we heard this time in a baritone version in the unusual key of C-major). It has sound functions in addition to the voice, and mostly imitations, sometimes real solo passages, and some glissando-like melodies. It especially prepares the great climax at the end: "Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven." It is evident that the text is part of the Bible and is used in Catholic liturgy. The composer chose the Italian translation for lingual reasons, because Italian is best suitable for singing. Probably the German or even the Latin text would have been better for the understanding of the piece than the unusual Italian one. Since there are thematical correspondences (e.g. "Blessed are the poor in spirit" and "Blessed are the pure in heart") it is not easy to recognize those the first time, especially because the whole piece is short.

From the musical point of view the second piece of Pelinka, the (already performed) *Metanoëte Op. 13, prelude and fugue for horn and piano*, was even more impressive. Not earlier than the second invocation of the horn (*Metanoëte*="Let's turn!") the chaos of the prelude starts changing to an interesting fugue in F-sharp-major (not comparable to a Bach fugue) and comes to a good end.

Not only the famous Kammersänger of the Vienna State Opera Georg Tichy were responsible for the quality of the performance; but also Roland Horvath played all pieces by heart, which showed how much he had dealt with the pieces. Werner Pelinka, who really knows how to compose for our instrument (which is nowadays not self-evident), was an extraordinary accompanist with sensitivity.

Markus Pauser played a mighty fugue for organ by J.S. Bach, transcribed for piano by Franz Liszt as an opening of the evening. Other enrichments of the program were some of his own preludes for piano solo.

Finally, it should be mentioned that all pieces for, or with, horn are already available from the WWV Publishing Company which is famous for its good balance between quality and price.

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## NEW! HORN ENSEMBLE MUSIC

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Mr. Hyde, a professional hornist in the Los Angeles area for many years, earned his Master of Music degree in composition at U.S.C., and his compositions and arrangements for horn ensembles have been performed locally for some time. Now these works are being newly published by CORTETT Music Publications and will be soon available for distribution at very reasonable cost.

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THE STAR-SPANGLED BANNER, a setting for full symphony  
(with or without chorus), employing familiar parts of *America The Beautiful* and *Stars and Stripes Forever* in its stirring arrangement.

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# INTERNATIONAL HORN SOCIETY

## FINANCIAL STATEMENTS

Years Ended December 31, 1991 and 1990

### TABLE OF CONTENTS

|                                                                | Page |
|----------------------------------------------------------------|------|
| INDEPENDENT AUDITOR'S REPORT                                   | 1    |
| FINANCIAL STATEMENTS:                                          |      |
| Balance Sheets                                                 | 2    |
| Statements of Activity and Changes in Fund Balance             | 3    |
| Statement of Functional Expenses, Year Ended December 31, 1991 | 4    |
| Statement of Functional Expenses, Year Ended December 31, 1990 | 5    |
| Statements of Cash Flows                                       | 6    |
| Notes to Financial Statements                                  | 7    |

### INDEPENDENT AUDITOR'S REPORT

Advisory Council and Officers  
International Horn Society

We have audited the accompanying balance sheets of International Horn Society (a non-profit organization) as of December 31, 1991 and 1990, and the related statements of activity and changes in fund balance, functional expenses, and cash flows for the years then ended. These financial statements are the responsibility of the Society's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of International Horn Society as of December 31, 1991 and 1990, and the results of its operations and its cash flows for the years then ended in conformity with generally accepted accounting principles.

*Quinn & Co.*  
February 24, 1992

|                                           |                   |                  |
|-------------------------------------------|-------------------|------------------|
| <b>Fund Balance:</b>                      |                   |                  |
| Life memberships                          | 43,764            | 38,008           |
| Designated for composition commission     | 6,500             | 4,000            |
| Unrestricted, undesignated                | <u>17,874</u>     | <u>20,609</u>    |
| <b>Total fund balance</b>                 | <b>68,138</b>     | <b>62,617</b>    |
| <b>Total liabilities and fund balance</b> | <b>\$ 106,941</b> | <b>\$ 90,690</b> |

### INTERNATIONAL HORN SOCIETY STATEMENTS OF ACTIVITY AND CHANGES IN FUND BALANCE Years Ended December 31, 1991 and 1990

|                                                 | 1991             | 1990             |
|-------------------------------------------------|------------------|------------------|
| <b>Revenues:</b>                                |                  |                  |
| Membership dues                                 | \$ 46,509        | \$ 41,403        |
| Interest income                                 | 4,290            | 5,243            |
| Advertising                                     | 15,173           | 8,271            |
| Merchandise sales                               | 2,419            | 3,116            |
| Publication sales                               | 5,143            | 4,438            |
| Workshops                                       | 4,460            | -                |
| Composition registration fee                    | 577              | 468              |
| NEWS contributions                              | 301              | 697              |
| Performance scholarships                        | 400              | 200              |
| Other revenue                                   | <u>52</u>        | <u>-</u>         |
| <b>Total revenues</b>                           | <b>79,324</b>    | <b>63,836</b>    |
| <b>Expenses:</b>                                |                  |                  |
| <b>Program Services:</b>                        |                  |                  |
| Horn Call publication                           | 42,258           | 44,237           |
| Other publications                              | <u>9,871</u>     | <u>2,562</u>     |
|                                                 | 52,129           | 46,799           |
| Composition contest                             | 5,676            | 3,779            |
| Performance contest                             | 300              | 200              |
| Commissioned works                              | <u>5,976</u>     | <u>2,700</u>     |
|                                                 | 5,976            | 6,679            |
| Workshops                                       | <u>2,700</u>     | <u>5,827</u>     |
| <b>Total program expenses</b>                   | <b>60,805</b>    | <b>59,305</b>    |
| <b>Supporting Services:</b>                     |                  |                  |
| General                                         | <u>18,754</u>    | <u>16,725</u>    |
| <b>Total expenses</b>                           | <b>79,559</b>    | <b>76,030</b>    |
| <b>Excess of Revenues Over (Under) Expenses</b> | <b>(235)</b>     | <b>(12,194)</b>  |
| <b>Life Memberships Received</b>                | <b>5,756</b>     | <b>3,008</b>     |
| <b>Fund Balances at January 1</b>               | <b>62,617</b>    | <b>71,803</b>    |
| <b>Fund Balances at December 31</b>             | <b>\$ 68,138</b> | <b>\$ 62,617</b> |

### INTERNATIONAL HORN SOCIETY BALANCE SHEETS December 31, 1991 and 1990

|                                                                              | 1991              | 1990             |
|------------------------------------------------------------------------------|-------------------|------------------|
| <b>ASSETS</b>                                                                |                   |                  |
| <b>Current Assets:</b>                                                       |                   |                  |
| Cash                                                                         | \$ 68,783         | \$ 28,278        |
| Investments (Note 3)                                                         | 35,000            | 60,000           |
| Accounts receivable, net of allowance for doubtful accounts of \$550 in 1991 | 1,229             | -                |
| Interest receivable                                                          | <u>1,929</u>      | <u>2,412</u>     |
| <b>Total assets</b>                                                          | <b>\$ 106,941</b> | <b>\$ 90,690</b> |
| <b>LIABILITIES AND FUND BALANCE</b>                                          |                   |                  |
| <b>Current Liabilities:</b>                                                  |                   |                  |
| Accounts payable                                                             | \$ 10,781         | \$ 5,383         |
| Deferred revenue (Notes 1 and 2):                                            |                   |                  |
| Membership dues                                                              | 12,580            | 9,922            |
| Scholarships                                                                 | <u>15,442</u>     | <u>12,768</u>    |
| <b>Total current liabilities</b>                                             | <b>38,803</b>     | <b>28,073</b>    |

### INTERNATIONAL HORN SOCIETY STATEMENT OF FUNCTIONAL EXPENSES Year ended December 31, 1991

|                             | Publications & Merchandise | Program Services Contests & Commissions | Workshops       | Supporting Services General | Total            |
|-----------------------------|----------------------------|-----------------------------------------|-----------------|-----------------------------|------------------|
| Salaries and wages          | \$ 1,630                   | \$ -                                    | \$ -            | \$ 9,650                    | \$ 11,280        |
| Payroll taxes               | -                          | -                                       | -               | 879                         | 879              |
| Printing                    | 28,906                     | 695                                     | -               | 722                         | 30,323           |
| Postage                     | 11,358                     | 130                                     | -               | 1,227                       | 12,715           |
| Editor honorarium           | 4,500                      | -                                       | -               | -                           | 4,500            |
| Office supplies             | 1,313                      | 22                                      | -               | 430                         | 1,765            |
| Workshops                   | -                          | -                                       | 2,700           | -                           | 2,700            |
| Awards and scholarships     | -                          | 1,400                                   | -               | -                           | 1,400            |
| Commissioned works          | -                          | 1,160                                   | -               | -                           | 1,160            |
| Judges                      | -                          | 2,569                                   | -               | -                           | 2,569            |
| Translation                 | 1,500                      | -                                       | -               | -                           | 1,500            |
| Travel                      | -                          | -                                       | -               | 4,039                       | 4,039            |
| Bad debt expense            | 550                        | -                                       | -               | -                           | 550              |
| Merchandise                 | 2,034                      | -                                       | -               | -                           | 2,034            |
| Area representative expense | -                          | -                                       | -               | 161                         | 161              |
| Professional services       | -                          | -                                       | -               | 988                         | 988              |
| Advertising                 | -                          | -                                       | -               | 180                         | 180              |
| Telephone                   | -                          | -                                       | -               | 182                         | 182              |
| Miscellaneous               | <u>338</u>                 | -                                       | -               | <u>296</u>                  | <u>634</u>       |
| <b>Total expenses</b>       | <b>\$ 52,129</b>           | <b>\$ 5,976</b>                         | <b>\$ 2,700</b> | <b>\$ 18,754</b>            | <b>\$ 79,559</b> |



**INTERNATIONAL HORN SOCIETY**  
**STATEMENT OF FUNCTIONAL EXPENSES**  
Year ended December 31, 1990

|                             | Program Services           |                        |                 | Supporting       | Total            |
|-----------------------------|----------------------------|------------------------|-----------------|------------------|------------------|
|                             | Publications & Merchandise | Contests & Commissions | Workshops       | General          |                  |
| Salaries and wages          | \$ 1,031                   | \$ -                   | \$ -            | \$ 9,300         | \$ 10,331        |
| Payroll taxes               | -                          | -                      | -               | 725              | 725              |
| Printing                    | 28,135                     | 1,134                  | -               | 911              | 30,180           |
| Postage                     | 10,900                     | 146                    | -               | 1,231            | 12,277           |
| Editor honorarium           | 4,400                      | -                      | -               | -                | 4,400            |
| Office supplies             | 123                        | 449                    | -               | 718              | 1,290            |
| Workshops                   | -                          | -                      | 5,827           | -                | 5,827            |
| Awards and scholarships     | -                          | 1,200                  | -               | -                | 1,200            |
| Commissioned works          | -                          | 2,700                  | -               | -                | 2,700            |
| Judges                      | -                          | 1,050                  | -               | -                | 1,050            |
| Translation                 | 1,000                      | -                      | -               | -                | 1,000            |
| Travel                      | -                          | -                      | -               | 508              | 508              |
| Computer expense            | -                          | -                      | -               | 1,122            | 1,122            |
| Merchandise                 | 1,195                      | -                      | -               | -                | 1,195            |
| Area representative expense | -                          | -                      | -               | 319              | 319              |
| Professional services       | -                          | -                      | -               | 1,265            | 1,265            |
| Advertising                 | -                          | -                      | -               | 335              | 335              |
| Telephone                   | 15                         | -                      | -               | 185              | 200              |
| Miscellaneous               | -                          | -                      | -               | 106              | 106              |
| <b>Total expenses</b>       | <b>\$ 46,799</b>           | <b>\$ 6,679</b>        | <b>\$ 5,827</b> | <b>\$ 16,725</b> | <b>\$ 76,030</b> |

**INTERNATIONAL HORN SOCIETY**  
**STATEMENTS OF CASH FLOWS**  
Years ended December 31, 1991 and 1990

|                                                                               | 1991             | 1990             |
|-------------------------------------------------------------------------------|------------------|------------------|
| <b>Cash Flows from Operating Activities:</b>                                  |                  |                  |
| Excess of revenues over (under) expenses                                      | \$ (535)         | \$ (12,194)      |
| Adjustments to reconcile excess to net cash provided by operating activities: |                  |                  |
| Provision for doubtful accounts receivable                                    | 550              | -                |
| Changes in assets and liabilities:                                            |                  |                  |
| Increase in accounts receivable                                               | (1,778)          | -                |
| Decrease (increase) in accrued interest                                       | 482              | (2,411)          |
| Increase in accounts payable                                                  | 5,398            | 4,925            |
| Increase in deferred revenue                                                  | 5,632            | 5,235            |
| <b>Total adjustments</b>                                                      | <b>10,284</b>    | <b>7,749</b>     |
| <b>Net cash provided (consumed) by operating activities</b>                   | <b>9,749</b>     | <b>(4,445)</b>   |
| <b>Cash Flows from Investing Activities:</b>                                  |                  |                  |
| Redemption of certificates of deposit                                         | 60,000           | -                |
| Purchase of certificates of deposit                                           | (35,000)         | (60,000)         |
| <b>Net cash provided (consumed) by investing activities</b>                   | <b>25,000</b>    | <b>(60,000)</b>  |
| <b>Cash Flows from Financing Activities:</b>                                  |                  |                  |
| Receipt of life memberships                                                   | 5,756            | 3,008            |
| <b>Increase (Decrease) in Cash</b>                                            | <b>40,505</b>    | <b>(61,437)</b>  |
| <b>Cash at January 1</b>                                                      | <b>28,278</b>    | <b>89,715</b>    |
| <b>Cash at December 31</b>                                                    | <b>\$ 68,783</b> | <b>\$ 28,278</b> |

**INTERNATIONAL HORN SOCIETY**  
**NOTES TO FINANCIAL STATEMENTS**

**Note 1. Summary of Significant Accounting Policies**

The financial statements of International Horn Society have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

**Organization** - The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a semi-annual journal, *The Horn Call*, a quarterly newsletter, and other information for those with a special interest in the horn.

The Society is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code, classified as other than a private foundation.

The Advisory Council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the Society as effectively and efficiently as possible.

**Revenue Recognition** - Income from membership dues is recognized in the year in which the dues relate. Restricted funds received prior to being expended are reported as deferred revenue until expended. Restricted contributions are recognized as revenue when the related expenses are incurred (see Note 2).

**Designated Fund Balance** - The Advisory Council designates certain unrestricted funds to be used for specific purposes.

**Allocation of Expenses** - Direct expenses are reported in the program to which they relate. Indirect expenses are not allocated to programs but are reported as general expenses.

**Donated Services** - A number of individuals have donated time to the Society; however, no amounts have been reflected in the financial statements for such services.

**INTERNATIONAL HORN SOCIETY**  
**NOTES TO FINANCIAL STATEMENTS**

**Note 2. Deferred Revenue**

Changes in deferred revenue accounts for the year ended December 31, 1991 follow:

|                                                         | Membership Dues  | Scholarships     |
|---------------------------------------------------------|------------------|------------------|
| Balance at January 1, 1991                              | \$ 9,933         | \$ 12,768        |
| Receipts:                                               |                  |                  |
| NEWS contributions                                      | 301              | -                |
| Membership dues                                         | 49,156           | -                |
| Frizelle Scholarship                                    | -                | 965              |
| Mansur Scholarship                                      | -                | 1,000            |
| General Scholarship                                     | -                | 240              |
| Interest Allocation                                     | -                | 869              |
| Recognition of membership dues and contribution revenue | (46,810)         | -                |
| Performance awards                                      | -                | (400)            |
| <b>Balance at December 31, 1991</b>                     | <b>\$ 12,580</b> | <b>\$ 15,442</b> |

The scholarship account at December 31, 1991 consists of the following balances:

|              |                  |
|--------------|------------------|
| Farkas       | \$ 565           |
| Frizelle     | 5,673            |
| Geyer        | 562              |
| Mansur       | 1,036            |
| General      | 7,606            |
| <b>Total</b> | <b>\$ 15,442</b> |

**Note 3. Investments**

During 1991, the Society acquired a certificate of deposit from a financial institution which is federally insured. The balance at December 31, 1991 is as follows:

| Acquired    | Amount    | Interest Rate | Accrued Interest | Total Value | Maturity Date |
|-------------|-----------|---------------|------------------|-------------|---------------|
| May 4, 1991 | \$ 35,000 | 6.2%          | \$ 1,929         | \$ 36,929   | Feb. 4, 1992  |

# In Memoriam

## Ingbert Michelsen

1917-1991

by David Sternbach

Ingbert Michelsen, a lifetime honorary member of the Horn Society, died last year. He was well known and respected throughout Scandinavia during his career as principal solo horn of the Danish State Radio Symphony Orchestra in Copenhagen, Denmark; and was equally famous as a soloist, chamber music recitalist and distinguished teacher who produced many fine players. He invented the D descant horn, developed his own mouthpiece designs, and was a skilled furniture maker; a craft to which he had been apprenticed in his early years. Fortunately, for the world of music, he found horn more appealing.

News of his passing came as a special shock to me, having known him as my teacher, then as a colleague playing in the same orchestra, and for twenty-five years as a close and valued friend. To outline the historical details of his life is simple; I hope I may also be able to convey some sense of this remarkable man and hornist.

Michelsen was born October 25th, 1917 into a farming family, one of 8 children, in Zealand, the countryside of western Denmark. His first horn teacher was a retired soldier. "A real Prussian type of the old school," Ingbert once told me; "his students played F horns, stood during lessons, and he stood too, very erect, very military, in his high polished officer's boots." Quite a contrast with teachers of today. Ingbert played his graduation piece, the Strauss 1st concerto, on an F horn, "and no excuses for missed notes."

In Copenhagen he continued his studies, won a position in the Radio Symphony in 1942, and in 1945 became principal horn until his retirement from that orchestra. From 1957 to 1984 he taught at the Royal Danish Conservatory of Music.

During his career he premiered a number of concertos dedicated by Scandinavian composers to him, but there are no records of him as soloist aside from one Bach Cantata listed in an early issue of *The Horn Call*. The Danish Radio library has many broadcast tapes with Michelsen as soloist and first horn, and there are commercial recordings on which he can be heard in the orchestra. (A discography is being prepared for a future issue of the *Horn Call*). In preparing this remembrance I spoke with several Danish hornists, and Bjørn Fosdal, a star pupil of his who succeeded him as first horn in the orchestra, mentioned that Ingbert may have recorded the Britten *Serenade* for the BBC. The management of the Danish Radio is currently making enquiries to locate this recording, with an eye to having it pressed and issued commercially.

Fortunately, admirers have collected many tapes from his radio performances. At a Scandinavian Horn Club gathering some years ago, Ib Lanzky-Otto played a selection of these to support his nomination of Michelsen as a lifetime honorary member of the Horn Society. The tapes greatly impressed those present, especially the younger players who had not heard Ingbert in his prime. Hats off to Ib—a fine salute by him and a noble gesture.

Michelsen was held in high regard by many conductors and visiting soloists. When in rehearsals for the Shostakovich cello concerto with Rostropovich, the famous cellist urged doubling or

tripling of the solo part, but Michelsen assured him things would be just fine with one horn. In the concert, Rostropovich was so taken with Ingbert's powerful performance that he did not acknowledge the applause until he had brought him down front to share the solo bows.

Ingbert inspired that sort of respect. Known for his reliability and facility, and possessing a formidable technique, he had above all a uniquely beautiful tone quality and played with a grace and ease that had to be seen to be appreciated.

There was certainly nothing amiss with his playing when I heard him in the mid-60's. My connection with Michelsen came about almost by accident. I first heard of him from John Jensen, a Danish double bass player whom I met at Bloomington while completing my studies with Phil Farkas. Jensen was teaching one year on an exchange program. We developed a friendship and he once told me, "If you're going to Europe you should hear Ingbert Michelsen in our orchestra. He's a good player; you could learn a lot from him." This was delivered in his typical Danish understated style, but I filed his advice away and it stuck in my mind.

The next year a Fulbright Award took me to Germany and while in Lüneburg, enduring a cram course in German which I and other language-deficient types were taking, I went to Copenhagen spurred on by what Jensen had said.

Once there I found the radio station and slipped into the balcony to hear a rehearsal of a Haydn symphony, using a reduced orchestra with two oboes and two horns. I heard remarkable playing—finesse and style, a singularly beautiful tone, blending perfectly into the light, transparent texture of the orchestra. It was a decisive experience, one that changed and enriched my career and my life; something I think every reader can relate to who has ever been inspired on first hearing a great player.

At a break I met Michelsen, who was very cordial and friendly. After one lesson that day I felt I had to continue my contact with him. Switching my fellowship to Denmark was impossible, so I made the best of it by traveling regularly to Copenhagen from Berlin until I was able to play with the orchestra. I then was privileged to work with him for several years, during which time I had ample opportunity to listen and learn by his example as a player.

I mentioned his D descant horn, pitched a third above our B $\flat$  horn, first intended by him for the Bach *b Minor Mass*. It was not a shortcut to make passages work easier. With his technique, that was the last thing he needed to worry about. He was fascinated with tone colors: "fitness" of sound. That lighter, very elegant tone quality also frequently proved of value in classical repertoire, a specialty of his orchestra, which made pioneering recordings of the complete Haydn and Mozart symphonies in the 1940s and 50s. He played it in the Mozart first concerto, in both Haydn concerti and in many other solo and orchestral works such as the Ravel *Pavane*, and even more creatively in Beethoven's 7th. In the high calls, two D horns produced a blaze of sound, brilliant and exuberant, cutting right through the large orchestra. This use of the D horn really re-defined for me what that symphony could sound like.

I never heard Ingbert give less than his best; in concerts or in the most tedious rehearsals. He was also not afraid to speak out, and if necessary, stand up for his colleagues and address conductors when they stepped over the line of courtesy. He had a quick wit and spun jokes in outlandish Danish country accents, so there was often a lot

of laughter at his lunch table. His humor was sometimes almost surreal. He thought the name Irving was hilarious, and we shared an amusement at the German word "*unbedingt*" (undoubtedly) that one guest conductor kept serving up in rehearsals as an odd sort of tag-on to his remarks to the orchestra. After that, a joke grew up between us: after some conductor's redundant comments, one of us might murmur, "*Unbedingt*," and the other would respond with, "*Irving unbedingt*." A silly exchange but one that would give us both a good laugh and relieve some of the tensions in long rehearsals with boring conductors. In years afterward, he signed his Christmas cards to me, "*Irving unbedingt*."

Ingbert could sometimes be unintentionally funny talking about his health. He had just a touch of hypochondria. If you told him you had a slight sniffle, he had been having a terrible cold for the past three years. If you had a sore lip, his was worse; but point it out to him and he would be the first to laugh about it. More serious were dental problems which grew steadily worse. Never successfully treated, they created increasing playing difficulties. Finally, rather than play below the standards he expected of himself, he chose to retire from the orchestra in 1969 and became full-time professor of horn at the Conservatory, leaving that position in 1984. Afterwards he lived a very retiring life at home as his vision, always poor, further deteriorated, as did his health generally.

During his long career, Michelsen received many honors, including a medal conferred by King Frederick IX for his years of service as a musician. He once joked to me that "this honor is for musicians when they're too old to play well any more," but he wore the ribbon for this decoration in the lapel of his tails in every concert; and I think he was quietly very proud of this distinction. To understand something of what this meant, one would have to appreciate that Michelsen was very much a self-made man. He was born and raised in a farm family without the benefit of a classical higher education, the training ground of the well-off and even aristocratic class in what was then still a very traditional European society. But his integrity and vision as a performer and his personal character produced a quality that is sometimes too rarely acknowledged in individuals when we are fortunate enough to encounter them in this life.

When great artists such as Rostropovich, Ib Lanzky-Otto, and so many others offer such noble gestures of regard to a player, they are responding to something special in that person that moves them. In addition, I saw in Ingbert a man with an essentially good-hearted nature, complex as many fine artists are, not without frailties like the rest of us, but possessed of great warmth and generosity.

A brief story illustrates this: My wife and I were once out to dinner with Ingbert and his second wife, during one of our visits to Copenhagen. I happened to admire a pair of pieces of Baltic amber he had had mounted as cuff links. They were off his wrists in a moment and he handed them to me. "David, take them." I knew he greatly valued them, but he would not permit me to refuse. I have since worn them many times in concerts, always thinking with great fondness of Ingbert and this spontaneous gesture so typical of him.

He developed cancer in 1989 and passed away in May of 1991. To this day I, and I know many others in Denmark, are still grieving the loss of this fine player and good friend. Ingbert Michelsen was a role model for me not only as an artist but as a man. When I think of him, of how much he helped me and how much his friendship meant to me, I miss him deeply, but I will treasure the rich recollections I have of him—memories shared by many who have known him.

406 Lamberton Drive  
Silver Spring, MD 20902



# Meir Rimón

1946-1991

Compiled by Paul Mansur



My Friend Meir

I first met Meir Rimón in 1964 at the "Israeli National Youth Orchestra." He was a 17-year-old, curly-haired smiling boy. Even at that time one could see that he was a very gifted horn player, capable of playing all kinds of horn parts.

One of our great experiences at that time was the tour of our National Youth Orchestra to the U.S. and Canada in October 1964. For this boy, who immigrated from Vilna (USSR) at the age of 13, seeing the U.S. for the first time was an unbelievable experience. Even then, he won the love and respect of all his friends because of his warm open heart, his humour and his ever readiness to help his fellow musicians and friends.

At the age of 18, Meir joined the Israeli Army and entered the Army Symphony Band where he played horn and percussion. Meir immediately proved his exceptional ability to organize meetings of horn players which met from time to time simply to enjoy making music together. After his release from the Army, Meir joined the Radio Orchestra in Jerusalem where he remained for the following 4 years. During this period we maintained contact and together we founded the "Israeli Horn Quartet" which included two members of the IPO: Horst Salomon, one of the founding members of the Israel Philharmonic (1936) and myself having joined the orchestra in 1965,

and from the Radio Orchestra, Meir Rimón and Ram Vidan. In 1968, Morris Secon, who shared the principal horn position with me, replaced Ram Vidan who meanwhile had decided to join a "Kibbutz." This quartet performed all over Israel including several border settlements. On several occasions, this involved playing concerts in shelters where actual "Katyusha" shells were being fired in the area nearby. After Morris left for the U.S. I literally "dragged" Meir to audition for Maestro Mehta. He joined the orchestra in 1971. From that time, until the end, he was the vital spirit and force behind the organization of Masterclasses and workshops for brass instruments in Israel and abroad. He approached everything professionally and never lost his sense of humour. I will never forget when, replacing Claudio Abbado, he appeared on stage wearing a gorilla mask....!! The public was shocked until they realized that it was "Purim" (Purim is the Jewish equivalent of Halloween with regard to costumes).

Meir, in his late years, also conducted wind ensembles and devoted much time and effort in educating the younger generation in Israel which is a melting pot of gathering exiles. When he learned of his illness, he never lost his faith and believed that he would overcome this illness and, even when he suffered greatly, he never ceased to play, to conduct and to display the same love for humanity and even his humour.

I saw him 12 hours before he passed away and he whispered in my ear: "I will overcome..."

We, his friends, will always cherish our memories of Meir...

Yacov Mishori, Principal Hornist  
Member of the Management  
of the Israel Philharmonic Orchestra

I was so devastated to hear that Meir Rimón had died. Such a lovable, special, beautiful and talented person! A truly unusual soul! Who could help but feel him an instant friend!

Carolyn Panasevich

I just want to give my personal feelings to all horn players over the sad passing of Meir Rimón. Here was an example to us all of dedication, energy, and love of mankind.

I was saddened but privileged to be with him for a week in Valencia this year. Very soon after major surgery he was teaching six hours a day, playing and going to the parties!—all in extreme heat. He was even then so full of life, talking about his family, music, and the future, that the thought of him not pulling through hardly occurred to me. Naturally, as time passes horn players pass on, also; but for me, he above all will leave a little hole in my life which can't be filled.

Sincerely,  
Ifor James

I guess we knew in Denton; but could not bring ourselves to pronounce it. Certainly, he knew. I will never forget his description of life at their house during the recent (*Persian Gulf*) war and how he had to leave to go for the treatments in France. Irit's parents came to stay with them and they were confused by the air raids and gas mask drills. He said the hardest part was waking up their 2½ year old daughter in the middle of the night and trying to get a gas mask on her. We can't imagine what that time must have been for him.

I'll miss him. I'll miss seeing all the pictures in *The Horn Call* with him in the midst of gatherings all over the world.

Elaine Braun

I first met Meir at the '80 workshop in Bloomington. I had just finished my B.S. in Music Educ. at a small school in Pennsylvania, and I learned from attending that workshop that I really could not play the horn. If I truly wanted to play, I had to do more. I met Meir and we just hit it off. (At that time my parents were living in Tel-Aviv while my dad was working on the airbase project.) So it seemed only natural that I could visit them and study with Meir.

I arrived in Tel-Aviv in September of 1980. My first lesson with Meir was the stuff of horror stories. All of my teachers to that point had been average, at best, and my teacher in college was a "brass specialist." (Read: Trumpet!) I had all kinds of bad habits. That first lesson lasted about two hours; during which I played, perhaps, 15 minutes. Meir vigorously pounced on 15 years' worth of bad habits: breathing, attacks, phrasing, evenness, tone and....He pretty much tore everything apart. My head spinning, I wondered if I had done the right thing. Since I was now 7,000 miles from home and had taken a day job to support myself, I decided I should at least give him a chance at me.

After some three months, the major changes began to come into focus. At the end of my eight-month stay I was playing much better, (although certainly not up to the standards that Meir would have demanded of his professional students). I returned to the USA in April of 1981 and began graduate school in the Fall at Notre Dame. I continued to study with Dale Clevenger, thanks to a good recommendation and letter of introduction from Meir. I entered military service after graduation in 1983.

My parents and I remained close with Meir during the ten years after I left Tel-Aviv. I saw him whenever I could at workshops and when he was on tour with the IPO. In 1982 he published my *Lamentations* (which I wrote in Tel-Aviv) on the IBWP label that he operated. He visited my new bride, Jane, and me at our Columbia, Maryland apartment during the '85 workshop at Towson. He always wanted us to have lots of babies! And whenever he called or wrote, his first question was invariably, "Do you have any children, yet?"

During the '90 workshop in Charleston, I got the idea to have Meir come play with the Air Force Band here in San Antonio. My boss jumped at the chance to have an artist of Meir's standing play with us. We began making preparations and decided to have the concert after the Denton workshop.



Meir Rimón, taken in the dormitory, University of North Texas, May 1991. (Randall Faust photo)

My parents were delighted at the prospect of seeing Meir for the first time since Towson. I also had a little surprise for Meir—Jane was



pregnant with our first and we weren't going to tell him until we were all together. During his three day stay he coached quintets and rehearsed with the band. His schedule was less full than normal for such a session as he simply was not physically able. He had been in Germany for ten days and had come straight to Denton and then to us. He related many details of his cancer and the treatment; and his schedule through the summer and fall. Despite his physical weakness, his spirits were very high. In that regard, he was the same old Meir!

Meir played wonderfully, although he was distressed by mistakes he made. (Most of us would be happy to play like he played, even at 25%!) As we left for the airport, Meir said: "Well, I didn't play as I want to, but it's still very good for me spiritually that I came." **Amen to that!** We made plans for future collaborations and our dear friend took off for Paris.

When I learned of his death I was devastated; as were my wife and my parents. It just didn't seem possible. Knowing him as I did, it simply seemed there was nothing he couldn't do, no obstacle he could not overcome, and we all felt that his cancer would just be another obstacle to surmount. How we shall miss him!



Taken during the Barbecue party, 23rd Workshop in Denton, Texas, May 1991. Left to right: John Wates, Harold Britton, Meir Rimón, Louis Stout and Bill Scharnberg. (Randall Faust photo)

My wife, Jane, made a videotape of that May 21st concert. It contains many nice moments. It has occurred to me that others might like to see it. If so, we'll be glad to duplicate the tape and mail to all who are interested. Either send me a blank tape and \$2.00 for return USA postage or send \$10.00 to cover costs for a tape and postage. any excess monies sent in will be donated to the IHS in Meir's name.

Mike Yasenchak  
11099 Moonlit Pk.  
San Antonio, TX 78249 USA

*Editor's note: Mike can supply readers with a tape of the entire concert or a shorter program with only Meir's performances. Please specify which with your letter and payment.*

To the Friends and Family of Meir Rimón:

It is with great sorrow that I have recently heard of the passing of Meir. He showed unbelievable courage these past two years and was a true hero to me. Meir and I were close friends and he always supported and encouraged my efforts in the I.P.O. I pray that his spirit

and example will always remain a part of the Israel Philharmonic. I will always miss him.

Shalom,  
Jeff (Lang)  
18 W. 83rd #1A  
New York, NY 10024

*Editor's Note: Jeff Lang played in the I.P.O. in place of Meir Rimón while he taught at Indiana University. He then stayed on with the I.P.O. for the next six seasons.*

Collecting thoughts in tribute to the memory of Meir Rimón is a bitter-sweet task. Meir was a bright, spirited, enthusiastic, effusive person who captivated everyone he met. He was elected to three or four terms on the Advisory Council and served an equal number of terms as Vice President of the IHS. As such, he must have been our most productive Good Will Ambassador to the hornists of the world. He took advantage of his travels with the Israel Philharmonic to spread the word and recruit dozens and dozens of new members to our society.

I have received many comments from members regarding their feelings about Meir, and some of them are being quoted; but this Memoriam is of a different variety. Many of us speak of the need to pass the flowers to the living rather than to the departed. In this case, we have done so. I must refer readers to the *Profile* of Meir compiled by Catherine Watson Rock and published in the April 1991 issue of *The Horn Call*, p.57. Catherine's article is what you should now read to remind us of the warm, endearing personality that was the living Meir Rimón. Yes, we all shall miss him, but we shall long treasure his memory in the joy that he shared with us. Our memories of him are precious and vibrantly warm with the spirit that he expressed in all of his devotion to music, to the horn, and to his fellow hornists. Thank You, Meir.

Paul Mansur



# Shoulder Pain and Upper Quadrant Numbness

by Burton E. Hardin, D. Mus. Ed.  
and David B. Hardin, M.D.

Deciding on the voice for writing this article was somewhat awkward. Since the condition affected Burton Hardin, it was decided to use first person, recording those experiences. Much of the research was carried on by Burton, David coming into the picture somewhat later (as, alas, happens too often with physicians) as advisor and coauthor.

A year before the Horn Conference at Eastern Illinois University, I began to notice a pain in my left shoulder. The severity of the pain kept increasing until I was forced to first postpone, and later cancel a recital, due to my inability to hold the instrument in playing position sufficiently long to complete the recital. This was traumatic, and I was convinced that my active playing career had come to a close.

After I played for some time while trying to ignore the pain, David noticed that I had adopted a peculiar method of emptying the horn: while holding it at the playing position with the left hand, I removed two upper main tuning slides with my right. I then rotated the instrument clockwise until the exposed tubing was pointed downward, eliminating much of the accumulated water. Then, still holding the horn as before, I rotated it 360 degrees counterclockwise, ending with the horn displaced to my left, with the open tubing again pointed downward. The medical consultation produced the diagnosis of *rotator cuff impingement syndrome*. The rotator cuff is where a group of ligaments meet in the shoulder. Baseball pitchers frequently injure it due to forcing the arm beyond its normal range of motion. In this case, I was forcing the arm sharply to the left, with the 5½ pound weight of the horn adding weight to leverage, causing the shoulder to move *beyond its normal limits*. This unnatural strain caused inflammation and consequent pain. An *arthrogram*, in which radio-opaque dye is injected into the capsule containing the rotator cuff ligaments, was ordered by my family physician, and perpetrated (sic) at a major medical center north of here. The physician in charge (not the co-author), found it almost impossible to insert the syringe containing the liquid in the sack between the bones of the upper arm and the shoulder due to a tightness of muscle caused by many years of holding up the horn. Despite repeated injections of local anesthetic, it was extremely painful. I was contemplating administering a kick to the doctor's head, but was prevented from doing so by the x-ray machine above me and the lead apron on my lap. After 15 or 20 minutes, he said, "We will try one more time, and if we can't get it in we'll have you come back at a later date." I seriously doubted that I would return, once released! Fortunately, he was successful. The x-ray photographs showed that the capsule was not ruptured and everything was intact.

There is little blood supply to the ligaments, so healing of such an injury is slow. Steroids are not very effective in cases involving ligaments either. However, the anesthetic injected as part of the procedure helped to reduce the inflammation which was causing the pain. The injury improved gradually over two years, while I continued to perform. At the suggestion of David, I altered my method of emptying to eliminate strain to the rotator cuff by carefully utilizing both hands to manipulate the horn.

Later, I noticed intermittent numbness (*paresthesia*) of the surface of the skin of the upper left shoulder at the location of the left shoulder blade (*scapula*). This numbness became worse over time. It was somewhat uncomfortable, but did not seem to be impairing my playing.

In preparation for a recent performance, I became aware that my lower arm below the elbow, and also the fingers, were becoming numb. This occurred especially after playing the horn or typing, but

also after resting the elbow on an arm rest such as in an automobile or certain chairs. At times only the thumb and first two fingers were affected, while at other times, only the third and fourth fingers were affected. Often the outer portion of the lower arm was numb.

We hypothesized that the two nerves which travel to the fingers were affected to some degree. The *median nerve* controls the thumb, first two fingers, and the upper portion of the third finger. The *ulnar nerve* controls the lower portion of the third, and the fourth finger. Both nerves travel past the elbow. A nerve conduction test was ordered to determine if there was damage to those two nerves. Electrodes are placed at points on the hand and the fingers where the nerves are near the surface, and a series of brief, mild electrical pulses are administered at points higher on the arm. The time required for the current to travel from point to point is measured. A slow transfer indicates some interference through compression or nerve damage. Lack of normal transmission of the current would indicate extreme damage to the nerve. In the present case, the only abnormality noted was a slight slowness in the transmission of current in the ulnar nerve from one side of the elbow to the other. No abnormality was found with the median nerve. The diagnosis was "minimal compressive neuropathy of the left ulnar nerve" (translated, "a pinched nerve"). In observing the hold position of the horn, it was noticed that I had developed the habit of pulling the elbow into the body, transferring the weight of the instrument to the body and away from the shoulder: an unconscious method of removing pressure from the rotator cuff thereby alleviating some pain, and instead, applying the weight to the body at the waist. This caused pressure to the ulnar nerve at the point where a bone sticks out on the body side of the elbow, the *medial epicondyle* of the elbow. This, and the manner of resting the bell of the horn on the right leg forced the shoulder forward, causing pressure at the shoulder, probably the cause of the numbness over the *scapula*. A similar strain is often seen in violinists and violists who extend the left elbow too far under the instrument in an effort to have easier access to the strings. The position of the left hand had been modified as a result of the arm position: The wrist was bent backwards and upward (*Extension and radial deviation* of the left wrist). The extension exerted pressure on the median nerve. The point where the mouthpiece of the horn crossed the palm of the hand introduced another pressure point on the ulnar nerve. An unusual bending of the wrist can compress a nerve, as can resting the elbow against the body or other objects.

The holding position was altered so the elbow was a few inches from the body, and the wrist was held straight. The horn was supported by the left hand by the palm side of the knuckles where the fingers enter the web of the hand (just *distal* to the *metacarpal-phalangeal* joint of the hand). The right hand supported the bell free of the leg in order to avoid pulling the shoulder forward and therefore avoid pressure at the scapula.

Within eight days after making these changes, the numbness had subsided to a great degree, although it would return to a lesser degree if one of the former holding positions was assumed. After two months practically all the symptoms were gone.

As the numbness subsided, I realized that it had impaired my playing more than I realized. The way I was holding the horn restricted my breathing to a certain extent, and the numbness of the arm and fingers affected my accuracy and power.

The lesson to be drawn is that musicians should take extraordinary care to assume natural positions in performance and practice, avoiding unnatural strain on the body. The torso should be erect, but not rigid or strained, the wrist should be held as straight as possible, and measures should be taken to avoid pressing the elbow against the body or other objects. The opposite position, with the elbow held abnormally high, should be avoided also. In the case of the horn and other instruments crossing the palm, the musician should avoid placing the weight of the instrument on the palm, as this can compress the median nerve (mimicking Carpal Tunnel Syndrome) or the ulnar

nerve. It is quite important that the musician not extend the joints beyond their natural limits.

*Dr. Burton E. Hardin is a Professor of Music at Eastern Illinois University, Charleston, Illinois.*

*Dr. David B. Hardin is a Physiatrist with Industrial/Sports Medicine & Rehabilitation, P.C., Evansville, Indiana.*



## Soft Palate Deficiency in a Brass Instrument Player

*by Burton E. Hardin, D. Mus. Ed.  
and David B. Hardin, M.D.*

As teachers we are frequently faced with having to make, or at least to influence, the choice of instrument for our beginners. The decision is often based on the student's preferences, having been influenced by celebrities or older peers of the prospective student. In some cases, we can be of aid to the progress of the student when physical problems would interfere with the progress. Further, we can help when the choice of a different instrument would make successful instrumental study a better prospect for a given student.

Recently, we were presented with a case in which a university freshman horn student had difficulty with the register at the top of the staff. An extra-musical sound was also being produced in the vicinity of her head. The student's former horn teacher had believed the sound was caused by the student vocalizing when she played the horn, and had worked with her on relaxation of the glottis during performance. The sound annoyed the student, who expressed the desire to correct it. It was most obvious upon passing fourth line "D" when ascending, and became worse the higher or the louder she played.

After close observation of the playing technic of the student, we discovered that air was escaping from her nose, corresponding to the times the extra-musical sound was apparent. Another clue was present: she exhibited a certain amount of nasality in her speech. Other than in playing the horn, there had been no problems encountered, such as difficulty in speaking or swallowing. The student was, however, unable to inflate a balloon, as the air pressure to do so was great enough that the air was diverted past the palate and through the nose.

A tentative diagnosis of a "lazy soft palate" was made. When she played higher than written D on the fourth line of the treble clef, or when she played quite loudly, the air pressure was great enough to cause air to slip past the soft palate, causing vibration and consequently, noise. Additionally, the upper register was excessively difficult for her, because of her inability to exert the greater air pressure needed to produce higher notes due to the air escaping past the palate through the nose.

At that time, two exercises were prescribed. Several times a day the student was to pronounce the consonant "K," in an effort to strengthen the Levator palati and the Tensor palati muscles, which cause the palate to close during swallowing, underwater swimming, and forced expiration through the mouth alone. (There are a total of five muscles on each side of the soft palate). Secondly, while exhaling through the nose, she was instructed to close suddenly the soft palate so she could tell what muscles were used and how to contract them in order to close the palate.

For two weeks very little progress was noted. It was decided that her soft palate should be examined to determine whether there was a

congenital malformation, and whether she would be able to progress beyond her current level of performance. The visual and digital examination revealed a short palate, which made closing it for any reason difficult. The student's inability to inflate a balloon confirmed the inadequacy of the palate and its muscles. With the definitive diagnosis of a "short soft palate," it was decided that the second above exercise would be of greater benefit than the first.

Recognizing the difficulty the student was having above the D, there was worry whether she would be able to progress beyond her current level. Nevertheless, a playing exercise was chosen which passed the point at which the problem manifested itself only slightly, and was melodic and rather slow, so she would have time to concentrate on controlling the muscles: the second movement of the Haydn *Second Horn Concerto in D Major*. After the first week the student was able to control the palate better, and there was a marked improvement by the second week. Higher and louder notes were possible, and the time she could play before the muscles became too tired to control increased. The student continues to progress.

Although this student had physical deficiencies which could potentially have curtailed her progress on the horn, her intelligence and persistence made it possible for her to continue. She recognized that her level of achievement may not be as great, or might require more work than would be the case had she been born with a normal palate, but her love of the instrument makes the extra effort worth the struggle in her case, a situation which might not be true in all students.

We feel that a teacher's resources should include the knowledge of symptoms which could be indicative of potential problems in the progress of such students, so an informed decision can be made on the basis of the difficulties which may ultimately have to be overcome, and an analysis of the potential of the student to overcome the difficulties may be made.

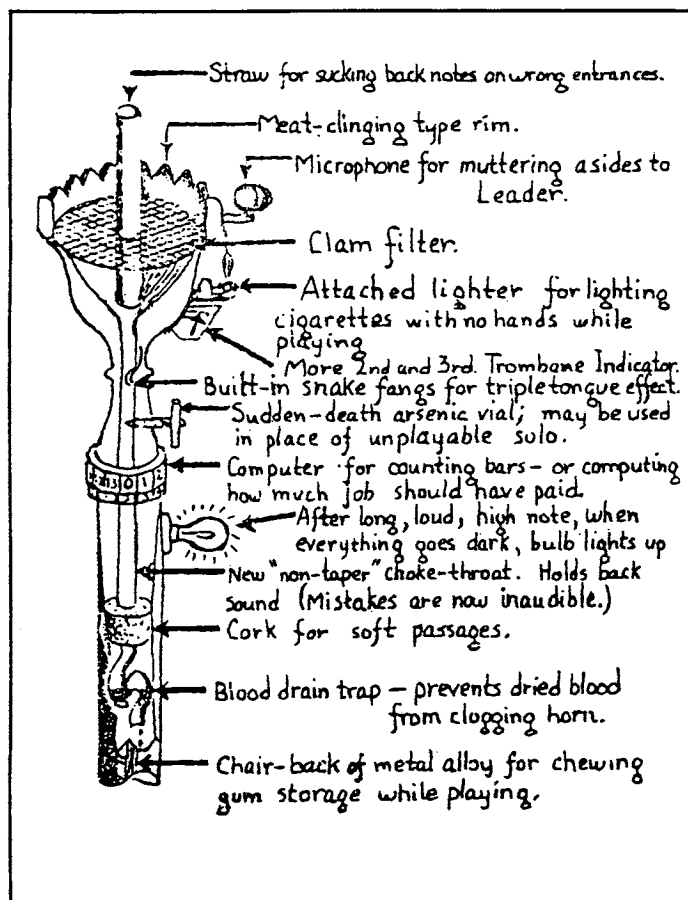
Clues a teacher might observe in deciding whether to present a wind instrument to a person who has this problem, are evident speaking nasality, and the inability to blow up a balloon. The teacher, student, and in the case of a young student, parents, should decide whether the work required to overcome the problem is worth the effort which will be expended, or whether the strengthening of the muscles involved would be desirable as a form of therapy.

*Dr. Burton E. Hardin is a Professor of Music at Eastern Illinois University, Charleston, Illinois.*

*Dr. David B. Hardin is a Physiatrist with Industrial/Sports Medicine & Rehabilitation, P.C., Evansville, Indiana.*



# Afterbeats...



A member submitted this drawing of an elaborate mouthpiece for hornists. It was prepared by Paul Walton, an instrument repairman and early representative for Paxman, who died some fifteen years ago. Enjoy!



## The Limerick Philharmonia

1.

The conductor in expressing his creativity  
Engages in healthful activity.  
Although his conducting has charms,  
By waving his arms,  
He contributes to his own longevity.

2.

The heart of the orchestra is the violin,  
Foremost among its bowing kin.  
When the music is "off,"  
The maestro will scoff,  
But it's the violin that takes it on the chin.

3.

The viola plays in the violin's shadow  
And like the violin has a pleasant vibrato,  
But isn't it strange,  
That in its lower range,  
One can't distinguish it from the cello?

4.

One wonders just why the cello  
Gives tones so wondrously mellow.

Because it's expressed  
As it's being caressed  
And is affectionately stroked by its bow.

5.

The string bass is often called "double,"  
And at times its tone is quite subtle.  
It can play quite low.  
It's seldom played solo.  
To transport it one can expect back trouble.

6.

The flute with its particular tessitura  
Is often played with a certain bravura.  
The notes may sound shrill,  
But they never stand still  
And seldom impress one as something "obscura."

7.

The piccolo player wondered whether  
His turns would come—or never.  
Before the poor bloke  
Had given up hope,  
Along came Sousa's *Stars and Stripes Forever*.

8.

The clarinet leaps and runs like a cat,  
Even has its screams and screeches down pat.  
It mews and purrs  
As it gently stirs  
And sounds soft and cuddly and all that.

9.

The oboe at times is bucolic  
But may be contrary or exotic.  
The oboe to play,  
Some people will say,  
Takes someone a little bit quixotic.

10.

The use of the English horn is not new,  
Since it was used by Mozart and Wagner too.  
It's neither English nor horn,  
It sounds so forlorn,  
As Peter Warlock intended in *the Curlew*.

11.

The person who plays the bassoon  
Finds it hard to stay in tune.  
Although this double reed  
Can be played with speed,  
Its effect is one of gloom.

12.

The contra-bassoon rests on the floor.  
Its presence is seldom called for in the score.  
We're seldom aware  
Of its even being there  
Until we question what rattled the door.

13.

The trumpet, you know, is an instrument you blow,  
And its presence is mainly for show.  
Played onstage and off,



It is seldom played soft,  
For it can be readily heard in the very last row.

14.

The horn has a most distinctive sound:  
So mellow, full, and round.  
It *can* play staccato,  
But it's the legato  
That is so celestially bound.

15.

Among the brass the trombone is prestigious,  
For its glissando is certainly prodigious.  
Played to arm's length,  
Keeping in tune is its strength,  
And in ensemble, it sounds positively religious.

16.

The tuba is not often heard.  
It plays short notes, but often they're slurred.  
When played "in depth,"  
It sounds not inept,  
But as a soloist—that seems absurd.

17.

For 101 measures to just sit,  
The percussionist at last does his bit.  
With drums kettle, bass, and snare,  
His thing he'll now share,  
And all that he does is a hit.

by Robert H. Kurth, M.D.  
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# 24th INTERNATIONAL HORN WORKSHOP



## July 25th - 30th 1992 Royal Northern College of Music, Manchester, England

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Thompson,  
Tuckwell, Watkins,  
Wekre

Many other artists  
include  
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Bissill, Eastop,  
Farkas, Francomb,  
Horvath,  
Landgren, Palmu,  
Pizka, Pyatt,  
Lloyd, Scharnberg,  
Williams

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Hallé Choir  
Deakin Trio  
Goldberg  
Ensemble

Exhibition of  
instrument  
manufacturers

Ceilidh, Banquet  
etc.

The British Horn Society is hosting the International Horn Society's 24th Workshop in Manchester. Manchester has good travel connections and the best Music College Auditorium in the UK. Accommodation is available in a hall of residence as well as a choice of hotels, Youth Hostels etc.

Sunday 26th July is a Festival Day with Recitals with Thompson, Horvath, Angerer, Ruske and Landgren. There will be a special feature on Hermann Baumann and the Folkwang Horn Ensemble. The evening chamber orchestra concert includes Baumann, Francomb, Pyatt, Thompson, Tuckwell & Watkins with the Goldberg Ensemble.

Then we settle into the Workshop format with Recitals, discussions, masterclasses and Concerts. On Wednesday, the BBC Philharmonic Orchestra concert with Baumann, Lloyd, Thompson, Tuckwell and others will be broadcast. Highlights include a Philip Farkas lecture, Improvisation workshop, horn and voice and a Teachers panel.

Come and enjoy the best of International horn playing hosted by the British Horn Society, which has already organised twelve National Festivals.

*John Wates*  
Host

*Michael Purton*  
Co-Host &  
Artistic Director

For full details of the IHS Workshop please call, fax or write to the Workshop organiser:  
David Atherton, 28 Park Drive, Bradford, West Yorkshire BD9 4DT  
(tel) 0274 544177. (fax) 0274 482228



## FEES PAYABLE

### FULL RATE

The fee of £150 entitles delegates to attend all events throughout the Workshop.

### FAMILY RATE

The fee of £80 entitles the spouse, parent or child of a paying delegate to attend all the events throughout the Workshop.

### DAY RATE

The day rate of £30 entitles day delegates to attend all events on a specific day. Please note, however, that there may be limited seating capacity in the concert hall for the concert given by the BBC Philharmonic Orchestra.

Delegates attending on Wednesday will not be allocated a ticket automatically. Preference will be given to those attending for the entire workshop and thereafter allocation will be made on a first come - first served basis.

### STUDENT RATE

A reduced rate of £80 is available to students and for other persons aged 18 years or under. This will entitle them to attend all workshop events. Proof of status may be requested at registration.

### STUDENT / FAMILY DAY RATE

A reduced rate is available to students and to others aged 18 years or under and also to family members as defined above. Access to the Wednesday concert cannot be guaranteed (see Day Rate above).

*All the above rates are inclusive of mid-morning and mid-afternoon tea or coffee and biscuits - banquet not included.*



## REGISTRATION APPLICATION

(One form per delegate please)

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Tel No. \_\_\_\_\_

Status Delegate / Performer / Committee / Trade

Days attending Sat. 25 / Sun 26 / Mon 27 / Tue 28 / Wed 29 / Thu 30

Accommodation: Required / Not required. If required, please give dates of arrival \_\_\_\_\_ and departure \_\_\_\_\_

Airport pick up \* Flight no. \_\_\_\_\_ arriving at (time) \_\_\_\_\_

(\* Please note the pick up service is available only to passengers arriving from outside Europe on Saturday 25 July)

### FEES PAYABLE

Workshop

Accommodation

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# INDEX OF ADVERTISERS

|                                           |         |                                           |                    |
|-------------------------------------------|---------|-------------------------------------------|--------------------|
| Adopt a Pro .....                         | 110     | S.W. Lewis Instruments .....              | back inside cover  |
| Altieri BrassPacs .....                   | 107     | Edition LYRA .....                        | 51                 |
| American Horn Quartet .....               | 86      | Farruggia's Horn Stand .....              | 25                 |
| Gebr. Alexander · Mainz .....             | 52      | Mamco .....                               | 15,42              |
| Berg Horns .....                          | 22      | Manhattan School of Music .....           | 20                 |
| Brass Arts Unlimited .....                | 12,56   | McCoy's Horn Library .....                | 38                 |
| Brass Journals .....                      | 107     | Musical Enterprises .....                 | 37                 |
| Casino Enterprises .....                  | 24      | Department of U.S. Navy .....             | 30                 |
| Composers' Conference .....               | 7       | Oberlin Conservatory .....                | 78                 |
| Concorso Internazionale di Musica .....   | 9       | Orpheus Music .....                       | 34                 |
| Conservatorio Profesional Municipal ..... | 111     | Osmun Brass Instruments .....             | 33,47              |
| Cortett Music Publishing .....            | 97      | Dieter Otto .....                         | 68                 |
| Crystal Records .....                     | 76      | Paxman Musical Instruments .....          | front inside cover |
| Cygnat Designs .....                      | 93      | Personal Advertising .....                | 19                 |
| Discount Music, Inc. ....                 | 48      | Piston, Reed, Stick and Bow .....         | 50                 |
| Le Domaine Forget .....                   | 61      | Hans Pizka Edition .....                  | 43                 |
| Finke GmbH & Co. ....                     | 10      | Polton Twin Productions .....             | 96                 |
| Ghighi Alphorns .....                     | 7       | Rauch Horns .....                         | 38                 |
| Giardinelli Band Instrument Co. ....      | 46      | Rayburn Musical Instrument Co. Inc. ....  | 66                 |
| Historic Brass Society .....              | 16      | Neill Sanders Mouthpiece .....            | 56                 |
| IHS Back Issues .....                     | 110     | San Francisco Conservatory of Music ..... | 67                 |
| IHS Horn Workshop XXIV .....              | 108,109 | Gerhart Schmeltekopf .....                | 95                 |
| IHS Manuscript Press .....                | 73      | Richard M. Seraphinoff .....              | 11                 |
| IHS Sales Items .....                     | 110     | Streitwieser Foundation .....             | 44                 |
| Indiana University School of Music .....  | 14      | Summit Records .....                      | 74,75              |
| The Instrumentalist .....                 | 36      | Temple University .....                   | 71                 |
| Interlochen Center for the Arts .....     | 51      | University of Cincinnati .....            | 41                 |
| Jupiter Band Instruments .....            | 4       | John Wates Promotions Limited .....       | 81                 |
| Kalison s.n.c. ....                       | 18      | Wichita Band Instrument Co .....          | 58                 |
| Robert King Music Sales, Inc. ....        | 97      | C.D. Wiggins .....                        | 82                 |
| Lawson .....                              | 60      | Wind Music Inc .....                      | 90                 |
| Leblanc/Holton .....                      | 8,62    | Woodwind & The Brasswind .....            | 59                 |
| J.C. Leuba .....                          | 93      | Yale University .....                     | 72                 |

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# INDEX TO THE HORN CALL, VOLUME XXII

## ARTICLES

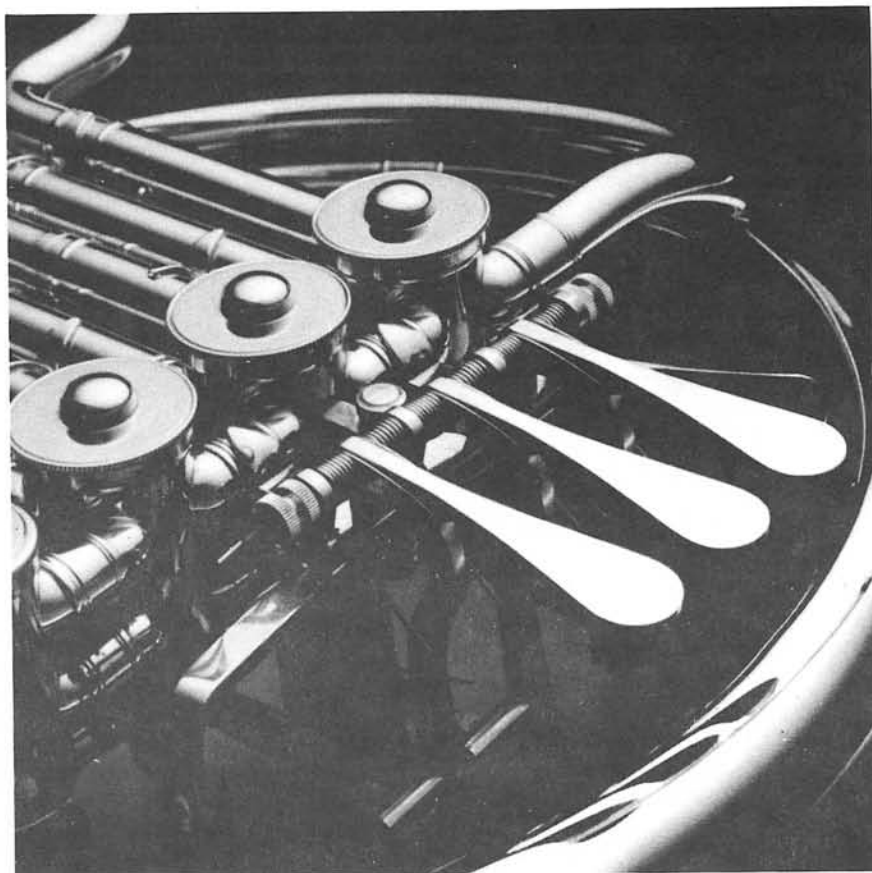
- Agrell, Jeffrey: *Jazz Clinic*; 1,55  
 —: *Index to the Orchestral Excerpt Clinic - 1984-1991*; 1,62  
 —: *Arkady Schilkloper, Russian Jazz Hornist*; 2,31  
 Blake, Curtiss: *Meir Rimón Discography*; 2,94  
 Block, Nancy Cochran: *1989 Composition Contest*; 1,37  
 —: *1990 Composition Contest*; 1,38  
 Braun, Elaine: *International Horn Symposium XXIII - Big: The Workshop*; 1,31  
 Byler, Charles L.: "What Did George Washington Play on His Horn?"; 2,40  
 Chenoweth, Richard: *A University of Dayton Master Class: A Bibliography of Large Orchestral Works*; 2,61  
 Coghill, Gene: *A Lesson With Abe*; 2,45  
 Deskur, Edward A.: *Low Horn Auditioning*; 2,48  
 Dressler, John C.: *Dennis Brain: A Seventieth-Birthday Tribute*; 1,47  
 —: *Dennis Brain: A Bibliography*; 1,49  
 —: *Report of the Meeting of the Area Representatives*; 1,62  
 Farkas, Philip: *Orchestral Excerpt Clinic: Playing the First Horn Part to the Introduction of Richard Strauss's Tone Poem, Ein Heldenleben (A Hero's Life)*; 2,55  
 Frey, Kevin: *Jazz Clinic: Jazz Horn Interaction*; 2,57  
 —: *Jazz Clinic Bibliography*; 2,59  
 Goldberg, David: *Horn Duets*; 1,87  
 Gross, Steven: *The 1991 Edition of the American Horn Competition*; 2,11  
 Hardin, Burton E., D. Mus. Ed. and Hardin, David B., M.D.: *Shoulder Pain and Upper Quadrant Numbness*; 2,104  
 —: *Soft Palate Deficiency in a Brass Instrument Player*; 2,105  
 Howe, Marvin C.: *Notes on the Horn*; 2,53  
 Humphries, John: *A Pioneer Lady Hornist*; 1,27  
 Kelly, Kristin Olsen: *The 14th Annual Southeast Horn Workshop*; 1,34  
 LaBar, Arthur: *A Survey of Audition Repertoire in Opera and Ballet Houses*; 1,29  
 Leuba, Christopher: *Shipping A Horn*; 2,96  
 Leuba, J.C. and Davidson, Susan: *Vibrato: Questions and Responses*; 2,69  
 MacDonald, John: *Effective Use of the Triplehorn in the Symphony Orchestra*; 1,23  
 Machala, Kazimierz: *Frantisek Solc's Contribution to the Tradition of Hornplaying in Czechoslovakia*; 1,26  
 McCullough, David M.: *Hindemith's Sonata for Four Horns*; 2,63  
 Meckna, Michael: "Sitting on the Edge of Your Seat": Alan Civil and Horn Playing; 2,39  
 Mitchell, Donald: "Now sleeps the crimson petal": Britten's other 'Serenade'; 1,9  
 Mosley, David L. Ph.D.: *Brahms and Dort in den Weiden*; 2,21  
 Orval, Francis: *Stopped Fingering Chart "Take Two"*; 1,20  
 Pizka, Hans: *The Second Chinese Horn Competition April, 1991*; 1,63  
 Quint, Stephen M.: *The Twenty-third Horn Symposium, Another View*; 1,33  
 Rock, Catherine Watson: *Hans Pizka*; 2,26

- Ruff, Willie: *A Call to Assembly, Ch. 24, "Hindemith, At Last;"* 1,72  
 Sandoval, Virginia: *A Report from Colombia*; 1,41  
 Schepel, Louise: *Dutch Horn Society 1982-1992*; 2,76  
 Schweinester, Dr. Hansjörg: *The First Austrian Horn Symposium*; 2,35  
 Seyfried, Erhard: *The Premiere of W. Pelinka's Le Beatitudini*; 2,97  
 Thompson, Virginia: *On Compositions by Daniel Pinkham*; 1,66  
 Thornton, Karen Sutterer: *Lengthen Your Stride*; 2,73  
 Wates, John: *Mozart and The Horn*; 1,43  
 —: *Tuckwell at 60: An 'Appreciation'*; 1,52  
 Wekre, Frøydis: *Orchestral Excerpt Clinic: Shostakovich Cello Concerto #1*; 1,59  
 Whipple, James F.: *Mozart Excerpt*; 1,68

## MISCELLANEOUS FEATURES

- Afterbeats (Humor Section): 1,86; 2,106  
 Financial Statements: 2,98  
 Book Reviews: Winter, James; 1,71  
     Mansur, Paul; 1,72  
 In Memoriam: Decker, Jim; Arthur Briegleb; 1,91  
     Engström, Mats; Wilhelm Lanzky-Otto; 1,90  
     Mansur, Paul - compiler: *Meir Rimón*; 2,101  
     Sternbach, David: *Ingbert Michelsen*; 2,100  
 Letters to the Editor: 1,3; 2,3  
 Mansur's Answers, Notes from the Editor's Desk: 1,15; 2,15  
 Music Reviews: LaBar, Arthur; 1,75; 2,79  
     Faust, Randall E; 2,83  
     Scharnberg, William; 1,79; 2,77  
 Obituary: Eugene Bozza; 2,15  
     Arthur Briegleb; 1,15  
     Wilhelm Lanzky-Otto; 1,15  
     Ingbert Michelsen; 1,15  
     Meir Rimón; 2,15  
 Record Reviews: Leuba, J.C.; 1,82; 2,84  
     Mansur, Paul; 2,95





*S.W. LEWIS*

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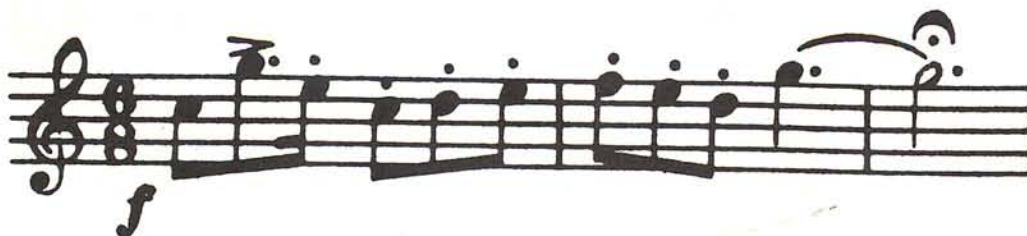
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