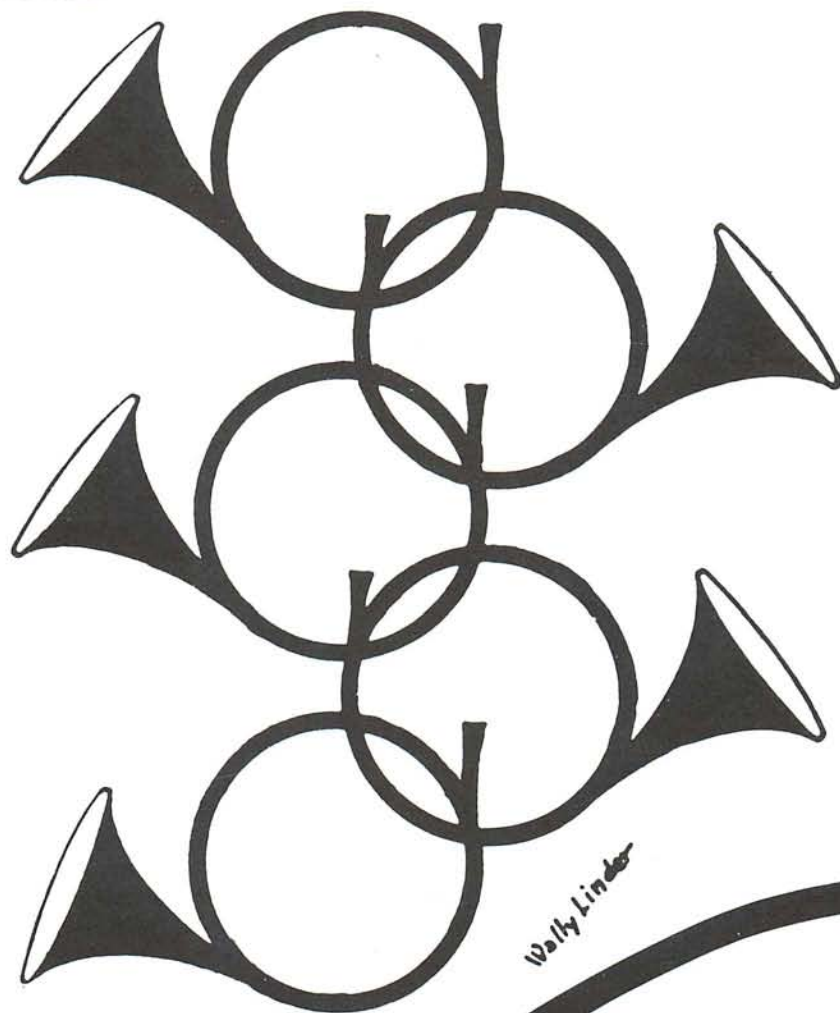


The Horn Call



journal of the

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Soci  t   Internationale des Cornistes

October 1992
Vol. XXIII, No. 1

•PAXMAN•

The London Symphony Orchestra horn section.
Horns by Paxman.



PHOTO: MARK HARWOOD



Paxman Musical Instruments Ltd

116 Long Acre, London WC2E 9PA 071-240 3647/2

The Horn Call

October 1992

Year beginning July 1, 1992 -Ending June 30, 1993

Volume XXIII, No. 1

OFFICERS OF THE INTERNATIONAL HORN SOCIETY

President:

Barry Tuckwell
13140 Fountain Head Rd.
Hagerstown, MD 21742 USA

Vice-President:

Kristin Thelander
School of Music
University of Iowa
Iowa City, IA 52242 USA

Secretary/Treasurer:

Nancy Cochran Block
UM-KC Conservatory of Music
4949 Cherry
Kansas City, MO 64110-2449 USA
(816) 235-2909

Executive Secretary:

Ellen Powley
2220 N. 1400 E.
Provo, UT 84604 USA
(801) 377-3026

Editor:

Paul Mansur
2227 Gershwin Drive
P.O. Box 1724
Durant, OK 74702 USA
(405) 924-5859
FAX (405) 924-7313

Past Presidents:

Barry Tuckwell
Douglas Hill
Paul Anderson
James Winter
Mason Jones
Randall Faust
William Scharnberg

ADVISORY COUNCIL

Nancy Cochran-Block
UM-KC Cons. of Music
Kansas City, MO
Lisa Bontrager
Pennsylvania State University
Philip Farkas
Professor Emeritus
Indiana University
Roland Horvath
Vienna Philharmonic
Gregory Hustis
Dallas Symphony
Mason Jones
Philadelphia Orchestra, Retired
Peter Landgren
Baltimore Symphony
Paul Mansur
Dean Emeritus,
SE OK State University
Soichiro Ohno
Orchester des Hessischen-Rundfunks
Robert Osmun
Boston, Horn Technician
Raimo Palmu
Horn Club of Finland
Johnny Pherigo
Western Michigan Univ.
Hans Pizka
Bavarian State Opera
Kristin Thelander
Univ. of Iowa
Barry Tuckwell
Soloist, conductor
John N. Wates
British Magistrate

EDITORIAL STAFF

Newsletter:

Johnny Pherigo
School of Music
Western Michigan University
Kalamazoo, MI 49008 USA
(616) 387-4692
FAX: (616) 387-5809

Recordings:

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

Music, Books:

Arthur LaBar
Dept. of Music
Tennessee Technological Univ.
Cookeville, TN 38505 USA

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

Orchestral Excerpt Clinic:

Jeffrey Agrell
Oberhochbuehl 16a
CH-6003 Lucerne
Switzerland

Jazz Clinic:

Kevin Frey
San José City College
2100 Moorpark Ave.
San José, CA 95128-2799
Tel: (408) 298-2181

Acoustics Editor:

Robert W. Pyle, Jr.
11 Holworthy Place
Cambridge, MA 02138

Advertising Agent:

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

The *Horn Call* is published semi-annually by the *International Horn Society*; correspondence and proposed articles should be sent to the Editor, address above. Opinions expressed by contributors are not necessarily those of the Editorial Staff.

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

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

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

Library of Congress Number ISSN 0046-7928
© International Horn Society 1992
All Rights Reserved
Printed in the United States of America

TABLE OF CONTENTS

Letters to the Editor	4
Mansur's Answers, Mansur	11
Comments on Various Issues, Pizka	14
A Response to John Wates, Agrell	16
A Young Hornist's Primer: Rhythm, Scharnberg	18
Performance Anxiety, Reynolds	21
A Discography of Instrumental Compositions for Natural Horn from the Baroque, Hiebert	25
Stich-Punto Horn Fest, Klánská	32
D.A.: (A Feature Column for Dedicated Amateurs and Other Weekend Warriors), Grande	35
A Wagner Tuba Primer, Scharnberg	38
Definitely a Copp-Out, Rutch	41
Finnish American Brass Septet Celebrates Heritage With A 1992 Finnish Tour, Niemisto	42
A Renewed Approach to Hornplaying, Kaslow	45
Reviews: Music Reviews, LaBar	52
Music Reviews, Scharnberg	54
The World Premiere of Benjamin Lees's <i>Concerto for French Horn and Orchestra</i> , Thompson	59
Recordings Section, Leuba	61
Supplemental Record Review, Mansur	70
Open Letter: A Worthy Project, Fierman	73
Clinics: Jazz Clinic, Frey	75
Orchestral Excerpt Clinic: Two Unusual Horn Parts: the Corno da Caccia in the B-minor Mass and the Cantata <i>Erforsche mich Gott</i> BWV 136 by J.S. Bach, Fensterer	78
The "W-I-N-N-E-R" Approach to Auditions, Kleucker	81
The Summit Brass Ensemble competition, 1992, Burgstaller	86
The Northeast Brass Symposium, Reynolds	88
Southwest Regional Horn Workshop, Beeaff	91
The 1992 Southeast Regional Workshop, Burroughs	94
Punto Award Winners, Purton	98
Manchester: The Twenty-Fourth Annual Workshop, Mansur	99
The IHS Workshop: A Student's Perspective, Mattingly	101
In Memoriam: Eugene Bozza (1905-1991), Boyd	103
Works Pertaining to Horn by Eugene Bozza, Boyd	103
Discography: Works Pertaining to Horn by Eugene Bozza, Boyd	104
Two Projects Commemorate the Life of One of Our Members, Anderson	108
Afterbeats... ..	112
Index of Advertisers	116

Getting "Buried" By The Trumpets and Trombones?



Wot with a Conn 8D Connstellation French Horn! Just ask Phil Myers. Principal horn of the New York Philharmonic. In the past 25 years Phil has tried them all and knows that in addition to rich tonal color, the 8D is the only horn with the intensity and volume to soar over the entire ensemble.



CONN

Superior Craftsmanship, Tradition and Technology

All CONN Instruments Are Made In U.S.A.

United Musical Instruments U.S.A., Inc. • P.O. Box 727 • Elkhart, IN 46516 • (219) 295-0079 • FAX (219) 295-8613



For a wall-size poster of this ad, send \$2.00 to: Phil Myers "Buried," United Musical Instruments U.S.A., Inc., P.O. Box 727, Elkhart, IN 46515

Letters to the Editor

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

All letters should include the full name and address of the writer. Photographs of appropriate subjects are also of interest. Credit will be given to the photographer and the photograph returned to the sender, if requested.

ANMERKKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

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

Las cartas deben incluir el nombre, apellido, y dirección del escritor. Fotos de tópicos apropiados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al enviado en demanda.

LETTRES AU REDACTEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société 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 le nom prenom usuel et adresse du l'auteur.

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

LETTERE AL REDATTORE

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

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

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

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

Dear Readers,

Welcome to a new series of articles with a slant toward the amateur horn player, but of interest to everyone. No matter what your level of playing, there are bound to be some questions that you have about horn that you have no idea how to answer but maybe someone out there can. This column is not only to have our readership ask questions and discuss answers about the different aspects of horn, but to build awareness about amateur horn playing throughout the states (and world?).

So, if you, your friends or your students are stuck with a question about horn that you think someone else may be able to answer, ask it through this column and hopefully someone will read it and be able to help.

Some questions that have been brought forth are:

If interested in attending college to study horn, what should one look for in a music program?

What is the function of the regional representatives? Some regions of the country seem to hear from their reps and others do not.

Does anyone out there have a successful horn club? How did it get started; how does it keep everyone interested?

A few years ago there was mention of someone compiling a list of music for horn and band. Was it ever completed? Is there anything for alphon and band?

Please provide a brief review of the solo and arrangement.

We have some good questions here (for starters) and what we need now are good answers. If you have had experience in any of these topics, a question or a pet topic and wish to share it, please do so. This column will only exist if you make it exist!

Michele Grande
433 Mariners Way
Copiague, NY 11726



To the Editor of *The Horn Call*

The organizers of "The International Women's Brass Conference" have been spreading publicity where my name appears as a "contracted" performer.

This is false information. I never signed a contract to participate at this conference.

However, I might accept an offer to be lecturing (as a token woman) at "The International Men's Harp Conference" which will take place at Harpefoss (=Harp Falls), Norway, in the far future.

These are some of the topics which will be discussed:

- David and other pioneers
- Combining harp and family
- Masculine designs in future harps
- Interpretation related to various genders
- Communicating with conductors
- Finding the right shoes for playing in the right keys
- Restaurant auditions—how can male harpists present themselves better?
- Dealing with the opposite sex
- Master your ego, master your harp
- Performing well through midlife crisis

The conference will be a wonderful celebration of all the greatly talented men in the field of harp playing, as well as a unique chance to meet other men with the same interest.

And women may participate, too!

Sincerely,
Frøydis Ree Wekre



More About Neill Sanders

May I add a few words of amplification to Douglas Campbell's fine Obituary of Neill Sanders that appeared in the June 1992 Newsletter, No. 4. Though factually informative mainly about the latter, American, phase of Neill's life, it read as a very fine tribute to Neill, for whom, having been one of his pupils in the mid-1960's, I felt a high regard.

First, some minor corrections: Neill's teacher at the Royal College

“SUPREME FLEXIBILITY”

“The Holton Tuckwell horn is specially designed to give today’s professional hornist supreme flexibility. Its six interchangeable leadpipes, in a choice of different metals with either a large or small Venturi, produce distinct tonal qualities and enable the musician to express both sides of his personality—the cold and calculating as well as the wildly romantic.”

The exciting
and innovative
Holton Tuckwell
model H104
double French
horn, precision-
crafted for
professionals.

BARRY TUCKWELL

World-renowned virtuoso horn soloist

LEBLANC  HOLTON

WORLD-CLASS INSTRUMENTS FROM THE WORLD OF LEBLANC

G. Leblanc Corporation 7001 Leblanc Boulevard Kenosha, Wisconsin 53141-1415 USA

was Frank Probyn, ("the Major" to generations of British horn players). His legendary partnership with Dennis Brain was in the Philharmonia Orchestra; this only added the "New" to its title in 1964 on parting company with Walter Legge and E.M.I., and has since dropped it again. In 1959, Neill went as principal to the London Philharmonic Orchestra, not the London Symphony, where Barry Tuckwell was by then well established on first. His time in the B.B.C. Symphony was as co-principal with Douglas Moore.

In common with many of my generation, I owe a lot to Neill's teaching, including the philosophy to come to terms realistically with one's limitations. He had a disciplined and analytical approach to technical matters; when it came to sorting out, for instance, a problematical embouchure, he was reckoned to be the ultimate authority. He was therefore much in demand as a private teacher; he never held a professorship at any of the London colleges, but was much welcomed as a deputy for colleagues whose students inevitably benefited. His refined, chamber-musical style served as a model for those who wished to resist the lure of the "big sound" that was catching on at the time.

In addition to the recordings that Douglas Campbell mentioned, those that Neill made as a member of the Melos Ensemble included a very fine Schubert Octet, and a Brahms Trio, (in which work he had a special empathy with the violinist Emanuel Hurwitz), that particularly emphasizes the serene and restful aspects of the work. Mention is made of Benjamin Britten writing opera horn parts with Neill in mind; the same is also true of the Chamber Orchestra horn part in his *War Requiem*, the Melos being the intended players. Here Britten shows an awareness of Neill's background as a one-time low horn player in constructing a part that bears out the principle, so true in the hand-horn age, that the "corno basso" was the player that was required in a mixed chamber ensemble. Listeners to Britten's original Decca recording of this work will find, I think, in the near-obbligato horn part in *Bugles Sang*, and the Glazunov-*Rêverie*-like cantilena accompanying the final *Let Us Sleep Now*, Neill's finest recorded memorial.

In his recent talk on Dennis Brain, Neill paid particular attention to Brain's courtesy and reluctance ever to speak ill of a colleague. He had this same quality himself, though not without the true professional's unsentimental objectivity of judgment and the occasional cynicism that that implies. The once that he is remembered writing off a solo horn recital as a meretricious display registers still as strong criticism indeed. His was a quietly authoritative manner, and he succeeded once in over-ruling the B.B.C. Management in their refusal to appoint an eminently suitable player to a vacancy in that orchestra's section. Neill's extremely sane approach to everything appertaining to the horn and horn playing has been, for nearly twenty years, London's loss—but, evidently, Western Michigan's gain.

With best wishes,
Oliver Brockway



On the 10th of May in Sydney, a large group of Australian horn enthusiasts gathered to participate in the first "Hornists' Happening." The day was hosted by the "Happening Quartet" members—Saul Campbell, Sam Veal, Toby Frost and Alison Campbell, all of whom are freelance players based in Sydney. The aim of the "Happening" was to explore the large repertoire of horn chamber music, and to bring together horn players from all over the state of New South Wales.

The day comprised of a rehearsal workshop, quartet lecture/recital and the highlight was a thirty-five piece "Play-In!!" An added bonus of the day was an exceptionally large coverage of the event in the national press, including a front page report in the local paper. The Hornists' Happening was inspired by similar reports of gatherings in *The Horn Call*. Future Happenings are being planned to promote the horn in Sydney, including events such as recitals, masterclasses and "play-ins." It is the intention of the Happenings organizers to foster a community atmosphere amongst all hornists in Sydney and would like to hear from any players intending on traveling to Australia who would

like to attend as either soloists or participants. Contact in Sydney: Alison Campbell, 3 Buckingham Rd., Killara N.S.W. Australia. Tel. (02) 498-7862.



Australian Horn Happening.



Copies of the April 1992 issue of *The Horn Call* arrived here today. Thank you. Obviously, I was pleased to see my article on George Washington's horn in print.

Since we last communicated, the Streitwieser Foundation Trumpet Museum collection has grown; to over 1,000 instruments. Dr. Herbert Hyde is now cataloguing the collection. One unique piece that has been added to the collection is a posthorn with single Vienna valve. Apparently, no other such is catalogued anywhere else in the world.

Franz Streitwieser has recently returned from Germany where he played his restored 19th-Century F Trumpet in concert. (The instrument) is a rare (though probably not unique) example by an unknown European maker.

I have taken up playing the natural trumpet—with an ensemble from the Trumpet Museum. It has been an interesting year.

Sincerely,
Charles L. Byler
RD 7, Box 444
Boyertown, PA 19512 USA

Editor's Note: Readers will recall that the Streitwieser Museum is the repository for the famed Louis Stout collection of Horns.



Things happen also in Hungary! A former student of the Academy of Music Ferenc List, Budapest, Tibor Lehr, has given the equivalent of \$1200.00 US to the horn-section—and he'll give it also in every year, to make up a competition for horn students of the Academy. (From next year on, also for all horn students of Hungarian high schools and colleges.)

I asked and received permission from Prof. Philip Farkas to name the competition after him because of his Hungarian origin and his brilliant personality.

On the 7th of April the competition was held in the small Hall of the Academy. The jury was composed of Prof. Péter Porvgrác, the leader of the wind section and vice rector of the Academy, Prof. Ferenc Tarjani, and I, the two horn professors.

The audition materials were the Strauss *Concerto No. 1 in Eb*, Op. 11 for the first and second year students; and the Mozart *Concerto No. 2 in Eb*, KV 417, First movement, and the Schumann *Adagio and Allegro* for the third, fourth, and fifth year students.

The First Prize winner was László Rákos, year IV; Second Prize

was awarded to two persons: Péter Dávida, year I and Sándor Berki, year IV. Rákos and Dávida are students of mine and Berki is a student of Prof. Tarjani. The first prize winner, with the help of the Academy, will be able to take part at the Manchester Workshop in Great Britain. The 1993 winner will probably participate in the competition in the States, which is held generally in three categories: Solo, High Orchestral Horn, and Low Orchestral Horn.

Yours sincerely,
 Adám Friedrich
 H-1121 Budapest
 Mártonhegy Ut 22/D
 Hungary



Back row: L. Rákos, Tibor Lehr (Sponsor). Front row: S. Berki, P. Dávida, and C. Szörémy, pianist. 7 April 1992.

PPP

May I take this opportunity to inform you of the (British) Police National Orchestra of which I am an active member and horn player. The orchestra is of a semi-professional standard and plays regularly throughout England raising monies for various charities. The orchestra is made up of Serving Police Officers from all over England. To date, I have not been able to establish whether any other countries' Police Forces have an orchestra. Perhaps you may be able to help me with this. I would be grateful for any information.

If you wish any further information on the orchestra for a potential article in the journal, please let me know. I would be happy to write an article and supply photographs.

Yours, Sincerely
 Ian Stuart Williams
 54, Elmstone Road
 Rainham, Kent
 ENGLAND ME8 9BD

How about it, IHS Members? Are there other National Police Orchestras out there? I know of none. As for myself, I'd like very much to publish an article concerning this National Police Orchestra.
 Editor

PPP

I enjoyed the recent *Horn Call* with the article on Dennis Brain. I have a couple of questions that you could, I hope, answer for me. Any information would be greatly appreciated. I am aware that Dennis Brain had two sons. How old are they? And do they play the horn? I would've thought that with a father like that, they would be world class hornists!

Sincerely,
 Helena Giammarco
 26 Seaton Court
 Sugar Land, TX 77479

Sorry, but I have no information about the two sons of Dennis Brain. Perhaps John Dressler or Michael Meckna could supply some assistance. Editor.

PPP

David Mosley, in the April issue of *Horn Call*, makes some valid points about the extra-musical "meaning" of the third movement of Brahms' *Horn Trio*. I am somewhat unconvinced, however, by his identification of "Clara's Theme" in the folksong *Dort in den Weiden* as it appears in the trio. "Clara's Theme" is obviously present in the two versions of *Dort in den Weiden* not used by Brahms in the horn trio, but does not seem to me to be in the trio version at all. It is present (albeit in retrograde inversion) in the piano accompaniment to *Dort in den Weiden*; for example, the G—A-flat—G—F—E-flat in the right hand of the piano in bars 61 and 62. This particular melody containing "Clara's Theme" appears throughout the movement. Perhaps Brahms altered *Dort in den Weiden* as a contrast to "Clara's Theme" instead of another statement of it.

Another explanation for the alteration of *Dort in den Weiden* could be given by taking into account the fact that the trio was written specifically for natural horn. Since this movement is written in e-flat minor, many of the notes played in it by a natural horn pitched in E-flat would be stopped. Significantly, the only place in the movement where the horn plays mostly open notes is the statement of *Dort in den Weiden*. This change in tone color marks this melody as something different from everything that came before it, which is not surprising as it reappears as the main theme of the concluding movement.

Sincerely,
 Peter Silberman
 11 Thurston St.
 Somerville, MA 02145

PPP

In the letter to the editor (*THC* V.XXII, No. 1, Oct. 91) Maureen Starkey exposed a neglected subject.

As the only professional horn journal in the world I can understand *The Horn Call's* propensity to publish articles directed at professional or aspiring professionals; yet, when one considers that almost half the IHS members do not fit into the professional or aspiring pro (beginner) category anyone can see that this journal neglects the needs of many of its members.

The "Amateur Category" inadequately describes and does not account for the unique experiences, ability, and training of most non-professionals. I have met many hornists who started on the horn at ages 28, 45, 60, and 64 (some with no musical background at all)! Because their age dismisses them from beginner classification most teachers fail to offer them proper encouragement or any attention at all. Hornists who have picked up the horn again (they played in high school or college; their experiences and training varying widely) find little help from the horn community and must seek refuge in community bands where other instrumentalists offer if not encouragement at least sympathy.

Everyone attracted to the horn deserves the best attention and guidance possible. Seduced by the child prodigy phenomenon, many instructors neglect other potential students and gravitate in competitive hoards for the privilege of associating themselves as the teacher of a well known talent. Such elitism, which goes against the casual gregarious nature of horn enthusiasts, approaches the status of (for example) the violin world where if you don't play professionally, you don't play violin.



200 Jahre
1782-1982



Gebr. Alexander Mainz

D-6500 Mainz · Bahnhofstr. 9 · Postfach 1166 · Tel. 0 61 31/23 29 44 · Fax 0 61 31/22 42 48

Our non-pro adult community represents an untapped resource. IHS could sponsor competitions and workshops geared for the non-pro adult. If IHS promotes the enjoyment and accessibility of performing for non-pros in a manner similar to AGEHR or SPEBSQSA, we could witness a drastic increase in active membership and revenue. Plenty of literature for solo through quartet exists that can accommodate all skill levels.

Unfortunately we cannot determine the most pressing needs of the "Amateur" community until individuals express themselves. I encourage them to do so via *The Horn Call*. I hope instructors will become keen about the needs of these enthusiasts through aggressively assisting them. Perhaps soon we will see more articles, clinics, and competitions catering to this overlooked group of dedicated hornists.

Karl Kemm
217 #6 Maine St.
TAFB, CA 94535

My name is Br. Nathanael Reese—as a member of an Ecumenical Christian Community here on Cape Cod, I play the horn in our orchestra, band, and woodwind quintet. I also sing in our choir, the *Gloriae Dei Cantores*, a professional world-class choir of international acclaim; whose goal is to build bridges between peoples and cultures through the language of music.

This past April-May our choir toured in Siberia, Bulgaria, Greece, and Albania. While in Tirana, Albania, we had the joy of performing the Mozart *Requiem* with the Albanian National Orchestra. During that time, I had the opportunity to meet one of their horn players, Andrea Canaj, who came to meet me after rehearsal. We tried each others' horns (I had mine along to keep in shape) and we got to know each other.

Andrea had two needs which he expressed to me—one regarding the horn journal, and one regarding sheet music. Albania had been so totally closed off from the rest of the world for many years, that their horn section has only just recently learned of the Horn Society, are very interested, and are starving for information. Unfortunately, they have two major obstacles. Their incomes are so low that they cannot presently afford a subscription (70% of the nation is unemployed, and \$10 is a month's wage). The 2nd obstacle is the mail system, which is about a year behind and totally unreliable. We are planning to send them all our back issues of the Journal, in English, and would like to ask if the Society would be willing to consider sponsoring a subscription for them (in Italian, their 2nd language). If this is possible, we have contacts available to carry mail and would be glad to forward the Journal to them. This would mean so much to them at a time when they need help and encouragement.

The second need is for sacred woodwind quintet music, or music appropriate for use in church (masses, anthems, preludes, postludes). The local churches want them to play in services, which means jobs for them, and encouragement to the spiritual life so important to their people. How can we get them the music they need? Our quintet has mostly wedding music but little liturgical stuff. Do you know of any sources for this kind of music who would be willing to consider donating music or copies for Andrea and his quintet?

Any help you could offer would be very much appreciated—thank you very much for your time and consideration. Looking forward to your reply. Thanks!

Sincerely,
Br. Nathanael
5 Bayview Drive, Box 1094
Orleans, MA 02653
(508) 255-6204

While I am at the computer, I have been meaning to mention to you that the home of the Principal Horn here in Nashville, Leslie Norton, was featured in the pilot for a TV series projected to come out in the Fall. The show is titled "Delta" and features Delta Burke. Her character supposedly lives in Nashville in the upstairs apartment of the house where Leslie actually lives in the downstairs with her family (I'm sure, however, that the script doesn't mention living over the Nortons!). If the series makes it on TV it might be a nice thing to mention in a newsletter or *The Horn Call*.

John Q. Ericson
2116 Hobbs Rd., #G-1
Nashville, TN 37215

I was interested in Richard Chenoweth's piece on large orchestral works (H.C. Vol. XXII No. 2). He is surely wrong to say the list of works using more than four horns does not include operatic or ballet works.

Wagner's "Ring Cycle" is a series of four operas. Strauss's *Salome* excerpt is from the eponymous opera, while the *Rite of Spring* is a ballet score. Some further comments are in order. There is a reduced scoring of the "Ring" for use on tour in smaller theatres, with six horns (3-6 W.T.). There is also an alternative version of Schoenberg's *Gurrelieder*, again with only six horns and with the Wagner Tubas omitted. Mahler's *Das Klagende Lied* employs eight horns but four are in a separate "stage band." Britten's *War Requiem* has six horns in the main orchestra—a further player is employed in the chamber orchestra which accompanies some portions of the work. The Mahler *2nd Symphony* calls for horns 7-10 to play off-stage and then to join the main orchestra for the last climax of the work where they double horns 1-6. In practice, where platform space is at a premium, they often play off-stage only. In the Strauss *Alpine Symphony*—horns 9-20 are employed off-stage only.

I note that the Janacek *Sinfonietta* is listed as employing two Wagner Tubas. In every performance I have taken part in, or observed, these parts have been taken by conventional Tenor Tubas and I think I am fairly safe in saying that this is the norm in Britain (where there are plenty of fine "Euphonium" players) although Wagner Tubas are readily available.

In his valuable article on Low Horn Auditioning, Edward A. Deskur refers to the British "trial" system. This seems to have been the usual procedure since about 1945, although there are occasions when it is dispensed with. A trial lasts for longer than the "concert" referred to although there are variations between different positions in different orchestras. An average trial would last two weeks—longer for a principal post. For an opera job, it may consist of a run, or a share of a run, of a particular show. We are having discussions within the British Musicians' Union and elsewhere about screened auditions. One argument against is that you cannot screen off a trialist, so any discrimination will surface at that point. Certainly, it seems a fairer procedure than the year's probation which I gather is used in some countries. Imagine moving house, giving up free-lance and teaching contacts, or a permanent post, just to be told at the end of a year you are not wanted!!!

Yours Sincerely,
Paul A. Kampen
74, Springfield Road
BAILDON, Shipley,
West Yorkshire,
BD17 5LX

I have been a member of the IHS for a number of years, but since

we moved here from the Chicago area twenty years ago, some things occasionally slip through the cracks, and I presently may not be a member. I studied with Wayne Barrington thirty years ago when he was 3rd horn in the Chicago Symphony, and our daughter, Gayle, studied with Ethel Merker from fourth grade until she graduated from Indiana University in 1979. When we were in the Chicago area I played in orchestras conducted by Milton Preves, Perry Crafton, and Erwin Fischer. I presently am first horn in the Idaho Falls symphony. I am 65 years old, but still keep pretty active. I am an expert aggressive skier. I do aerobics, and I work out in the pool three times a week. Last year I won eight gold medals swimming in the Wyoming Senior Olympics.

Enough of this, I want to see if you can give me some information. I have two very fine, enjoyable recordings by Barry Tuckwell that I really treasure. One is "Music by Jerome Kern" on an Angel record. The other is music of Cole Porter with George Shearing on a cassette tape. Is it possible that you can find out where I may be able to obtain the music for these two recordings? I would like the horn music, along with the accompaniment. I don't think I would be interested in the orchestration, but a piano part would be great.

I would certainly appreciate any assistance you could give me in this regard.

I enjoy reading the *Horn Call*.

Thank you very much for your help.

Sincerely,

Gerald R. Tapp
P.O. Box 270
Teton Village, WY 83025

I do not know if any of these arrangements are available, commercially. Can someone assist Mr. Tapp? Editor

I'm very happy having contacts with the International Horn Society, especially as a member of your society. The magazines and catalogues which I have received from you are very valuable. Many thanks for them.

At the present time our new country, Ukraine, has become an independent country and so far has not got to be on their own currency. Unfortunately, in this case, I cannot pay by American dollars for magazines. The year's membership dues is very big money for me. Anyway, many thanks for you again.

Please, tell my best wishes for your family and friends and I am looking forward to continued friendly contacts.

Yours Sincerely,

Stepan Kisilevich
Volodymyra Velykogo, 28, KW 44
293720, Lvovskaja oblast, g.Drogobych
Ukraine



INDIANA UNIVERSITY School of MUSIC

"The playing was remarkable. There was an especially incisive full-bodied tone from the brass. Above all there was a freshness of approach to the music."

—Bill Zakariasen, *New York Daily News*

HORN FACULTY:

MYRON BLOOM, former solo horn, Cleveland Orchestra and Orchestra of Paris

MICHAEL HATFIELD, former principal horn, Cincinnati Symphony and Aspen Festival Orchestra

RICHARD SERAPHINOFF, natural horn specialist

Extensive performance opportunities. Undergraduate scholarships and graduate assistantships available. Auditions in person or by tape.

Auditions Oct. 30-31, 1992; Feb. 5-6, Mar. 5-6, and Apr. 2-3, 1993.

For information, contact:
Music Admissions
Indiana University School of Music
Bloomington, IN 47405
(812) 855-7998

Mansur's Answers

NOTES FROM THE EDITOR'S DESK

by Paul Mansur

First off, a correction is in order, as directed by J. C. Leuba: The author of the article, **Vibrato: Questions and Responses**, April 1992 *Horn Call* Vol. XXII No. 2, pp. 69-71 is Susan Davidson. Chris requested that full credit be given to her as he simply forwarded the manuscript to the editor. So be it, Sir! Thank you. And thank you, Susan, for being a lady about this and for not taking my head off! Credit needs to go where it belongs.



I think we all feel good about Hermann Baumann and Peter Damm being jointly named as new Honorary Members of the IHS. Baumann received his certificate during the Workshop in Manchester. Damm is scheduled to be at the Tallahassee Workshop and will receive his certificate at that time. Both of these men are true artists and are internationally famed for their voluminous contributions to the art of the horn. They absolutely need no recitation of achievements or a *vita* of accomplishment to be published as they are so well-known. They are among those few persons who are at the absolute top of the list of great performers, teachers, and scholars in the horn world. In view of the recent reunification of Germany, it seems most appropriate that Damm, from the former East Germany, and Baumann, from the former West Germany, should stand together in receiving this accolade from the International Horn Society. Congratulations, Gentlemen!



David Phillips, Host for the Towson State University Workshop in 1985, is now the Director of Administrative Operations for the Baltimore Symphony Orchestra. He recently sent an article from a section of *The Baltimore Sun*, called "*Sun Magazine*." Author Carleton Jones, in noting the 75th anniversary of the Baltimore Symphony Orchestra, reminded readers that a Baltimore Symphony Orchestra had been founded during the winter of 1890-91. An account of its fourth concert of this first season in January 1891 was found in an old Baltimore newspaper. A horn virtuoso, Xavier Reiter, was on hand to play a then-rarely-heard horn concerto by Mozart. The anonymous critic of 1891 reported that Reiter contributed "cadenzas composed by himself" to the piece. He further wrote that Reiter "conquered the difficulties agreeably and with the greatest of ease," while perhaps solo horns were not too well adapted for whole concerts and did better as parts of the orchestra.

Ladies of the audience drew a breath (*A 19th century euphemism for "gasp?"*) when the soloist entered, for he was a tall "remarkable-looking man" who had long black hair waving over his shoulders in the manner of Franz Liszt, Paganini, and other idols of the romantic era.

David further asked if I were familiar with this name of Xavier Reiter. Unfortunately, I am not. Perhaps one of our readers will know something of him and supply more information. Our resident Sherlock Holmes for orchestra personnel, Norman Schweikert, may have knowledge of this man and his history. Watch this space for further developments.



Prof. Friedrich Gabler expressed thanks for publishing his brief article last year about music-making with her Highness, the Princess Michiko in Japan. Now he sends news of two horn events: First, the *Citta' Di Porcia* in Italy, December 1991. From 25 contestants, the jury selected:

First Prize: Nury Guarnaschelli, of Italy and Argentina
Second Prize: Bernd Kunkle of Germany
Third Prize: Danilo Stagni of Italy.



Jury of the Concorso Internazionale Giovani Cornisti "Citta' Di Porcia" in Italy, December 1991. The jury was made up of, left to right, Ifor James, UK and Germany; Jack Meredith, Germany; Michael Hölzel, Germany; Friedrich Gabler, (Chairman), Austria; Reinhold Möller, Germany; Marcello Rota, Italy; and Guido Corti, Italy.

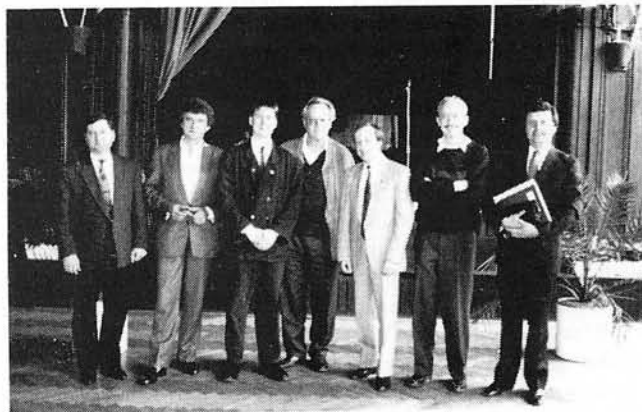
Second, the "Prague Spring" competition from May 1 to 13, 1992 with 30 world-wide contestants. The results were:

No First Prize was awarded

Second Prize: Andrew Lewinter, principal Horn of the Florida Philharmonic

Third Prize: (Shared) Claudia Strenkert of Germany and Radek Bobarak of the CSFR

Honorable Mention Diplomates were: Markus Maskunititty of Finland and Noriki Kaneko of Japan.



The Prague Spring Competition Jury Members, left to right, were: Jan Budzak, CSFR; Zdenek Tylsar, CSFR; Sebastian Weigle, Germany; Friedrich Gabler, (Chairman), Austria; Oldrich Milek, Netherlands; Friedrich Adam, Hungary; and Zdenek Divocky, CSFR.



Too late for the Newsletter: The Hermann Baumann Symposium will be held November 14 and 15, 1992 at the College-Conservatory of Music of the University of Cincinnati. Activities will include Masterclasses, Lectures, Panel Discussion, and Herr Baumann's performance with the Cincinnati Symphony Orchestra. For more information, contact Professor Steve Gross, College-Conservatory of Music, Cincinnati, OH 45221-0003; Tel: (513) 542-4676 or 556-9553.



Interactive video and CD-ROM discs are getting closer. Soon you can dial up a symphony, say the Mahler First, put on headphones and play any part you want while watching the score on a screen with the conductor on a screen within the screen. Warner New Media now has CD+G (Compact Disc Plus Graphics) already available with ten releases ranging from Vivaldi's *Four Seasons* to Bruckner's *Symphony No. 9*. The disc plays the music while the score, complete with annotations in sync with the music, scrolls across your computer screen.

"You can read about Beethoven's music while it is happening," explains content driver (*sic—whatever that is..*Editor) Cynthia Wall in the Warner Newsletter, NEWNESS, July 1992, Vol. 1, No. 3, p. 1. Warner calls this the "Portable Symphony." Ten more releases are scheduled soon. For now they are available only for Macintosh computers; but will soon be available for IBM PC, also. Isn't technology wonderful?!?



The world premiere of the C.D. Wiggins *Concerto for Four Horns and Orchestra, Op. 93*, was presented by the Jefferson Symphony Orchestra on March 22, 1992, in Denver, Colorado. The Horn soloists were Robert Murray, Gary Breeding, William Beckman, and Edward Collins. The concerto was commissioned by IHS member James Emerson.

Emerson sent a tape recording of the performance. In my opinion, Chris Wiggins has another "hit" for hornists! This is a nice addition to our horn literature. The concerto begins with a heroic motive for the horns in unison and moves on with considerable verve and musicianship. We shall try to have a review of the work with descriptive analysis in the next issue of *Horn Call*.



I hesitate to write this paragraph; but through the years I have shared personal events and feelings with you. I decided this one should also be shared. On July 28, 1992, my room at the Dominion Hotel in Manchester, during the 24th Horn Workshop, was broken into by a serious professional burglar. The door was jimmied with tools; splinters of wood littered the floor from the door and the door jamb. The most costly items stolen were a new 8mm Camcorder and my 35mm SLR camera, running the loss well into four figures in US dollars. Insurance, I trust, will ultimately cover most of the cost. But the most valuable item lost had, perhaps, the least monetary value. I lost, also, a Geyer mouthpiece made for me in 1948 upon which I played for nearly my entire career. With it went a hand-carved walnut mouthpiece case, made and given to me for that mouthpiece by a friend in the following year. I paid about \$10.00 for the mouthpiece. (At that time a new stock mouthpiece, such as a Conn-2, sold for about \$5.00.)

The loss of those tiny items, insignificant in the eyes of the Manchester Police and the insurance companies, provide the greatest sense of personal violation, anger, and utter frustration. They were in a small travel bag the thief also took to carry the items. Likely, they were thrown away and now inhabit the Manchester rubbish landfill.

Is there a Moral? A Lesson? I doubt it. Perhaps I should have been carrying the mouthpiece. After all, I was at a Horn Workshop. But that day I had no intent or expectation to play horns in the exhibit. Most people are honest; but there is a criminal element of desperation, often born of illicit drug abuse and necessity to feed the monster within. Such are often the victims, themselves, of society's shortcomings. The answers are not in stronger doors and more prisons but in sensitivity to human needs and the essential nurturing, caring, training, and teaching that should be the birthright of every human being. And ultimately, each of us must accept and exercise our individual responsibilities as fellows on this planet, Earth. That burglar did not. We still have a long path to travel in realizing the ideal of personal moral worth and responsibility. Each of us, daily, is a teacher in this game of Life. God speed the day when we all exercise our responsibilities and opportunities more diligently for the common good and for essential righteousness; the doing of what is simply right.



Greenwood Press has recently announced two new books that may be of some interest. One is a pricey (\$79.95) *Dictionary of Musical Technology*. It may be essential to those deeply involved in the technical aspects of electronic music and electronic studios. The author, Tristram Cary, is a distinguished composer in the medium and founded the Royal College of Music electronic music studio in 1967. He is a lecturer at the universities of Melbourne and Adelaide.

For J.S. Bach devotees, a new work edited by Seymour L. Benstock, Professor of Music at Hofstra University, may be just your thing. It is entitled: *Johann Sebastian, A Tercentenary Celebration* and is catalogued as Number 19 in the "Contributions to the Study of Music and Dance." Articles contained cover Bach's impact in such diverse areas as literature, film, religion, and psychology. The price is \$39.95.

Both books will be released on October 29, 1992. Readers may order either or both with a credit card. Call: (800) 255-5800. Greenwood Publishing Group, PO Box 5007, Westport, CT 06881 USA.



The Yamaha Corporation is making a serious effort at providing real help for teachers with what is called "Music in Education™." Most of the activity is with educational software and hardware evaluation. A task force visits as many as 50 schools per year where the "Music in Education" materials are in use to identify needed changes and improvements.

Another popular program is the "Yamaha Young Performing Artists." Ten high school and college students were selected by recommendation from a musical sponsor and approved by a board of music professionals. They were brought together in New York to be honored and receive an opportunity to perform with a professional jazz ensemble. There were likely no hornists in the group, but the program is to be expanded and there may well soon be a young jazz hornist selected. Keep playing those *Fripperies*!



Have you missed seeing Bob Pyle's *AUDIOPYLE* column in recent issues of *THC*? One reason is that he is working on new information about adjusting the mouthpipe taper. He was moved to this by Dick Merewether's comment published *opus posthumously* in the October 1990 *Horn Call* about thusly emphasizing certain parts of the sound spectrum. It will require considerable time before seeing print.

In the meantime, how about a question or two about acoustics, sound properties, or some such from our readers for Bob's response? What are you curious about in regard to sound? acoustics? acoustical properties of hand-forged aluminum? or what? Send in your queries to either Bob or to me. If you're fearful it may be a stupid question I'll guarantee anonymity. Really, there are no stupid questions! Stupidity resides only with the unasked questions which are never answered, leaving the potential askee in perpetual darkness!



If you read the August 1992 *Newsletter* then you are aware that I am leaving the post of Editor on 30 June 1993. Johnny Pherigo will assume the editorship of *Horn Call* for Volume 24 and issues following. The first impact is that IHS is in need of applicants for the position of **Newsletter Editor**. Several persons have already expressed interest. If you want to be considered, send a letter of application and resumé with samples of your writing to me as soon as possible. We hope to make a selection by the first of December, 1992. (Editor's address is on page 1 of this issue of the journal.)



Michelle Grande was the first D.A. to supply an article for the Dedicated Amateur Weekend Warriors set. Others have also responded. Bill Scharnberg, immediate past president, supplied two "Primer" articles on Rhythm and Wagnertubas. Sensitivity to such needs has emerged in several other articles.

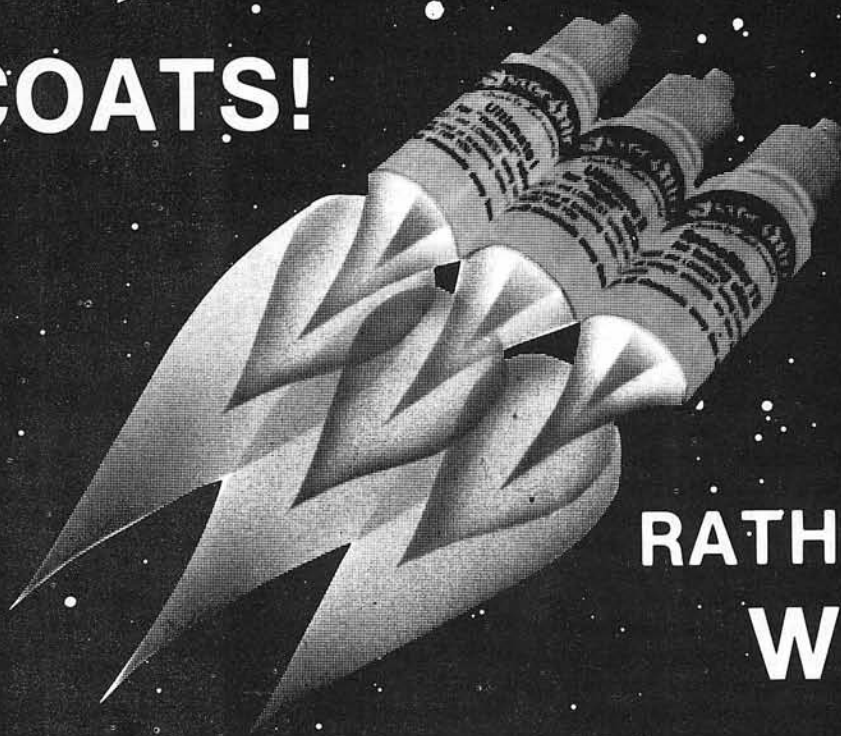
This is certainly a "professional" journal for hornists. But that does not mean its function and clientele are limited to "professional" hornists. We strive quite seriously to serve the interests of horn playing and of horn players; students of all ages, amateurs, semi-professionals, teachers, and professionals. I consider that an advantage for our organization. There are no distinctions in membership. Every member, whether a student or a top-ranked soloist, is a member of equal standing without class barriers. This state did not come about by accident. In general, hornists simply share and empathize with each other as a rather natural brotherhood; a fraternity of like-minded souls.

Because of this, your journal will continue to strive to please you, the members. We'll have in-depth and detailed professional level articles; and we shall also have elementary ideas and foundational articles. No matter who you are or what your level of performance, we shall attempt to have something quite regularly to appeal to your interests and level of achievement.



Spacefiller
Quality Lubricants™

COATS!



**RATHER THAN
WETS!**

Less Drops • Lasts Longer • Feels Better

Available at Music Stores

PRODUCTS OF MAMCO • P.O. BOX 1417 • DECATUR, GA. 30030

Comments on Various Issues

by Hans Pizka

Dear Paul, dear friends,

In addition to the news about Barry Tuckwell's fine recordings with the Koechlin *Horn Sonata*, I might mention the following:

Charles Koechlin's *15 Pieces for Horn & Piano* op. 180 were composed in April 1942. Two of the 15 pieces are for four horns (No. 2 & 9). The 13 pieces for one horn were premiered for the French Radio Paris out of the unprinted manuscript version in presence of Madame Ch. Koechlin by Edmond Leloir and Doris Rossiaud, both from Geneve, in April 1951, shortly after Charles Koechlin's death. Leloir recorded these pieces again for the Radio-Suisse-Romande in Geneve again a very short time after the premiere, accompanied by the same artist. Edmond Leloir played these 13 pieces for the Radio Nationale Belge in Brussels, accompanied by Pierre Leemans. He played these pieces again in Germany, Austria, France, Switzerland and Portugal during several tours.

There are other pieces by Charles Koechlin, which were premiered by Leloir also: Op. 218 *Two Pieces for Horn Solo*, Op. 32 *Four Small Pieces for Violin, Horn & Piano*, 2 *Nocturnes for Horn, Flute & Harpe*, and Op. 173 *Four Pieces for Clarinet & Horn*. The *Two Pieces for Four Horns* from Op. 180 were premiered by the Leloir Horn Quartet in Paris, played also in Brussels, Geneve, Stuttgart and Vienna. The original manuscripts, used for the premieres, are all well stored at the library of the Geneve Conservatory, but are still property of Edmond Leloir.

Authorized by the composer, Edmond Leloir copied the *Sonata* Op. 70 for horn and piano, and played it several times in France, Belgium, Germany, Austria, Switzerland and Portugal. The *Poem for horn and orchestra* has been played by Edmond Leloir in Geneve in 1947 in presence of the composer, who praised the beautiful sound of the horn and the musicality of the soloist.

We have to thank Edmond Leloir, that he made these compositions known to a larger audience. Edmond Leloir received a *plaque de souvenir* by Madame Koechlin with the inscription: "for Edmond Leloir, as a souvenir of the Master. With admiration and great sympathy. S.K."

In connection with this, it is my obligation now, to protest against William Scharnberg's comments upon Edmond Leloir's editions of preclassic and classic horn concertos. Mr. Scharnberg is absolutely right with his criticism about some of my publications. I have to thank him, because it makes me able to correct these mistakes instantly. But Mr. Scharnberg is absolutely wrong in saying, "Edmond Leloir's editions seem to be barbaric to him, because Edmond Leloir has changed too many things in the music without taking care about the composer's intentions."

This is absolutely not true. As Edmond is working for me, I can prove this. Within ten concertos he revised for me, he has changed only four notes, according to string passages. Well, some players might prefer scholarly marked editorials. Edmond and myself agreed not to mark any changes to the original in the articulation marks, as there are legato bows, dots, staccato marks etc., as this will not harm the composition or change the intentions of the composer. These are markings only, tools for the interpretation, one has not to follow if one has a better idea or better taste. All these markings come out of a decennial experience of a great solo career and the full understanding of style and growing up with the classical european music plus looking at the accompanying string parts always. And there is no reason to mark any changings of obvious writing errors of the copyists or of the composer especially (I still find some in the orchestra parts of R. Strauss operas, when I play them somewhere outside Munich!!).

These editions aren't doctoral dissertations. The reason, read below, please.

How about the many different Mozart recordings or baroque recordings of most prominent artists? They do change the music, they add floralia or other ornamentations, change phrases, use baroque style trills (starting from above) etc. Some still play Mozart with an incredible mannerism. Is this right? I for myself take Edmond's phrasings serious as the best orientation for the interpretation, but sometimes changing them according to my particular tonguing requirements. Others should do the same!

What about criticizing a change of pitch of, let's say the *Danzi* or the *Sonata* by Krufft? Are the hornists using horns in E? Or, if they can afford the E-key, do they still play the original version? I think they don't, because they read the F-notation (in the example of a concerto in E), to make the fingering easier, and the horn transposes. Is this fair? Yes, it is! Remember the many fine tenors, who sang Rudolfo's Aria in *La Boheme* one full step lower, and many other examples. Or, if you insist on the original: hornist who can manage the E-key on the B-flat-horn easily (who ??) should play these pieces in E only. Or Rosetti's *Concerto No. III* for two horns in E? I get requests for the orchestra material in E-flat nearly every week; never for the material in E.

Changing the subject: A last comment on "**French**" Horn "valthorn" is not a russian word but a "lehnwort" from the German "Waldhorn." But a conclusion: Horn is the term to be used, all other additives are of adjective nature, nothing else. Harold Meek made one other mistake in his article, as many others: the Viennese horn is not of wider but of **smaller bore** than other horns. The bore is to be measured at the **cylindrical section**; not at the very particular mouthpiece opening or mouthpiece receiver, as depending too much on the particular mouthpiece shaft. The bore of the Viennese mouthpiece is wider than most others indeed.

Friends from the Bayerische Horngesellschaft, which is growing fast by having more than sixty members now, including Prof. Hermann Baumann and Prof. Peter Damm, informed me about an old castle somewhere in the Bohemian forest, where more than twelve historic horns are well preserved and can be seen at the exhibition. I'll go there in the spring and will write an article about these instruments for next fall's issue of the *Horn Call*, perhaps.

Domenico Ceccarossi, the famous Italian horn soloist and teacher, has completed his 80 years. Two Italian music institutes (Licei Musicali) are named after him. A new chamber orchestra will be formed in Italy next May by Maestro Donato Rentzetti. It will bear Domenico Ceccarossi's name as well, to honour this great artist.

Best wishes to all of you.

CORDIALLY Yours

Hans Pizka

Postfach 1136

D-8011

Kirchheim (W)

P.S.: referring to many articles: Do we produce notes or tones or sounds on our instruments? I think we play tones after written notes to produce sounds. This is not sophistry but reality.



WICHITA BAND INSTRUMENT C^o

2525 E. Douglas
Wichita, Kansas 67211

QUALITY HORNS

New and Used

PAXMAN INSTRUMENTS
IN STOCK FOR
IMMEDIATE SHIPMENT.

NEW AND USED HORNS
BY ALEXANDER
ARE ALWAYS IN STOCK.

MOST AMERICAN MADE
HORNS ALSO IN STOCK.

*Approvals available on all instruments.
Lowest prices.*

PHONE
1-800-835-3006
1-316-684-0291

A Response to John Wates

by Jeffrey Agrell

This is in reply to John Wates' letter in the Spring 1992 *Horn Call* in which he tries to persuade me that I should be grateful for the comments that Hans Pizka inserted without my permission in my article in his "German translation" of the *Horn Call*. Since my letter protesting Hans's comments was very brief, and since John has not ever read any of Hans's commentary, it seems it was difficult for him to appreciate the situation. Although the issue is settled since Hans has finally agreed to stop his editorial commentary in improper manner, I feel I must respond to John (and any others who have misunderstood) to let him know what happened in my case and make clear once again what principle is at stake here.

In January 1991 Hans Pizka was thoughtful enough to send me a preview of his translation of an article I wrote for the *Horn Call*. I was appreciative that he sent it to me, but was appalled to see the article was riddled with his comments. The following is an excerpt from the letter which I immediately sent him:

"Dear Hans,

Thank you for sending me the translation. Your comments and commentary are always welcome, but only when they are made in the correct way. If you have something to say, you have two possibilities: 1) Send me your comments. Your remarks will appear in the next issue of the *Horn Call* (under "Orchestra Clinic"), and will be answered by me in that space. This is normal practice in any publication. Or: 2) Write an article yourself about a subject you are interested in (e.g. natural horn, F horn, Vienna horn, etc). I would be glad to translate it for you [without comments]...

I am in principle against any comments set in the middle of an article without the express permission of the author. If the author agrees to have your comments in his article, fine; I have nothing against that. As far as I am concerned, all such commentary in my articles is unacceptable and unwanted. You may express anything your heart desires about my articles, but please do it correctly: send it to me in a letter; it will be in the next HC with my answer. Or—as I said—write an article yourself."

Hans sent me what I thought was a fine response: yes, yes, he had taken my comments to heart and was sending me his comments in the form of a fairly long article on Vienna horn. Great, I thought: the comments have been removed, and we now have a new article on the Vienna horn [interesting, though: my article was about *natural* horn and most of his comments were about the *Vienna* horn...]. Then, a few weeks later, his German translation of the *Horn Call* arrived. He had printed my article **with** all of his comments intact. I was completely outraged, not only by the comments themselves but by what seemed to me to be a duplicitous answer—telling me that yes, he would do it correctly by sending his comments as an article—but then he went right ahead over my clear and strenuous objection and printed my article laced with his remarks anyway.

John, I hope you can understand my outrage and concern at this point. I agree completely with you that it is wonderful for horn players to share their experience and expertise, but only in the proper way. I respect Hans Pizka very much for his unbelievable energy which he devotes entirely to the horn: his performing, his publications and his German translation of the *Horn Call*—how one man can do it all, I can only wonder at. But he does not have the license to do anything he wants; and unwanted, unasked opinions are not the same as editorial corrections (of the sort: "*Ed. note: 12'6" not 12'4" feet, according to Morley-Pegge*"), and, as the Editor of the *Horn Call* noted, "*Genuine*

error corrections must be shared with all readers of the Horn Call in the following issue; not just with German-speaking readers." Hans has not always been able to distinguish opinion from fact in the comments he inserted at will in his German "translation."

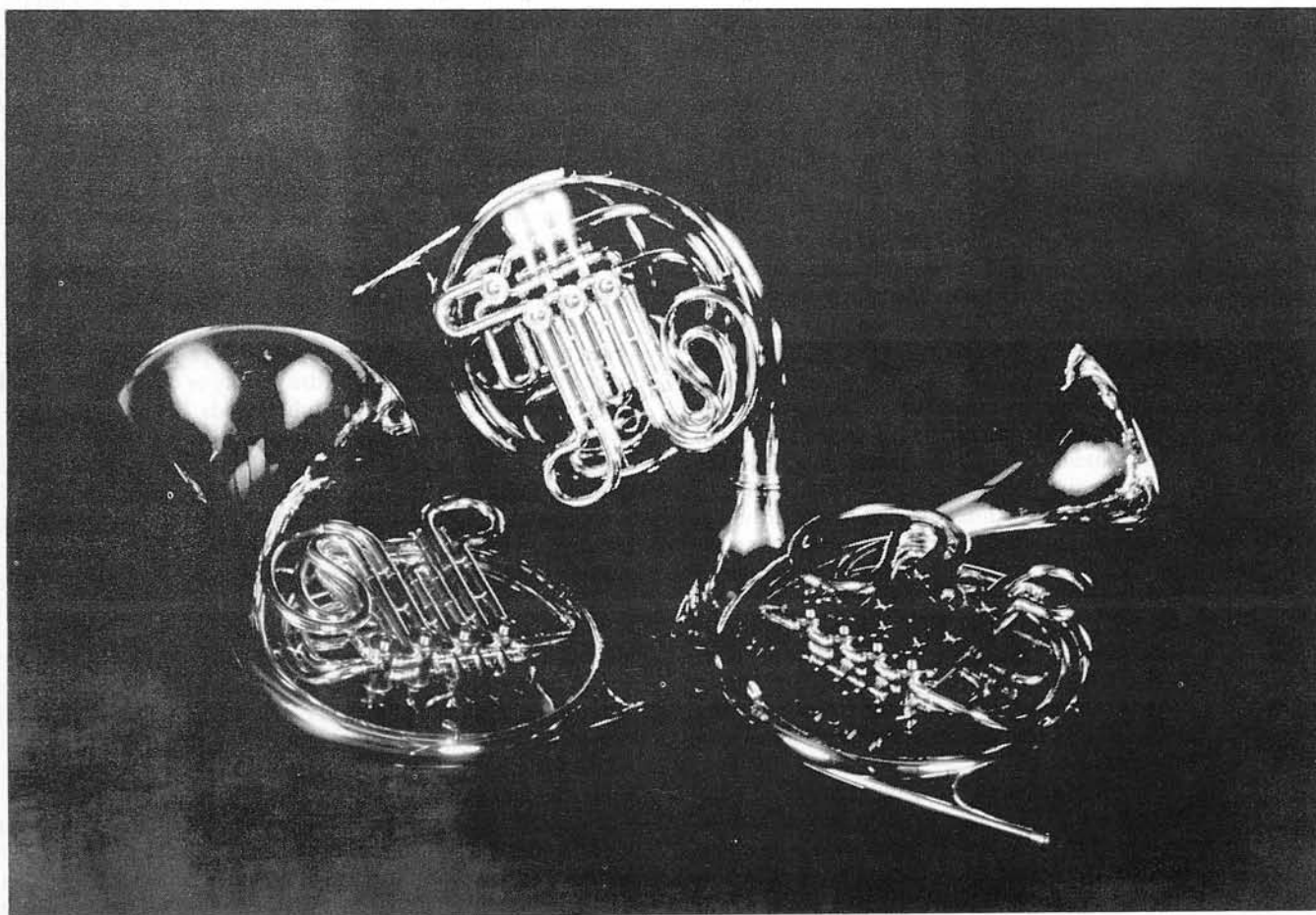
John, if you wish to invite Hans to comment on your articles, it's your decision. For myself, I do not; anymore than I would like to have an announcer give a play-by-play commentary during a solo musical performance. I work long and hard on each article, and reading gratuitous comments inserted in a piece is a bit like having to watch atrocities committed on one of your children before your eyes. If my articles are subject to unauthorized commentary, I will give up writing very soon. If another author has no objections to having his or her article tampered with, I have no objection. But I prefer to let my articles speak for themselves; I wish to have my words appear in print unbroken by the opinions and judgements of another. I believe my readers are intelligent enough to form their own opinions about the contents, and if they have comments—which is always desirable—they should appear in the *Horn Call* in a Letter to the Editor for all to read. It is interesting to read in Hans's Letter in the last issue that he feels that he was only trying to 'protect' younger players from falsehoods in articles—that they should not accept these articles as necessarily true; what he leaves unspoken is that he feels that these young players should then accept **his** comments and corrections as true. It must be nice to be the Last Unimpeachable Authority.

I am always pleased when an article of mine stirs people to write something themselves—criticisms, comments, additions, corrections, further thoughts on the subject, or their own articles. Any author likes to know that someone out there is listening. But: I am not interested in having my articles used by Hans Pizka or anyone else to use the article as a springboard from which to launch personal opinions. Such comments change and distort my article and its effect. It comes down to this: no comments should be inserted in an article without an author's knowledge and permission; any that are should be editorial corrections of fact, not opinions, not attacks, not self-promotions, not merely opportunities to criticize colleagues for not doing or thinking as he, the Omniscient Editor does. Hans should write articles for us all on these matters that he is so expert in; no one would welcome this more than I. His comments are always welcome—but in the correct manner. I am glad that Hans has seen the light and appears to have given up inserting his comments—I commend him for that. May it ever be thus. Hans, you have stopped adding comments in the translations and this is good—now you can share your ideas in the proper manner with the whole society each issue, not just the German speakers. Now how about some articles on the Vienna horn?

Sincerely,
Jeffrey Agrell
Oberhochbuehl 16a
CH-6003 Lucerne
Switzerland
Tel: 011-41-41/22 68 78



Discover a Tradition of Excellence—



—That's More than 200 Years Old!

Meister Hans Hoyer Horns

Horn making has been a tradition for generations in the Vogtland region of Germany. For more than 230 years, craftsmen in Markneukirchen and Klingenthal have created instruments that have earned respect around the world. Meister Hans Hoyer Horns represent the culmination of this rich legacy.



ORPHEUS MUSIC

13814 Lookout Road
San Antonio, Texas 78233
(800) 821-9448
Texas--(512) 637-0414
Fax--(512) 637-0232



* A Young Hornist's Primer: Rhythm

by William Scharnberg

Every gainfully employed musician knows that one's ability to accurately reproduce rhythms is a prime factor in any successful audition. Perhaps the majority of hornists who do not make the finals of a given audition can blame lack of solid rhythm under stress. Given that this is the case and that excellent rhythm is a learned skill (no one being born with "perfect" tempo/subdivision/rhythm) why should so many musicians demonstrate this deficiency? It is my opinion that the answer is simply a lack of discipline to the degree necessary to become a "professional." Certainly no one would refute the statement that it takes discipline to become an excellent musician; yet it seems that too many young hornists are not willing to strive to reach the necessary level. So the good news is that very few individuals (maybe none) are incapable of learning excellent rhythm skills; but the bad news is that it takes considerable time and mental energy—there is no magical solution!

Rhythm is the strongest element of music that binds the composer to the audience. Attend any concert from rock to classical and you will see many members of the audience actively involved in at least the pulse of music. As a recreative artist, if you lose your sense of subdivision, pulse or meter you will lose, at least temporarily, the thread that connects you to your listeners. Rhythm is so important that a practical definition of music is synonymous with a definition of rhythm: "sound organized in time." Further, there are several facets of rhythm that must be understood and controlled in order to become an excellent musician: subdivision, pulse, tempo, meter, phrase, section, movement, to multiple-movement compositions. To entertain an audience for a particular amount of *time* is the intention of the composer and this goal should furnish us with the impetus to develop our time-management ability.

Perhaps our first rhythmic goal as a studying musician is to have a workable subdivision system and be able to accurately reproduce subdivisions with a metronome. Of course, a metronome is an indispensable tool for all musicians. With modern technology we can find credit-card-sized metronomes, for a modest financial investment, which will produce most common subdivisions. There are a few commonly taught subdivision systems and all are fine if they are used to the degree necessary. Whether one "hears" "one-ee-and-ah," "one-tee-ta-tah," "Mis-sis-sip-pi," or simply "clicks" while performing, no one else cares; the system just needs to be accurate and used constantly. Here we have some great news: most of the time we will only be called on to recreate duple and triple subdivisions; i.e., divide a pulse into two or three and common multiples: four, six and eight. It might sound silly but for fives and sevens, I still use a system suggested by my grade school instrumental director: for fives try "ap-pen-dec-to-my," "nec-es-sar-i-ly," "hip-po-pot-a-mus," "1-2-3-4-5-6," or a word/phrase of your choice with five "equal" syllables. For sevens, "1-2-3-4-5-6-7-8," or a word/phrase of your choice will work. By including the following beat or note we accurately frame the grouping. This brings up the subject of using words or phrases for more complex rhythms. Sure, if it works; do it! Words can often help simultaneously with both the rhythm and character of the music. The audience does not care *how* you arrive at an accurate rendition of a rhythm but that you *do*!

A word about meter: composers write in meters because they want the specific metrical stress inherent in the chosen meter, so please honor that slight downbeat stress in every measure. Very often the

finest composers will attempt to fool the metrical expectations of the listener by camouflaging the meter with strong beats in another part of the measure or ties across the barline. Composers such as Beethoven and Brahms, to name but two, are masters of this clever deception and, of course, we should play along with them.

As a well-trained musician we need to develop the ability to set appropriate tempi. Through consistent work with a metronome we should be able to pick out a given tempo with, perhaps, only the aid of a watch that indicates seconds. When determining the tempo for a composition that has no metronome marking, but simply an Italian word such as *Adagio*, *Allegro*, *Allegretto*, *Andante*, *Andantino*, *Largo*, *Lento*, *Moderato*, *Presto*, or *Vivace*, we need to understand that it is the *shortest* note values in the piece that will help us choose an appropriate tempo based on the definition of the tempo/style. Of course, we have to know what those words imply before determining an appropriate tempo. Sure, I could define these terms here, but this is what I meant earlier by the degree of discipline necessary to become an employable musician—you look them up!

Perhaps the two features of rhythm that separates the "artist" from his/her colleagues are: 1) grouping subdivisions to the pulse/beat, and 2) releasing rhythms accurately. Grouping subdivisions *to* beats, not *from* beats is an extremely simple concept and one that gives the music-making of the "artist" extra vitality or direction often lacking in the performance of others. In other words, by simply thinking 1-(2-3-4-1) not (1-2-3-4-)-1 gives a forward-moving sensation to an audience. Grouping notes this way also aids technically in that, as a wind musician, our air stream is directed to the next beat; thus, fewer problems with response are encountered. Likewise, perhaps the greatest rhythm weakness among more advanced players is avoided: rushing to beats. A good example here is the famous dotted-eighth-sixteenth rhythm. Young musicians tend to perform the rhythm carelessly as a quarter-eighth triplet. Then, as they learn to accurately subdivide, they can mutate the problem to one of a double-dotted-eighth-thirty-second rhythm by placing the sixteenth-note correctly but rushing to the next beat. Of course, there are all sorts of stylistic considerations involved with this and many other rhythms, depending on the historical context, room acoustics, and the background of the conductor and/or other ensemble musicians.

Every good conductor knows that if an ensemble releases durations together, there is a good chance that the next ensemble "attack" will be together. Likewise, a mark of a first-class ensemble is one that releases notes together. That is, the duration of each note in a composition is sustained by each ensemble member a consistent length of time from performance to performance, given the acoustics and stylistic considerations of the music. Here we begin to touch on the subject of articulation which is an important topic too large for the scope of this article.


Now we come to an issue that is complex and vague: ensemble rhythm. First, it seems that we have fellow musicians who tend to play either: 1) ahead of the pulse, 2) directly on the pulse, or 3) behind the pulse. Now, where is the pulse? If the ensemble is conducted, where is the exact point in the beat pattern that a downbeat should be sounded? This can be as mysterious to the conductor as to the ensemble member. Some groups, especially in Europe, play a considerable distance behind what seems to be the conductor's beat, almost as a reaction to it. If the conductor has a background as an organist who, working with a tracker-action organ, expects to hear the sound somewhat after it is actually played, one can see the acceptance of the phenomenon. In other words, with each ensemble you must try to determine when you should emit your sound both by what you see and hear. If the group is small, it is probably wise to discuss this problem, if it seems to exist, during rehearsals. Should the group play slightly ahead, directly on, or slightly after the click of a metronome? Certainly, as hornists, we should strive to play directly on or slightly ahead of the pulse due to the length of our instrument and the distance between our reflected sound and the audience. Hornists who play on the "back side" of the beat are guaranteed to generally sound "late." Further, in

*This article is written in response to Maureen Starkey's plea in the October 1991 issue of *The Horn Call* for articles directed to "students."

any ensemble, conducted or not, it is critical to listen to the subdivisions of other members in order to accurately place yours. Is it better to play with other members accurately or go with what you see from a conductor? It seems to me it is wiser to play with the group but rhythmically encourage the group to coordinate itself with the conductor through an aggressive approach to your own subdivisions; i.e., take charge when you have the opportunity to bring what you see and what you hear back together. Finally, at times you may be the only member of an ensemble performing a rhythm correctly; but *you* are wrong, unless you can tactfully persuade the group to change.

There are several other problems we will need to confront as artist musicians. The performance of hemiola, or ratios of two against three, either vertically or horizontally, takes some mental finesse but can be accomplished by anyone. Playing two against three or switching duple to triple subdivisions within a measure is a valuable art that can be practiced at home with a metronome before the ensemble rehearsal.

With "horizontal" hemiola, such as the famous "Bruckner hemiola"

() , I find that thinking *1-and-1-2-3-4(1)* helps [the "4" is actually the next beat or perhaps the downbeat (1) of the next measure].

Again, this is framing the hemiola with the following beat. In fact, always grouping triplets as "four-equal-notes" has helped me and my students achieve more consistent triplet groupings; i.e., not rushing or dragging the subdivisions.

Then we have "rubato," that often-abused technique which strictly implies "robbing time," that is, taking extra time for some notes but giving back that time by taking comparatively less time with others. Certainly, "stretching" notes for this stylistic "affect," necessary in the performance of music from certain periods, must be born out of deliberate nuance rather than rhythmic carelessness (like rushing fast notes or dragging technically difficult passages).

Speaking of rushing or dragging, it is important to mention the value of control versus speed. Most individuals have the reflex speed necessary to perform fast passages but often lack control. Of course, slow to faster practice will help gain a measure of control. It is also typical that students seeing "black notes" (sixteenth notes) tend to become tense and rush, whereas seeing "white notes" (whole and half-notes) tends to cause us to become too relaxed and make simple errors.

Controlling *ritardandi* and *accelerandi* is often a complex task for a younger musician and a younger conductor. It is difficult to be able to have your mind in three places simultaneously: where you have begun, where you are in the slowing or quickening process, and where you wish to arrive. For long *ritardandi* and *accelerandi*, I find it helpful to have the process worked out mentally in "stair-steps;" i.e., have a kinesthetic awareness (muscle memory) of the speed you wish to be moving at various points along the way and to try to hit those arrival points exactly, preferring to arrive a bit too late than too soon, thereby eliminating "flat spots" in the progression.

When performing antiphonal music or in an ensemble where you are separated a distance from your colleagues, timing can usually be disconcerting. Here the only advice is to play with what you see and not with what you hear. If you are playing with what you hear, you will certainly sound late to the audience.

Finally, two more typical errors made by younger musicians are: 1) entering late after ties or rests, and 2) "bumping" ties and/or syncopations with the breath. Every instrumental director you have ever had has been correct when advising to "drop the tie," so you are not late on the next subdivision. You obviously must sound the note after a rest or tie simultaneously with the subdivision you "hear" in your brain. "Bumping" ties seems to be fairly common among younger musicians who are attempting to come off the tie or syncopation at the correct time by pushing with the air on the beat. Obviously, if a composer had wanted a strong beat at that point, he would not have included the tie.

In parting it is important to recognize that there are many instances in which a trained musician does not perform certain rhythms "mathematically correctly" but this too can be learned by listening and

learning from recordings and your colleagues, especially those with the greatest ensemble experience. Further, this article could go on and on to related topics such as articulation and historical styles which affect rhythm, but that must remain for other discussions.

College of Music
University of North Texas
Denton, TX 76203



Introducing...

Resonance Enhancement™

Resonance Enhancement™ is Osmun Brass' name for an exciting new process that dramatically improves both the sound and feel of virtually any horn.

The enemy of good tone and playing quality in any instrument is tension. A tremendous amount of internal tension exists in almost every instrument. This tension is built into the individual components, such as slide tubes, bells, crooks, etc., when the parts are formed. It is also introduced during the assembly process by misaligned parts and the use of jigs, fixtures, clamps, or wire to hold the instrument together during soldering. Heating the metal during assembly also distorts the metal and places it under tension.

We have found a method to eliminate this tension—we call it Resonance Enhancement™. It can be done to any horn, new or old. It doesn't hurt the finish or change the dimensions of the horn. Your ER™ (Enhanced Resonance™) instrument will look just the same—but you'll hear an amazing difference.

Enhanced Resonance™ instruments exhibit these characteristics:

Greater efficiency. Your horn will produce more sound at loud dynamics and be more controllable at soft ones.

Easier response. The instrument feels more open and doesn't fight back. The high register has more ring. Your pianissimo attacks are clear and effortless.

Greater stability. Notes lock in better. During crescendos the pitch remains true. You have the feeling of sinking into the note.

More even timbre. Notes feel even, the sound of the instrument is more even from bottom to top. There is no "bark" at high dynamics. You can control the amount of edge in the sound.

Improved tone. ER™ instruments have a warm, "buttery" tone quality that until now has been heard only in very old horns. Enhanced Resonance™ duplicates many of the changes that take place in fine instruments over long periods of time. Imagine—the feel and sound of a fine old Kruspe or Geyer horn, but in a new horn with new valves and no patches.

Any horn, old or new, lacquered or unlacquered, can benefit from Resonance Enhancement™. The process takes one to two weeks and will not change the appearance or intonation of your instrument. Call us at 1-800-223-7846 or 1-617-489-0810 to schedule your horn for Resonance Enhancement™.

Osmun Brass Instruments

Belmont, Massachusetts 02178

"The High Priests of Brass"

Newsweek

The American Brass Quintet

featuring David Wakefield,
French horn



Featured ensemble of the University of Minnesota
1993 Chamber Brass Workshop — April 16 & 17

For complete information (including
masterclasses) and availability for the
1993-94 season, contact:

Stanton Consulting & Management
45-05 Newtown Road
Astoria, New York 11103
Tel: 718-956-6092 FAX: 718-956-5385



Join The American Brass Quintet and the Horn Faculty

of the University of Minnesota School of Music

...for a unique experience in chamber music for brass.

- Clinics and recitals by faculty, student, and professional brass ensembles from throughout the Midwest.
- Presentations of new and existing literature for all ages, arranging and transcribing, promotion and marketing ideas.
- Displays of instruments, accessories, music, and recordings.

University of Minnesota French Horn faculty members are:

Kendall Betts, Principal French Horn of the Minnesota Orchestra

Herbert Winslow, Principal French Horn of the Saint Paul Chamber Orchestra

David Kamminga, French Horn of the Minnesota Orchestra

For more information about the
1993 Chamber Brass Workshop,
call 612-624-5056, or write:

Thomas Ashworth
University of Minnesota School of Music
2106 4th Street South
Minneapolis, MN 55455

UNIVERSITY OF MINNESOTA



Editor's note: The following article first appeared in the San Francisco Chronicle. The author, a member of the IHS, then revised the work with less focus on the Bay area for general syndication through the Universal Press Syndicate. Although written for non-musicians, the subject is clearly of interest and value to musicians; thus the revision is presented herewith for members of the International Horn Society.

Performance Anxiety

by Richard Reynolds

Beethoven's Ninth. The first movement is a piece of cake. You clam a couple of notes, but nothing real exposed. The solo isn't until the third movement. You've got lots of time.

Things start clicking in the second movement. You're starting to match the third horn's sound, the attacks are right on, the intonation solid. Maybe you even forget about the solo.

But as soon as you turn the page to the third movement you feel it. Your heart speeds up—almost imperceptibly at first. You're playing fourth horn, and you're looking at the solo you've been playing from Max Pottag's excerpt book since you were 12. It's not just a little solo. It goes on and on: long, sustained notes that have to flow seamlessly and blend perfectly with the clarinet. And then there's the scale. It's a b-major scale, the easiest solo you will ever see in your life—and the most terrifying.

By the time you get to the beginning section with the clarinet, your heart is racing. You try to take a really big breath, but somehow you can't seem to get any air into your lungs. You start to play. The sound is thin, unfocused. Worst of all, it quivers. They're all listening to you and they all know you're losing it.

The fear grows. The scale is only a few measures away now. Your hands are getting clammy, your mouth dry. You curse Beethoven for putting the solo in the fourth horn part.

And then it happens: The whole orchestra stops playing, the chorus stands silent. You're playing the scale all alone. You crack a note. And then you find yourself pushing down the wrong valves, missing notes completely. The top note of the scale cracks horribly and you miss more notes on the way down. The conductor glares at you, and everyone in the orchestra looks away.

It's only the first rehearsal. The next one will be worse.

Stage fright is a fact of life for every orchestral musician, and one's ability to control it is the bottom line of a musician's career. It is virtually impossible to play an oboe, violin, or trumpet when your heart is pounding through your chest. If you are nervous, you play badly. As the fear takes over, a wind player or singer loses the crucial ability to control the air supply; a string player loses the delicate muscle control essential to wielding a bow.

Musicians combat the fear with everything from massage and self-hypnosis to psychotherapy, self-help books, and beta-blocking drugs like Inderal. But the terror remains, even for world famous musicians like cellist Pablo Casals, who suffered from stage fright throughout his life, and Vladimir Horowitz, who gave up public performance for more than a decade.

Writer George Plimpton, who has participated in boxing, football, and hockey just for the experience, reports that the most terrifying thing he ever did was playing the triangle in the New York Philharmonic. Once the music starts, he writes, "there is no earthly way you can stop it." There are no time outs in music, he continues. "As soon as the conductor's stick comes down, one is carried inexorably up toward the moment of commitment, and there's nothing that can be done about it."

Artist Faculty

Joseph DeAngelis
Marian Hesse

Randy Gardner
Michael Johns

Our Distinguished French Horn Faculty

PERFORMANCE PROGRAMS:

Bachelor of Music • Undergraduate Diploma • Master of Music •
Post-Masters Professional Studies • Doctor of Musical Arts

CONCENTRATION (Bachelor of Music):

Music Education • Music Therapy • Music Theory • Composition •
Music History



Esther Boyer College of Music

PHILADELPHIA, PENNSYLVANIA

Helen Laird, Dean



FOR INFORMATION:

Dr. Steven Estrella
Esther Boyer College of Music
Temple University, Box HC
Philadelphia, PA 19122
(215) 787-8437

Audition Dates for 1992-93

Nov. 30 — Dec. 4, 1992

January 23, 1993

February 20, 1993

April 3, 1993

*Full Scholarships
and Assistantships
are Available*

Ward Spangler, a freelance percussionist in the San Francisco area, finds Plimpton's remarks right on the mark. Spangler reports that other musicians who volunteer when the percussion section needs someone to play a small part find it surprisingly nerve wracking. Usually, he says, "they fold. With percussion, nerves are a very tricky thing. If you get nervous, you get lost and it's gone. You have to hit the thing. There's no oozing into the note. You can miss the instrument. You can hit it twice."

For a string player, says San Francisco Symphony violinist Dan Smiley, the most common nerve problem is that "your bow starts shaking and you feel like you're losing control of making the sound, which comes, of course, from the bow." Smiley also points out that it isn't only the audience or critics that musicians worry about. "Of course, a concert is for the audience," he says, "but it's also for the musicians. I've probably gotten more nervous with my peers than with an audience, because they know more about what you're doing."

While many music lovers are dazzled by fast, technical playing, any musician will tell you that the hardest thing in the world is to play a slow, exposed, legato solo. This sort of solo is the stock in trade of the English horn, and English horn player Bennie Cottone readily agrees that these solos are the most challenging. "I try to screen everything out," says Cottone. "Once the reed goes in the mouth you think about nothing but the music." Nevertheless, he admits, "there are times when I get the strange feeling that I'm going to fall out of my chair."

The simplest solution to stage fright, of course, would be to persuade audiences to be more supportive. In a scholarly article published in *The Musical Times* in 1925, one W.F.H. Blandford offered a circus analogy. If the juggler misses on a difficult trick, he wrote, the audience is understanding. "Suppose now that, when the horn player cracked or wobbled in a trying passage, his failure were received with murmurs, not of disapproval, but of sympathy and encouragement; that the conductor immediately stopped the band; that in breathless silence the player repeated the passage two or three times until he got it right, whereupon amid thunders of applause the

movement was resumed, while the gratified player bowed his thanks to a delighted audience."

Clearly, Blandford's idea hasn't caught on. Nor does it seem likely that any other development is going to diminish symphony stress—which studies have rated as equivalent to that experienced by jet fighter pilots. And musicians are still looking for solutions.

One of the most controversial approaches—and one few musicians will discuss on the record—is the use of beta blockers, prescription drugs developed to lower blood pressure.

The beta blocker used by musicians is propranolol, sold under the brand name Inderal. It works by blocking the receptors that trigger the "fight-flight" response—the physiological responses that prepare an animal to face a crisis. These responses are familiar to anyone who has performed on an instrument, acted, or spoken in public: sweating, tenseness, pounding heart, trembling, and sometimes a dry mouth (a particular problem for wind players).

Dr. Gary Gelber, a Juilliard-trained clarinetist and psychiatrist at the University of California at San Francisco's Program for Performing Artists, says that he experimented with performing on Inderal himself but felt "emotionally cut off from the music" when using it and decided his performance was better without it. He'll sometimes prescribe it to help a patient get through a hurdle, such as an audition or solo concert, but in the long run prefers to help patients learn to perform without it. He stresses that the drug should not be passed around casually and should not be used by people who suffer from heart disease, low blood pressure, asthma, diabetes, hyperthyroidism, or a tendency toward depression.

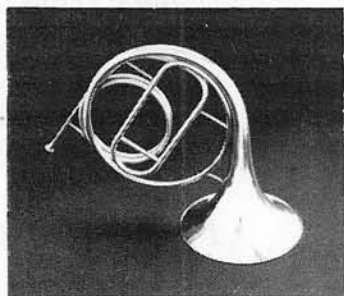
Is the use of Inderal by musicians comparable to the use of steroids by athletes? "The analogy breaks down," says Gelber. "By taking Inderal, someone is not changing him or herself in a fundamental way. They're just blocking something that can interfere with the ability to do on the stage what they can do in the warm-up room."

The recording techniques used to produce today's technically flawless recordings, he says, are a much more artificial process than

RICHARD M. SERAPHINOFF

HISTORICAL INSTRUMENT MAKER

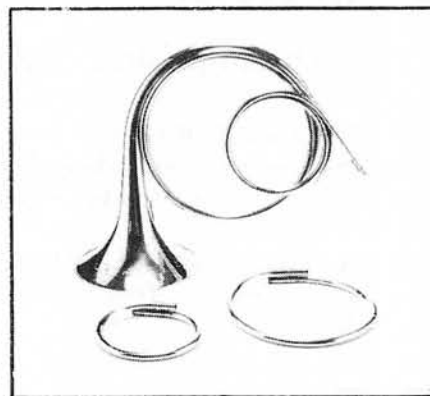
Specializing in accurate reproductions of 18th & 19th century horns



*Orchestra horn after M. A. Raoux
Late 18th & early 19th centuries*

Also Available

French Cor Solo Trompe de Chasse
Historical Mouthpieces



*Baroque Orchestra Horn
Early 18th century*

Please write or call for free brochure

9245 EAST WOODVIEW DRIVE BLOOMINGTON, INDIANA 47401-9143 USA 812-333-0167

taking Inderal: "There you're actually cutting and pasting and creating a performance that never existed."

One musician, who prefers to remain anonymous, reports that Inderal has had a tremendous impact on his playing. "I'm generally a very calm player," he reports, "but if I get psyched about something, it's all over. With Inderal, nerves simply aren't a factor. And knowing that help is there if I need it has meant that I almost never resort to Inderal. I use it maybe two or three times a year."

Another musician who plays with the San Francisco Symphony reports that Inderal is commonly used in auditions. "When I took my last audition," she says, "I tried it, because almost everyone told me that, for auditions, they take it as a matter of course. I found it actually did help."

But the use of Inderal does not stop with auditions. Members of the San Francisco Symphony, Opera, and Ballet orchestras confirm that beta blockers are often used in performance, particularly by principal players during high-pressure performances. In fact, it's unlikely that any concertgoer has heard an orchestral performance in the past five years that did not involve performers using them. In a recent survey of professional musicians, 27 percent confirmed that they use beta blockers.

Gelber reports that they are also used by doctors for public speaking, and another source indicates that surgeons often perform delicate surgical procedures under Inderal. It's also rumored that the drug is favored by pistol marksmen—who squeeze the trigger between heartbeats. And, of course, beta blockers are commonly prescribed to executives and other people whose high-stress jobs lead to high blood pressure.

Fortunately, there are other alternatives, and the psychological techniques for dealing with performance stress have become as sophisticated as they are varied. Arthur Krehbiel, principal horn of the San Francisco Symphony says a note he missed twenty years ago, while playing in the Detroit Symphony, was pivotal for him: "I remember when I clammed a big thing back in Detroit. I really splattered something fierce, and my reaction was to laugh. Up until that time it had been a major tragedy. That was the start of a new freedom." Playing well under pressure, he says, is a matter of "having the right parts doing the right thing: having the emotions involved with the emotion of the music you're performing; having the intellect surveying the surroundings (am I in tune, am I blending, etc.); and having the body do what it's supposed to be doing naturally, without interference from the emotion or intellect."

"For me it comes down to 'why are you there?'" says Berkeley Symphony Concertmaster Ron Erickson. "If you're there because people expect you to be there—if you're on trial—you're doomed. If you're thinking about the negatives—the fear of making a mistake—you're also doomed. If you're there because you're answering a call within yourself, you're there for the right reason and have nothing to fear." Bassoonist Carla Wilson offers another way of dealing with nerves: "I try to make the nervousness into excitement. I talk to myself, and say, 'I'm excited about this solo. It's going to be fun.'"

Another method that is beginning to find favor with performers is massage. Nicky Roosevelt, a freelance horn player, has studied massage and works with a number of musicians. Her massage chair is a fixture in the basement of the San Francisco Opera House, where she helps opera and ballet orchestra members deal with the physical and mental stress of their grueling schedule. Most people come to Roosevelt to help them deal with the physical aspects of playing long hours, but she reports that she also works with musicians who are about to take an audition "to help their body let go of residual tension so they can get a good night's sleep—it gives them the best shot at being able to play at their best."

A similar approach is self-hypnosis, which clarinetist Diana Dorman says has been a real help for her. "You think about walking down a path, going into a house, and making it a comfortable place," she says. "Then if you're nervous, you try to capture that feeling of being in that comfortable place."

There are, of course, many books designed to help musicians deal with nerves, most of them extensions of *Zen and the Art of Archery*. Timothy Galwey's *The Inner Game of Tennis* has been adapted into *The Inner Game of Music* by Barry Green, the principal bassist in the Cincinnati Symphony. Eloise Ristad's *A Soprano on Her Head* is also mentioned often.

Bill Holmes, a trumpet player with the San Francisco Opera Orchestra, says Ristad's book has been very helpful. The technique, he says, is to realize that your body can only produce so much adrenaline. "So instead of trying to block it you say, 'Give me all of it.' You exaggerate the symptom and let it go as far as it can go." Holmes has also found sports books can be useful, especially James Loehr's *Mental Toughness Training for Sports*. Loehr offers a list of thoughts that produce pressure—"What if I don't do well; I'll never live it down if I lose; my career is on the line"—and a list of thoughts that reduce it: "Even if I'm not the greatest today, it won't be the end of the world; I'm going to be okay no matter what, etc." "When you read the first ones you get up tight. When you read the others they produce a different reaction—you feel more relaxed, more comfortable. You know inside that the first ones just aren't true. The basic idea is that you can change how you feel by changing how you think."

A recent study at the center for Stress and Anxiety Disorders at the State University of New York at Albany confirms this theory. In the study, nervous musicians performed for each other during five weekly meetings. After each performance, researchers interviewed both the soloist and the musicians who made up the audience. The results demonstrated that the assumptions fueling the performers' nervousness were largely false. The musicians who made up the audience were generally unaware of the nervousness and mistakes that the performer assumed were glaringly obvious. And as the interviews revealed this to the performers, their nerve problems diminished.

When she sang the part of the angel in the Berkeley symphony's December '90 performance of Oliver Messiaen's opera, *St. François d'Assise*, soprano Susan Narucki projected an aura of total peace and ethereal calmness. Yet her experience seems to contradict all of the theories. Narucki reports that she long ago gave up on attempting to be relaxed for a performance. Narucki makes a distinction between adrenaline and fear. "I get tremendously excited before a performance," she reports, "and I've learned to just go with it. If you have any blockage in your head, that rush of adrenaline frees everything up." Beyond that, Narucki says "I have a very strict diet and I stay to it. I don't see people before I perform. And I do 150 percent preparation."

The techniques vary, but coming to grips with stage fright is a never-ending struggle for every musician. The performer never knows when it will strike, and can never completely control it. So the next time you watch a violinist stand up in front of a packed hall and make the Brahms *Violin Concerto* sound effortless, wonder at the beauty of the sound, marvel at the technical prowess, let yourself be carried away—and then remind yourself that it's all being accomplished in one of the most stressful settings ever devised.

©Richard Reynolds

1202 Dwight Way
Berkeley, CA 94702



An Important Announcement To All Horn Players Throughout The World:

Professor Louis J. Stout, retired professor of Horn of the University of Michigan (Ann Arbor) and former Solo-Horn of the Chicago Symphony under Fritz Rainer, has completed a 90 minute video of his famous horn collection featuring approximately 50 different instruments.

Professor Stout, known for the countless lectures he has given, draws upon his outstanding collection to demonstrate the history of the Horn: "From the Forest to the Concert Hall."

Certain instruments from the Streitwieser Trumpet and Horn Museum were also used to complement the variety of instrumental examples shown in this stunningly beautiful video.

With the assistance of some of his many former students, foremost Steve Mumford, Lisa O. Bontrager and Cathy Miller-Bank, the story of the Horn is told with humor, knowledge and great insight into the fascinating history of the Horn. The viewer is given a rare and broad ranging summary of the unfolding development of the Horn beginning from the dawn of human civilization up to our present day.

The video was produced in the Spring of 1990 at the Streitwieser Trumpet and Horn Museum to which Professor Stout donated his marvellous collection in 1988. Under lovely trees, flowering bushes and next to a lake with adjacent hunting lodge, the horns are seen being played and demonstrated in a most fitting manner. Precisely "which horn for which music" is demonstrated with a wealth of knowledge as only Professor Stout can. He also relates his ancestry to the descendants of Charlemagne and of the inspiration of the Legend of the Knight Roland which influenced him to become a musician, horn collector, teacher and historian.

Now retired from active teaching and travelling, this video is a "must have" and treasure for every horn player who has ever had the great fortune of experiencing Professor Stout lecturing and demonstrating amongst his marvellous and priceless collection.

All requests for purchase should be directed to:

Streitwieser Trumpet and Horn Museum
c/o Mr. Franz Streitwieser, Director
880 Vaughan Road, Pottstown, PA 19464
Tel: (215) 327-1351

The price is \$75.00 for 90 minutes of beautiful nature, musical education/entertainment and Horn history.

A Discography of Instrumental Compositions for Natural Horn from the Baroque

by Tom Hiebert

In browsing through recent recordings one cannot help but be impressed with the number of them which make use of the natural horn. Since horn music from the late Baroque is one of my research interests, I became curious about who the present players specializing in this repertory are, who past players might be, how playable the repertory is on natural horn, and how much of it is recorded. Constructing a discography seemed the best way to answer these questions.

The performance of music of the late Baroque period on valveless horn has proved to be somewhat difficult. This is due in part to the high tessitura of many passages but also because of problems in determining the appropriate instrument type and playing technique. Of course, many players would simply play these parts on valved horns, and there are good reasons to do so. But if one is interested in probing into how horn players of the early eighteenth century might have played or how they might have sounded, one needs to explore the parts on valveless instruments. The performers on the recordings in this discography do just that using a variety of horn types which include restored original instruments and copies of originals. Of particular interest is the way the different players handle notes outside of the harmonic series. Since there is disagreement among experts on how early in the eighteenth century the hand-stopping technique came into use, the problem of playing these notes in tune has been left largely to the performer to solve. As is audible in most of the recordings, hand-stopping is the technique of choice, but some performers are doubtless lipping notes or employing vent holes to bring out-of-tune pitches in place.

What follows is a survey of recordings of natural horn playing in Baroque instrumental music, from the rare occurrence in the 1960's to the current spate of releases. The scope of the discography has been limited to the late Baroque period; therefore, works of J.S. Bach's sons, L. Mozart, F.J. Haydn and so on are not included. It is worth mentioning that some of the most interesting and challenging music for the horn from this period is found in vocal compositions, especially in Bach's masses and cantatas as well as in Handel's operas and oratorios. These works are beyond the scope of this discography, however, as are works for horn ensemble.

In order to be able to include the hornists' names and to confirm that a piece was played on natural horn, it was necessary to see firsthand and to hear virtually every recording. To this end I perused the excellent record collections at California State University, Fresno, and the University of California, Berkeley, using their catalogs as well as citations found in the recordings sections of *The Horn Call*, *Brass Bulletin*, *Early Music*, and in M. Hernon's *French Horn Discography* (1986). The resources of OCLC were used to track down more obscure recordings. Because record companies often do not identify dates of issue or reissue clearly (if at all), this information is somewhat unreliable.

I would like to invite those who have additions to this discography to please send them to me at:

Department of Music
California State University, Fresno
Fresno, CA 93740-0077

KEY:

COMPOSER. **Title of Piece**
Hornist(s)
Performance Ensemble, Director
LABEL Label Number (Format); Date.
REISSUE LABEL Label Number (Format); Date.
(cross references for other horn works on the same recording)

BACH, J.S. **Brandenburg Concerto No. 1, BWV 1046**

- 1 Baumann, Hermann, and Marcus Schleich, hornists
Concentus musicus Wien, Nikolaus Harnoncourt, dir.
TELEFUNKEN 6.35620 (LP); 1982.
TELDEC 6.42823 (LP), 4.42823 (CASSETTE), 8.42823 (CD); 1983
- 2 Brown, Timothy, and Susan Dent, hornists
Orchestra of the Enlightenment, Catherine Mackintosh, dir.
VIRGIN CLASSICS VCD 790747-1 (LP), 790747-4 (cassette), 790747-2 (CD:DDD); 1989.
- 3 Brown, Timothy, and Susan Dent, hornists
Taverner Players, Andrew Parrott, dir.
EMI REFLEXE CDS 7 49806 2 (CD:DDD); 1989.
- 4 Halstead, Anthony, and Christian Rutherford, hornists
The English Concert, Trevor Pinnock, dir.
ARCHIV 2742 003 (LP), 3383 003 (cassette), 413 073-1 (LP); 1982.
ARCHIV 410 500-1 (LP), 410 500-4 (cassette), 410 500-2 (CD); 1983.
ARCHIV 423 492-2 (CD:DDD); 1988.
- 5 Joy, Andrew, and Rafael Vosseler, hornists
Musica Antiqua Köln, Reinhard Goebel, dir.
ARCHIV 423 116-1 (LP), 423 116-4 (cassette), 423 116-2 (CD:DDD), 431 701-2 (CD:DDD); 1987.
- 6 Koster, Ab, and Jos Konings, hornists
No ensemble name listed, Gustav Leonhardt, dir.
ABC Classics, Seon Series AB-67020/2 (LP); 1977. AX 67030/2 (LP); 1978. RCA Seon RL 30400 (LP); 1977? PRO ARTE 2 PAX-2001 (LP); 1981.
- 7 Marrou, Michel Garcin, and Jos Konings, hornists
The Amsterdam Baroque Orchestra, Ton Koopman, dir.
ERATO 2292-45373-2 (CD:DDD); 1985.
- 8 Penzel, Erich, and Gert Seifert, hornists
Collegium aureum, Franzjosef Maier, dir.
DEUTSCHE HARMONIA MUNDI DEUTSCHE 1C 151 99643-44 (LP); c. 1965-67.
- 9 Rohrer, Hermann, and Hans Fischer, hornists
Concentus musicus Wien, Nikolaus Harnoncourt, dir.
TELEFUNKEN SAWT 9459-A (LP), AWT 9459-A; 1964.
TELDEC REFERENCE 8.43626 ZS (CD:AAD); 1987.
- 10 Sheldon, Robert, and Jean Rife, hornists
The Aston Magna Festival Orchestra, Albert Fuller, dir.
THE SMITHSONIAN COLLECTION N3016 (LP); 1977.
- 11 Thompson, Michael, and Martin Winford, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU LYRE 414 187-1 (LP), 414 187-4 (cassette), 414 187-2 (CD:DDD); 1985.

"THE BEST OF EVERYTHING"

"I once played seven different horns, but the Ultra Farkas brings all their good qualities together into one. It's a fine accurate-playing horn with a beautiful tone, evenness of quality in all the registers, comfort for the right and left hands, and many other attributes that will appeal to the most discerning musicians."

Introducing the
Ultra Farkas,
the ultimate
Holton from
America's
senior
statesman of
the horn.

PHILIP FARKAS

Legendary horn player, teacher and author

Available with either fixed
or detachable bell.

LEBLANC  HOLTON

WORLD-CLASS INSTRUMENTS FROM THE WORLD OF LEBLANC

G. Leblanc Corporation 7001 Leblanc Boulevard Kenosha, Wisconsin 53141-1415 USA

- 12 Hornists not listed
Mainz Chamber Orchestra, Günther Kehr, dir.
VOX PVT 7101 (CD:DDD); 1986.
- BEER, J. Concerto in B-flat for Post Horn, Hunting Horn, Strings, and Basso continuo**
- 13 Neudecker, Gustav, hunting horn and Edward Tarr, post horn
ARCHIV 198473 (LP); 1968.
- CORRETTE, M. La Choisy, XIV. concerto comique pour le Cors de chasse, Musette, Vielle, Flûte, Violon avec la basse**
- 14 Maury, Claude, and Christophe Ferron, hornists
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 15, 16, 17, 41, 53, 54, 61, 64)
- FASCH, J.F. Sonata a 4 for Violin, Oboe, Horn, Bassoon, and Basso continuo**
- 15 Maury, Claude, hornist
Ricercar Consort
RICERCAR RIC 949027 (CD:DDD); 1988.
(see also 14, 16, 17, 41, 53, 54, 61, 64)
- GRAUN, [C.H.] Trio a 3 for Horn Oboe d'amore, and Bassoon**
- 16 Maury, Claude, hornist
Ricercar Consort
RICERCAR RIC 949027 (CD:DDD); 1988.
(see also 14, 15, 17, 41, 53, 54, 61, 64)
- GRAUN, [C.H.] Trio for violin, Horn, Cello, and Harpsichord**
- 17 Maury, Claude, hornist
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 14, 15, 16, 41, 53, 54, 61, 64)
- HANDEL, J.F. Arias for Wind Band (2)**
- 18 Prince, William, and Roderick Shaw, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU-LYRE 421 476-2 (CD:ADD); 1981.
(see also 48)
- HANDEL, J.F. Concerto a due cori No. 2 in F Major**
- 19 Allemann, Jürg, and Jürgen Heller, Thomas Müller, Jan Schroeder, hornists
Cappella Coloniensis, Hans-Martin Linde, dir.
EMI REFLEXE 27 0128 (LP), EL 27 0128 4 (cassette); 1984.
ANGEL REFLEXE DS-38155 (LP); 1984
(see also 29, 30)
- 20 Neudecker, Gustav, and Edmund Stegner, Umberto Baccelli, Peter Steidle, hornists
Concert Ensemble of the Schola Cantorum Basiliensis, August Wenzinger, dir.
ARCHIV ARC 3146 & 14646 APM (LP); 1962. ARCHIV PRIVILEGE 2547 013 (LP); 1966.
(see also 25, 35)
- 21 Prince, William, and Patrick Garvey, Timothy Brown, Colin Horton, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU-LYRE 411 721-1 (LP), 441 721-4 (cassette), 441 721-2 (CD); 1985. L'OISEAU-LYRE 425 640-2 (CD), 425 640-4 (cassette); No date.
(see also 26, 48)
- 22 Hornists not listed
English Baroque Soloists, John Eliot Gardiner, dir.
PHILIPS 411 122-1 (LP), 411 122-4 (cassette), 411 122-2 (CD); 1984.
(see also 27, 38)
- 23 Hornists not listed
The English Concert, Trevor Pinnock, dir.
ARCHIV 431 707-2 (CD); 1982. ARCHIV 415 129-1 (LP), 415 129-4 (cassette) 415 129-2 (CD:DDD); 1985.
(see also 28, 39)
- HANDEL, J.F. Concerto a due cori No. 3 in F Major**
- 24 Crüts, Herbert and Hans-Günther Zschäbitz, Conrad Alfing, Heinrich Alfing, hornists
Collegium aureum, Franzjosef Maier, dir.
HARMONIA MUNDI KHB 20350 (LP); 1973.
(see also 32)
- 25 Neudecker, Gustav, and Edmund Stegner, Umberto Baccelli, Peter Steidle, hornists
Concert Ensemble of the Schola Cantorum Basiliensis, August Wenzinger, dir.
ARCHIV ARC 3146 & 14646 APM (LP); 1962. ARCHIV PRIVILEGE 2547 013 (LP); 1966.
(see also 20, 35)
- 26 Prince, William, and Patrick Garvey, Timothy Brown, Colin Horton, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU-LYRE 411 721-1 (LP), 441 721-4 (cassette), 441 721-2 (CD); 1985.
(see also 21)
- 27 Hornists not listed
English Baroque Soloists, John Eliot Gardiner, dir.
PHILIPS 411 122-1 (LP), 411 122-4 (cassette), 411 122-2 (CD); 1984.
(see also 22, 38)
- 28 Hornists not listed
The English Concert, Trevor Pinnock, dir.
ARCHIV 431 707-2 (CD); 1982. ARCHIV 415 129-1 (LP), 415 129-4 (cassette) 415 129-2 (CD:DDD); 1985.
(see also 23, 39)
- HANDEL, J.F. Concerto in F, HWV 335b**
- 29 Allemann, Jürg, and Jürgen Heller, Thomas Müller, Jan Schroeder, hornists
Cappella Coloniensis, Hans-martin Linde, dir.
EMI REFLEXE 27 0128 (LP), EL 27 0128 4 (cassette); 1984.
ANGEL REFLEXE DS-38115 (LP); 1984.
(see also 19, 30)
- HANDEL, J.F. Fireworks Music**
- 30 Allemann, Jürg, and Jürgen Heller, Thomas Müller, Jan Schroeder, hornists
Cappella Coloniensis, Hans-martin Linde, dir.
EMI REFLEXE 27 0128 (LP), EL 27 0128 4 (cassette); 1984.

MASTER
Dieter Otto

FRENCH HORN AND WAGNER TUBEN SPEZIALIST



MY INSTRUMENTS ARE
ALL PERSONALLY
HANDCRAFTED

8267 Neumarkt-Sankt Veit
TEISINGERBERG 15 (W. GERMANY)
TEL. (0 86 39) 15 64 FAX (0 86 39) 56 44

- ANGEL REFLEXE DS-38155 (LP); 1984.
(see also 19, 29)
- 31 Brown, Timothy, and Michael Thompson, Susan Dent, Raul Diaz, Gavin Edwards, Elizabeth Randall, Andrew Clarke, Anthony Chidell, Robert Montgomery, hornists
The King's Consort, Robert King, dir.
HYPERION CDA 66350 (CD:DDD); 1989.
- 32 Crüts, Herbert, and Hans-Günther Zschäbitz, Conrad Alving, Heinrich Alving, hornists
Collegium aureum, Franzjosef Maier, dir.
HARMONIA MUNDI KHB 20350(LP); 1973.
(see also 24)
- 33 Marou, Michel Garcin, and Robert Tassin, hornists
Le Grande Ecurie & La chambre du Roy, Jean-Claude Malgoire, dir.
COLOMBIA MG 32813 (LP); 1974; CBS MASTERWORKS MDK 44655 (CD); 1988.
(see also 46)
- 34 Meek, Harold, and Osbourne McConathy Jr., Paul Keaney, hornists
The Telemann Society Orchestra and Band, Rochard Schulze, dir.
VOX DL 750 and STDL 500.750 (LP); 1961.
- 35 Neudecker, Gustav, and Edmund Stegner, Umberto Baccelli, Peter Steidle, hornists
Concert Ensemble of the Schola Cantorum Basiliensis, August Wenzinger, dir.
ARCHIV ARC 3146 & 14646 APM; 1962.. ARCHIV PRIVILEGE 2547 013 (LP); 1966. DEUTSCHE GRAMMOPHONE MUSIKFEST SERIES 427 205-2 (CD:DDD); 1980? 1989?
(see also 20, 25)
- 36 Prince, William, and Christian Rutherford, Patrick Garvey, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU-LYRE DLSO 548 (LP); 1982. DSLO 595 (LP), 595 KDSLCL (cassette), 400 059-2 (CD); 1984.
(see also 48)
- 37 Hornists not listed
The Telemann Society Wind and Percussion Band, Richard Schulze, dir.
AMPHION CL 2140 (LP); No date.
- 38 Hornists not listed
English Baroque Soloists, John Eliot Gardiner, dir.
PHILIPS 411 122-1 (LP), 411 122-4 (cassette), 411 122-2 (CD); 1984.
(see also 22, 27)
- 39 Hornists not listed
The English Concert, Trevor Pinnock, dir.
ARCHIV 431 707-2 (CD); 1982. ARCHIV 415 129-1 (LP), 415 129-4 (cassette) 415 129-2 (CD:DDD); 1985.
(see also 23, 28)
- HANDEL, J.F. Overture for Two Clarinets and Horn, HWV 424**
- 40 Hadden, John, hornist
CRD 1081/2 (LP); 1985.
- 41 Maury, Claude, hornist
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 14, 15, 16, 17, 53, 54, 61, 64)
- HANDEL, J.F. Overture to Samson (Act 1, Sinfonia)**
- 42 Halstead, Anthony, and Christian Rutherford, hornists
The English Concert, Trevor Pinnock, dir.
ARCHIV 419 219-2 (CD:DDD); 1986.
- HANDEL, J.F. Water Music**
- 43 Berger, Othmar, and Hermann Rohrer, hornists
Concentus musicus Wien, Nikolaus Harnoncourt, dir.
TELDEC 6.42368 AZ (LP), 4.42368 CX (cassette), 8.42368 ZG (CD); 1978, 1984.
- 44 Greer, Lowell, and R.J. Kelley, hornists
Philharmonia Baroque Orchestra, Nicholas McGegan, dir.
HARMONIA MUNDI FRANCE HMU 907010 (CD:AAD); 1988.
- 45 Halstead, Anthony, and Christian Rutherford, Michael Thompson, Patrick Garvey, Mary Knepper, hornists
English Baroque Soloists, John Eliot Gardiner, dir.
ERATO STU 71461 (LP), MCE 71461 (cassette); 1980.
ERATO ECD 88005 (CD); 1982.
- 46 Marou, Michel Garcin, and Robert Tassin, hornists
Le Grande Ecurie & La Chambre du Roy, Jean-Claude Malgoire, dir.
COLOMBIA MG 32813 (LP); 1974; CBS MASTERWORKS MDK 44655 (CD); 1988.
(see also 33)
- 47 Müller, Thomas, and Jürg Allemann, hornists
Linde Consort, Hans-Martin Linde, dir.
EMI REFLEXE EL 27 009-1 (LP); 1983. EMI DS 38154 (LP); 1984.
EMI CDC 7 47401-2 (CD:DDD) 1984.
- 48 Prince, William, and Roderick Shaw, hornists
The Academy of Ancient Music, Christopher Hogwood, dir.
L'OISEAU-LYRE DSLO 543 (LP), KDSLCL 543 (cassette); 1978. L'OISEAU-LYRE 421 476-2 (CD:ADD); 1981. "Horn Suite" L'OISEAU-LYRE DSLO 595 (LP), 595 KDSLCL (cassette), 400 059-2 (CD); 1984. "Horn Suite" L'OISEAU-LYRE 425 640-2 (CD), 425 640-4 (cassette); No date.
(see also 21, 36)
- 49 Hornists not listed
The English Concert, Trevor Pinnock, dir.
ARCHIV 410-525-1 (LP), 410 525-4 (cassette), 410-525-2 (CD); 1983.
- MOURET, J.J. 5 Divertissements pour un Comedie Italienne (1721)**
- 50 Fitzpatrick, Horace, hornist
GOLDEN CREST 4014 (LP); No date.
- MOURET, J.J. Suites de Symphonies (Second Suite)**
- 51 Baumann, Hermann, and Les trompes de france: Pierre Dorniz, Christian Conte, Hubert Heinrich, Dominique Boudier, Vincent Dornez, hornists
Academy of St. Martin-in-the-Fields, Iona Brown, dir.

PHILLIPS 416 815-1 (LP), 416-815-4 (cassette), 416 815-2 (CD); 1987.

RAMEAU, J.P. Orchestral Suite from *Hippolyte et Aricie*

- 52 Konings, Jos, and Wim Roerade, hornists
La Petite Bande, Sigiswald Kuijken, dir.
DEUTSCHE HARMONIA MUNDI IC 065-99 837 (LP); 1979.

STÖLZEL, G.H. Sonata a 4 for Oboe, Violin, Horn, and Basso continuo

- 53 Maury, Claude, hornist
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 14, 15, 16, 17, 41, 54, 61, 64)

TELEMANN, G.P. Concerto a 3 for Horn, Flute, and Basso continuo

- 54 Maury, Claude, and Christophe Ferron, hornists
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 14, 15, 16, 17, 41, 53, 61, 64)

TELEMANN, G.P. Concerto a 7 for Two Horns, Strings, and Basso continuo

- 55 Rohrer, Hermann, and Hans Fischer, hornists
The Centonus Musicus, Nikolaus Harnoncourt, dir.
MUSICAL HERITAGE SOCIETY (Recorded by AMADEO) 3156 (LP); No date.

TELEMANN, G.P. Concerto in E-flat for Two Horns, Strings and Basso continuo (*Tafelmusik*, Part 3)

- 56 Joy, Andrew, and Charles Putnam, hornists
Musica Antiqua Köln, Reinhard Goebel, dir.
ARCHIV 427 619-2 (CD:DDD); 1989.
- 57 Lexutt, Walter, and Heinrich Alfing, hornists
Collegium aureum, Franjosef Maier, dir.
DEUTSCHE HARMONIA MUNDI IC 065-99 674 Q (LP); 1977.
- 58 Maury, Claude, and Piet Dombrecht, hornists
Il Fondamento, Paul Dombrecht, dir.
ACCENT ACC 78643 D (CD:DDD); c. 1988.
- 59 Penzel, Erich, and Umberto Baccelli, hornists
Schola Cantorum Basiliensis, August Wenzinger, dir.
ARCHIV ARC 3238/39 & 14838/39 APM (LP); 1950? 1965?

TELEMANN, G.P. Menuet a 2 Cornes de Chasse from *Der Getreue Music-Meister*

- 60 Alfing, Heinrich, and Konrad Alfing, hornists
ARCHIV 198 430 (LP); 1967.
- 61 Maury, Claude, and Christophe Ferron, hornists
Ricercar Consort
RICERCAR RIC 049027 (CD:DDD); 1988.
(see also 14, 15, 16, 17, 41, 53, 54, 64)

TELEMANN, G.P. Overture a 5 for Two Horns, Two Violins, and Basso continuo

- 62 Rohrer, Hermann, and Horst Fischer, hornists
Centonus musicus Wien, Nikolaus Harnoncourt, dir.
TELEFUNKEN AWT 9483-A (LP); 1965.

TELEMANN, G.P. Suite in D Major for Horns and Orchestra

- 63 Rallye Louvarts de Paris, hornists
Jean-François Paillard Chamber Orchestra, Jean-François Paillard, dir.
MUSICAL HERITAGE SOCIETY (Recorded by ERATO) 822 (LP); No date.

VIVALDI, A. Concerto for Viola d'amore, Two Oboes, Bassoon, Two Horns, and Basso continuo, RV 97

- 64 Maury, Claude, and Christophe Ferron, hornists
Ricercar Consort
RICERCAR RIC 0499027 (CD:DDD); 1988.
(see also 14, 15, 16, 17, 41, 53, 54, 61)

- 65 Damm, Peter, and Siegfried Gizki, hornists
Staatskapelle Dresden, Vittorio Negri, dir.
PHILIPS (in co-production with VEB Deutsche Schallplatten Berlin, DDR) 6768 013 (LP); 1971.

VIVALDI, A. Concerto for Two Horns, Two Oboes, Bassoon, Two Violins, Strings and Basso continuo, F. XXI N. 46

- 66 Hornists not listed
Cappella Coloniensis, Gabriele Ferro, dir.
ITALIA FONIT CETRA CDC 35 (CD:AAD); 1988.

Thomas Hiebert has taught horn and music theory at California State University, Fresno since 1987. He earned his doctorate in horn performance at the University of Wisconsin-Madison, studying with Douglas Hill. His Master of Music Degree is from the Eastman School of Music where he studied horn with Verne Reynolds. Included among other former horn teachers are Charles Kavalovski of the Boston symphony Orchestra and Eric Penzel of the Staatliche Hochschule für Musik Rheinland-Köln. As a hornist, Mr. Hiebert has a wide range of experience, playing solo recitals, as well as orchestral performances with the Boston Lyric Opera, Wisconsin chamber Orchestra, Nebraska Chamber Orchestra, Lincoln Symphony, Orpheus Chamber Ensemble (Fresno), Fresno Philharmonic, and the Junge Deutsche Philharmonie. He has taught at the University of Wisconsin-Oshkosh and the University of Nebraska-Lincoln.



Spielvergnügen!

Here in America we call it "the joy of playing". That's what Osmun Brass delivers. Whether you need a horn, mouthpiece, repairs, or custom modifications, we're ready to fill all your playing needs.

Some of the ways Osmun Brass delivers Spielvergnügen...

• ***Instruments***

We carry a wide selection of horns by the world's top makers, from used student horns all the way up to triples, and just about everything in between. We even carry such exotica as natural horns, descant horns, Wagner tubas, and the new Paxman model 25 dual bore double. All our new horns come with Osmun Brass Professional Prep™, our pre-delivery service that guarantees you a horn that works the way you want it to—right out of the box.

• ***Accessories***

We have hundreds of mouthpieces and all sorts of mutes, tuners, gig bags, CD's—in fact, just about everything the serious hornist needs.

• ***Repairs***

Osmun Brass is known world-wide for the quality of our repair department. Player-technicians with almost fifty years of combined repair experience will treat your horn with the care and skill it deserves. Repair services include dent removal, valve rebuilding, and interior cleaning as well as complete restoration of classic instruments. We provide factory authorized warranty service for all major manufacturers.

• ***Custom Modifications***

We can replace mouthpipes and bells, convert horns to screw bell, or undertake any modification you can imagine. Resonance Enhancement™, our exclusive new process, can dramatically improve the sound and feel of any instrument.

• ***Support***

Osmun Brass is ready to stand behind you. Our experts can help you select a fine horn and provide all the products and services you need to help you keep it performing at its best. We know our brass better than anybody.

So, give us a call today. We'll start you on your way to Spielvergnügen!

Osmun Brass Instruments

Belmont (Boston), Mass.

Phone: 617-489-0810 — Fax: 617-489-0421

Orders: 1-800-223-7846

Stich-Punto Horn Fest

by Vladimíra Klánská

The Tenth Annual "Stich-Punto" Horn Festival was held on the 19th and 20th of June 1992 in Prague and Žehušice. To remind that it was from France the Horn was brought to Bohemia in 1681 by the Count of Sporck, French hornists were invited to participate in this year's festival. Our guests were Michel Garcin-Marrou with his Cor-



Quatuor de Cors de l'Opéra de Lyon

Solo Raoux and the *Quatuor de Cors de l'Opéra de Lyon* playing *Trompes en Ré* as well as modern horns. Young Czech soloists Petr Hernych, Petr Kotlán, and the brothers Tomáš and Jaroslav Secký played in the chamber and orchestra concerts. Two students from the Conservatorium in Brno participated in a Brahms work with the choir and harp.

For the first time an opening concert was held in Prague in the Wallenstein Palace, having been recorded by the Radio Prague. The recent broadcast of the whole concert has met with a wide and favorable reception. As a prelude to the Festival, Horn quartets were played in the Castle of Žleby by the students from the Conservatorium in Pardubice with their Professor, Otakar Tvrď.



M. Garcin-Marrou and members of the Czech Nonet string section.

The whole festival was a great event, including wonderful concerts, the Fanfare Dampierre played by the *Quatuor de Lyon* in front of the

house where Punto was born and the very special feeling that you play or listen to the beautiful horns in this very historical place. Thanks to all the musicians who made those two days a delight for the horn fans!

Looking towards some important dates: 190th anniversary of the death of Stich-Punto in 1993 and the 250th anniversary of his birthday in 1996. We've decided to establish the Stich-Punto Foundation to try to build a better financial base for our future activities. We would like to make those dates to be international meetings of horn fans, students, and professionals in the country where the great virtuoso of the 18th century was born and would be grateful for any support.

Another idea is to establish a bank of information concerning the horn and hornplaying in Europe in the 18th and 19th centuries which should collect all the accessible information of this period. We would appreciate any new information and hope to find people who would join our project. For any details contact Vladimíra Klánská, Strojnická 9, 17000 Prague 7, Czechoslovakia.

Program of Events

June 19, 1992

The Castle of Žleby

Horn Quartets by the Students of the Conservatorium in Pardubice

Prague-Palace Wallenstein, The Knights' Hall

Grand Quintette op. 106

A. Reicha

M. Garcin-Marrou, Natural Horn

Sextet Es dur

L. van Beethoven

Petr Hernych, Petr Kotlán, Horns
Strings from the Czech Nonet

Renaissance Dances

Quartet No. 1 "Jeux"

G. Barboteau

Le Rendez-vous de Chasse (Trompes en Ré)

G. Rossini

Andante

A. Bruckner

Suite

E. Bozza

Quatuor de Cors de l'Opéra de Lyon

Thierry Lentz, Etienne Canavesio

Thierry Cassard, Pierre-Alain Gauthier

June 20, 1992

Žehušice, St. Marc's Church — 10.30

Renaissance Dances

Sarabande and Aria

J.S. Bach

Fanfares

Marquis de Dampierre

Le Rendez-vous de Chasse

G. Rossini

Three Pieces

N. Tchernepnin

Sinfonia in g minor

G. Donizetti

Andante

A. Bruckner

Suite

E. Bozza

American Panorama

McCay

Friperies

L.E. Shaw

Quartet No. 1 "Jeux"

G. Barboteau

Quatuor de Cors de l'Opéra de Lyon

The Castle — 14.00

Concerto No. 8

J.V. Stich-Punto

M. Garcin-Marrou, Natural Horn

Concerto for 2 horns in E flat major

F.A. Rosetti

Tomáš Secký and Jaroslav Secký, Horns

Symphony No. 31 in D major "Hornsignal"

J. Haydn

Tomáš Secký, Jaroslav Secký, Petr Hernych, Petr Kotlán, Horns
The Chamber Orchestra of the Prague Symphony

St. Marc's Church — 17.00

Grand Quintet op. 106

A. Reicha

M. Garcin-Marrou, Natural Horn

Sextet in E flat major

L. van Beethoven

Petr Hernych, Petr Kotlán, Horns

Strings from the Czech Nonet

Four Songs for Women's Choir,

2 Horns and Harp op. 17

J. Brahms

Ladislav Komínek, Michal Mahdal, Horns

Libuše Váchalová, Harp

The Smetana Choir, dir. by Luboš Klimeš



Brass Players Guide 1991 Edition

The *Brass Players Guide* is a catalog of printed music titles for brass instruments. The latest new publications have been added and out-of-print ones deleted.

Send us your order and we will ship it from our vast inventory. We ship anywhere in the world upon receipt of payment in USA funds drawn on a USA bank. We are the U.S. selling agent for the Alphonse Leduc Group of Paris, Robert King Music Co., and The Brass Press.

Orders accompanied by MasterCard/VISA may phone our 24 HOUR FAX LINE:

•USA/CANADA (508)238-2571

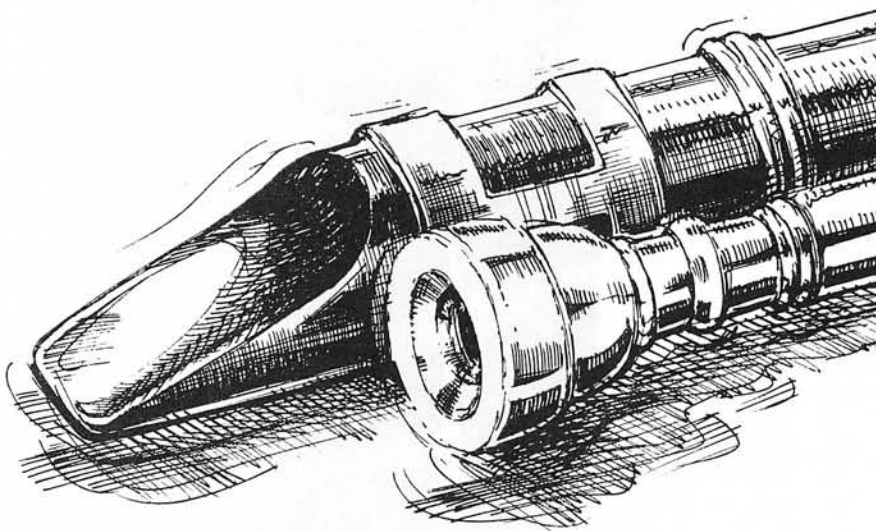
•All Other Countries Dial Your Country's
USA access code then (508) 238-2571

Brass Players Guide — \$3.00. Write or FAX for your copy of the *Brass Players Guide* with complete ordering information.

ROBERT KING MUSIC SALES, INC.

28 Main Street — Shovel Shop Square
North Easton, MA 02356-1499 USA

© 1990, Yamaha Corporation of America



Brilliance

Yamaha mouthpieces deliver optimum comfort and consistency where they are needed most: where instrument meets musician. Where the music begins. Whether for the beginner or the professional, brass or woodwind, our computer-designed mouthpieces will help you achieve a brilliant, resonant sound. Quality shines through with every note. So ask for Yamaha mouthpieces at your local music store — and play the very best you can.™

Yamaha Corporation of America • Band & Orchestral Division
3445 East Paris Avenue, SE • P.O. Box 899 • Grand Rapids, MI 49512-0899

YAMAHA®
ACCESSORIES

MANNES

COLLEGE OF MUSIC HORN STUDIES

Artistry & Commun

At Mannes they go together. The skills, understanding and original of artistry are fostered by a superb faculty in a caring and supportive community. That's why Mannes graduates succeed.

New York Audition Date:

January 6, 1993;
March 1, 2, 3, 4, 5, 1993;
May 10, 11, 12, 13,
14, 1993;
August dates to be
announced.

Chicago Auditions:

February 2, 1993 at
Curtiss Hall,
Fine Arts Building.

San Francisco Auditions:

February 3, 1993 at War
Memorial Opera House.

Los Angeles Auditions:

February 4, 1993 at The Mt
Center of Los Angeles Cou

**Scholarships are
available.**

Call 800-292-3040 or
212-580-0210 for further
information.



Faculty

Ranier DeIntinis
David Jolley
Philip Myers

Wind/Brass

Repertory Ensembles

Chamber Music

Master Classes

**with Distinguished
Artists**

Programs of Study:

Master of Music,
Post-Graduate
Diploma,
Bachelor of Music,
Bachelor of Science,
Diploma,
Professional
Studies Certificate

**Scholarships are
available.**

**Dormitory rooms
are available.**

For additional information: Write or call Marilyn Groves, Director of Admissions, The Mannes College of Music, 150 West 85th Street, New York, N.Y. 10024, 800-292-3040 or 212-580-0210. A division of the New School for Social Research.

*D.A.: (A Feature Column for

*Dedicated Amateurs and Other Weekend Warriors)

by Michele Grande

Finding a Group to Play With That Matches Your Interests

There are various types of horn players with various reasons to want to play horn beyond their domestic quarters. Maybe you are just starting out (again?), have just moved or have been playing the amateur circuit for a few years and want to expand your horizons. Where will you look for a group to play with that fits your ability and interest?

If you are studying horn, ask your teacher if s/he knows of any groups that may have openings. This may eliminate a lot of the guesswork about finding a group on your level because your teacher definitely knows about your playing abilities and most likely has contacts to know about the various organizations in the area.

Check with the music teachers in your school district. More than likely they play in some sort of group at night and will know what type of groups are available in your region.

Visit a music store. Read their bulletin board. Talk to the workers.

Read the local newspaper. Look for an "auditions" or "openings" section. These are usually found in the entertainment section. The ads will usually be for bands or orchestras, but many community theater groups and church groups work on a very limited budget and may be looking to form pit bands.

If you are planning to move to another part of the country, write a letter to those listed in the IHS directory in that region. Sure, you are taking a chance and not everyone will write back, but all you are hoping for is someplace to start.

Check with colleges. Quite a few schools have some sort of a music program and horn players are usually in demand. Some groups are geared toward true beginners and you will find it so in terms of the musicians, music and conductor. Other groups may attract people who are waiting to fill an opening in a major organization, those who never got in, some who did and are now retired, and others who never wanted to play beyond the scope of community groups.

Sometimes, after playing the amateur circuit for a few years, you may get tired of it all and feel as though you are in a rut. You feel like quitting horn all together, yet do not want to quit. Maybe it is time to self-reflect. Are you playing too much? (Some people will say "no, never," but be honest with yourself.) Sometimes just cutting back or even taking some time off is the best thing. It may help you reorganize your goals, reasons for playing, and may help you see things in a new perspective.

If you are lucky to have several groups in your area, go to their concerts. If you like what you hear, try to meet the horn players. They may not need another steady horn player at the moment, but may be willing to take your name, phone number and brief history of other experiences. (Some people have actually presented horn business cards or formal resumés! It depends on the caliber of whom you are trying to impress as well as reflection on yourself. Honestly, most horn players are the down-to-earth friendly types and just a plain piece of paper with the information will do.) It is a foot in the door and sometimes works! Most amateur players have outside job requirements that may prevent them from being able to attend all rehearsals or concerts. Several times friends ask friends to substitute, or someone in the section may have your information paper and may call!

No matter what type of group you find, you will be required to go through some sort of audition.

The most common form is the "sit in" audition where you sit in the section for a rehearsal or two and the section and/or conductor decides if they would like you to join. This is also a two-way street in that at the same time you get to meet and hear the section and group.

There are groups that have "junior" auditions. Usually you have to call ahead of time to arrange for an appointment and at the same time they will tell you what is required. A team of several prominent members of the organization (conductor, concertmaster, section leaders) and at least one member from the section may just ask you to play your favorite solo, or parts of it, without the piano part, or an etude of solo quality. Some auditions may also require some of the "standard" horn excerpts, sightreading of some of the literature and may also include transposition. The choice is theirs.

The above paragraphs are not meant to scare you. It is just that some groups do several concerts a season, each with very few rehearsals and do not have the time or patience to teach the group the basics. Most college groups do only two or three concerts an academic year. Summer groups have very short seasons, yet may cover quite a bit of literature in a very short time.

Once you are known, it is most likely that other musical friends will just ask you to join them in other groups *sans* auditions.

The main thing about playing is do not spread yourself too thin. Set personal limits. Some people limit themselves to the number of groups they belong to as well as travel time to and from rehearsals. Go for quality versus quantity.

Different groups offer different performance opportunities. Of course you have to secure opportunity to play, but to really grow, find more to offer and get from the group other than perfecting the afterbeat rhythm so often seen in the literature.

Being with a group is a great way to see, hear and learn the musical literature. Some college groups will spend a full semester reading only the three or four pieces that they will be performing while summer groups will perform different pieces every week! Sitting in on a large work for a few weeks really gives you an idea of some of the thoughts, sounds, ideas, feelings of the piece that will make you more aware of not only how your part fits into the whole picture, but how all of the instruments work together. You will also become a better listener.

Depending on the group, you may have the chance to sit on every chair. After all, not everyone can always make every rehearsal. Chairs may be rotated for each concert, season, or not at all. Sometimes people may move about (subtly) during the concert. This may be especially true if the first player does not have the endurance for a two-hour show or the fourth is getting vertigo. Chair rotation may also be done, not so much based on talent, but for section blending. Maybe the first horn needs a strong second on one piece and a strong third on another. Other times a dynamo fourth is needed.

In terms of seating, depending on the practice hall, stage layout, and the number of people in the group, most times a section will sit linearly with the first horn to the left (relative to sitting in the section). For large sections another successful seating arrangement is to split the horns with the third and fourth seated behind the first and second. This offers a great chance to hear each other. It is an interesting concept and has been known to work.

In an organized and strong section, it will be the section leader, usually chosen by the conductor and accepted or overridden by the section, who acts as the artistic advisor, interpreter, balance coordinator, etc. for the section. This person does not have to be the first chair person. There are some second chair people who have built dynamite sections. It is just that they can not handle first chair, are proud enough to admit it, and are respected by the rest of the section for their knowledge and experience.

A section that has been together for a while will soon learn how to work as a unit. You will know where others will breathe, phrase, attack, etc. and will blend as a section. When it clicks, the sound and support are wonderful.

In some groups the chance exists for one to do a solo. When the section is behind you offering encouragement it is a great feeling. This is also true if the whole section is being featured and the rest of the group is supporting you. Not everyone can be in all groups, so when a fellow hornist (or anyone you know) is scheduled to do a special performance, it really gives the performer a boost to have his/her

friends there. Although you are mainly playing for the audience, by thinking that you are playing for your friends, which in essence you are doing at every rehearsal without any problems or nervous twitches, mentally some of the "fear of performance" is gone.

Again, depending on the group and, in particular, the conductor, if you are blessed with the talent of writing music, amateur groups may offer you the chance to have works performed.

So, depending where you live, there are probably several groups waiting for you. Go out there, find them and enjoy.

433 Mariners Way
Copiague, NY 11726



announcing:

Thunderlip Horn Creations

exciting new music for hornists

It is a pleasure to introduce a new infusion of music into the horn ensemble repertoire. Years of immersion in the world of horn playing have allowed the staff at Thunderlip Horn Creations to offer these challenging new works to hornists worldwide. It is our goal to provide complete musical experiences without the need of accompaniment from other sources, so one can enjoy great horn music which previously afforded itself to the recital hall, recordings, personal practice, and other instruments. An updated catalogue is shipped with each order, and will be printed in subsequent issues so that customers will be constantly aware of new developments. So may we present for your consideration the following:

Beethoven Symphony Nr. 5, first mvt.- eight horns \$20.00

Beethoven Symphony Nr. 3, fourth mvt. - eight horns \$20.00

Weber Concertino - four horns \$17.50

Bach Passacaglia and Fugue in C minor - four horns \$17.50

Chopin and Beethoven: Two Funeral Marches - four horns \$15.00

Mozart Horn Concerto Nr. 1 - three horns \$15.00

Mozart Horn Concerto Nr. 2 - three horns \$15.00

Mozart Horn Concerto Nr. 3 - three horns \$15.00

Mozart Horn Concerto Nr. 4 - three horns \$15.00

Bach Fuga II and VI from the Well-Tempered Clavier- three horns \$12.50

Chopin Preludes 2 and 6 from Op. 28 - three horns \$12.50

Just write down the items you want along with your address, and mail together with an international money order in US funds to:

THUNDERLIP HORN CREATIONS

23 Benlamond Ave.

Toronto, ON

M4E 1Y8

CANADA

If ordering 2 items or fewer, please add \$3.00 to offset shipping charges.

Canadians only may pay in Canadian dollars with a personal cheque.

Please feel free to share your ideas or ask about our custom work.

Dealer inquiries welcome.

Horn at MSM

Jerome Ashby

Associate Principal, New York Philharmonic

Howard T. Howard

Principal, Metropolitan Opera Orchestra

Paul Ingraham

New York Brass Quintet; New York City Ballet Orchestra; Mostly Mozart Festival Orchestra

David Jolley

Principal, Orpheus Chamber Orchestra

Robert Rouch

Chamber Music Society of Lincoln Center

**Artists-in-Residence
Saturday Brass Quintet**

Offering Bachelor and Master of Music and Doctor of Musical Arts degree programs in Performance; Master of Music in Orchestral Performance; and Bachelor and Master of Music degree programs in Jazz/Commercial Music.

For more information contact: James Gandre, Director of Admissions 212-749-3025

MSM
MANHATTAN
SCHOOL OF MUSIC

Marta Istomin, President

120 Claremont Avenue, New York, New York 10027-4698

A Wagner Tuba Primer

by William Scharnberg

An Historical Sketch

Included among the many innovations Richard Wagner planned for his epic opera cycle, *Die Ring Des Nibelungen*, which commenced with *Das Rheingold* in 1869, were a group of four personally-designed tubas: two *Tenortuben* in B (B-flat) and two *Basstuben* in F. The new tuben were built for Wagner in an oval form, with narrow, moderately-conical tubing, four valves and a relatively small bell. The new instruments were intended to be played with a horn mouthpiece, although early models apparently had wider receivers, implying the use of special mouthpieces. Appropriately, these new tuben were called either *Wagner tuben* or *Waldhorntuben*. Wagner intended that these tuben should blend with the contrabass tuba, often doubling that instrument at the octave and/or double-octave. With these and other newly-devised instruments, plus an extension of the capabilities of the more commonly used orchestral instruments, he thus continued an effective and systematic exploitation of the lower range of the orchestral spectrum.

The immediate predecessor of this tenor tuba was the *Cornon*, constructed by Czerveny in 1844. Basically a tuba played with a horn-sized mouthpiece, it was manufactured in an ellipse or half-ellipse (helicon) shape, with three piston or *pumpen* valves. The instrument was used in military bands, especially in Austria, to perform tenor or bass parts. Wagner undoubtedly heard the Cornon in Dresden, where he planned his Ring cycle (1842-1849), and in Switzerland where he composed *Das Rheingold*. He also heard these instruments in Vienna where he spent a month in 1861. In a letter from October 17, 1862, following a performance of a section of the Ring, he wrote: "...the tuben, which are called by another name, I found in Vienna in the military." In September 1863, concerning a performance of *Nibelungen* pieces in Prague, he stated that the four supplemental instruments were borrowed from the military, including one from Pest.

On March 18, 1869, Wagner wrote to Hans von Bülow that newly-constructed tuben were used for the *Rheingold* premiere in Munich. Wagner designed these instruments after the narrower-bore, upright-bell saxhorn that was the rage in France, as propounded by Berlioz, rather than the wider-bore Cornon. Retaining the horn mouthpiece, he scored the supplemental tuben parts for hornists five through eight bridging the tone color gap between the contrabass tuba and horns.

After the Ring, the next appearance of the Wagner tuba was in the works of Anton Bruckner, who adopted the solemn and powerful quartet of two tenortuben and two basstuben for his seventh, eighth, and ninth symphonies.

Richard Strauss scored for tenortuba, dropping the somewhat misleading label of "basstuba" for the two F instruments. In his opera, *Elektra*, he calls for two tuben in B and two in F. In *Die Frau ohne Schatten* and *Eine Alpensinfonie* he uses the same combination, but the parts for the lower pair are written in F basso. Mutes are employed in all four tuben parts for the two operas. A special part for a single tenortuba in B was included in the ballet, *Josephs Legende*, and the tone-poems, *Don Quixote* and *Ein Heldenleben*; a mute is necessary in *Don Quixote*. Generally, Strauss scored for the instrument in octaves with the contrabass tuba and/or in combination with the horns and bassoons. On December 22, 1899, Ernst von Schuh wrote to Strauss that for a performance of *Don Quixote*, "...my tenor tuba player can not play the part well, so tomorrow I will replace it with a baritone." Strauss wrote: "I have written for the Tenortuba in B in octaves with the Basstuba, but have found in performance that for this, the military baritone in B-flat or C is better suited than the rough and inflexible tuba with its demonic tone." It appears that because the baritone used a larger mouthpiece, its flexibility and stronger tone in

the lower and middle range was immediately more suitable to Strauss's demands. As a result, the substitution of the modern baritone/euphonium for the Wagner tuba in these works has become traditional.

In addition to seldom-performed works by minor composers, uses of the Wagner tuba or tenor tuba in the twentieth century include the original version of Stravinsky's *Firebird* ballet and his *Le Sacre du Printemps*, in which he scores a brief appearance of the tenortuben in B-flat for hornists seven and eight. Bartok included two *Tube tenori in si flat* in his symphonic poem, *Kossuth*, composed in 1903, but these parts appear to be intended for what we now call the "baritone." Gustav Holst scored for a separate tenortuba in *The Planets*, notated in treble clef. Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* includes a famous tenortuba solo in the "Bydlo" movement. Finally, Leos Janacek used a single tenortuba in his *Sinfonietta* and *Capriccio* for Piano (left hand). Like the Bartok work, the compositions by Holst, Mussorgsky-Ravel, and Janacek are better-suited for, and usually performed today, by a specialist on euphonium.

The Instrument and Performance Problems

There are essentially three Wagner tuba designs on the market today as manufactured by at least four makers: the single B-flat tuba, single F tuba and double tuba. The single B-flat and F tubas commonly have four valves; the fourth valve serves as an alternate for 1+3 valve combinations, thus filling in a portion of the gap between the fundamental and second partial on each instrument, and offering many very useful alternate fingerings. The fourth valve on the B-flat instrument then gives the harmonic series of the open F horn, and the fourth valve on the F instrument provides the harmonic series of a C instrument. Apparently the fourth valve on early F tuben lowered the instrument three steps, as a substitute for 1-2-3 valve combinations. The double tuba is set up like the double horn with a thumb valve that is changeable to either F or B-flat. It should be stated clearly that, to this author's knowledge, no maker has yet succeeded in combining the characteristic sound of the tuben with excellent intonation. The intonation problems can be quite severe and are possibly the result of a shorter, unsophisticated leadpipe.

Virtually every European and American opera house, as well as all major orchestras and many "metropolitan" orchestras, owns a set of four tuben. Sometimes these instruments are new, but often, in the U.S., they have been purchased second-hand as "cast-offs" from another orchestra. The quality of sound and intonation can vary drastically, even within a set. Sometimes the only solution to severe intonation problems is to cut tubing from or add plastic or metal tubing extensions to a slide or slides. If Wagner tuben are not available, or the orchestral management has not foreseen the costs involved in renting and shipping the instruments, it is possible to substitute B-flat baritones, modified with homemade adapters to accept horn mouthpieces. Although these would obviously not be recommended from a tonal perspective, they might work as crisis-situation replacements, especially for the B-flat tuben, for which the hornist would use the same fingerings and transposition as for B-flat horn.

Playing position for the Wagner tuba is not complicated but may be problematical for some hornists. When the instrument is cradled in the arms like a euphonium, the mouthpiece may hit the embouchure at a different angle than does the horn. For accuracy and flexibility, a sense of comfort on the embouchure may be important. Experiment with head position and holding position: try the instrument off to the right side of the body or tilting the body forward on the chair to achieve some measure of comfort.

When one tests a Wagner tuba for the first time, and this can be of any make or design, one is immediately impressed by how easily the instrument responds and the power of the lower range. There is a temptation to play old baritone horn favorites, such as *Blue Bells of Scotland*, complete with vibrato. It seems like a lot of fun and an easy task, especially when doubling pay is normally involved for the orchestral/opera performance. At this point it is very important to take

the instrument seriously, for if you do not, you may be headed for professional disaster! Why? Well, first check out the intonational characteristics with a tuner. Then examine the orchestral part carefully to determine in which octave the part should be performed. Next, if possible, get together with your colleagues who will be performing the other tuben parts and try to achieve some sort of sectional tone, balance and intonation. If mutes are required, do some investigation with regular or modified horn and trombone mutes. Finally, go to the rehearsals of the work with the knowledge that there is a good chance that the conductor will want to hear the tuben alone in an attempt to avoid any of the problems that he has experienced in the past with these miserable instruments!

The first issue that you might encounter as a prospective Wagner tuba specialist is one of intonation. Amazingly, some octaves can be nearly a quarter-tone out-of-tune; a portion of one register might be fine and the rest awful. Further, you do not have your hand in the bell to help cope with the intonational problems. The Wagner tuben are members of the tuba family and have only their means of changing the intonation of a pitch: embouchure (oral cavity), alternate fingerings, and tuning slides. In the U.S., the best experience one might have prior to first attempts at the Wagner tuba are the various marching-band instruments and all of their problems; yet these tuben will be heard by (very) critical ears! The best advice one can give concerning intonation is to do a lot of practicing and decision-making before the first rehearsal: decide whether "liping" notes, alternate fingerings, and/or changes in the tuning slide(s) will achieve the desired results. You also must constantly remember that you are often picking up a cold instrument which will probably be slightly under the pitch of the "warmed-up" orchestral brass. Strategy is the operational word here!

The main tuning slide on the Wagner tuba is found on the back of the instrument and can be inadvertently pushed in by contact with the body; a clamp or tightly wound rubber band can secure the slide, if necessary. It is assumed that the player has determined which slides govern which valves. If there is confusion, simply pull a slide out of the instrument to find out to which valve that slide belongs.

Other problems with intonation can be both the proximity of the tuba bell to the ear and the distance from more stable instruments in the orchestra. A seating arrangement that places the fourth tuba player near the contrabass tubaist can be quite beneficial. Likewise, locating hornists five through eight (perhaps in reverse seating order) behind horns one through four can give the tuben players a better pitch source.

Next, one will likely find that the instrument's quick response is both an asset and a problem. Soft "attacks" on the B-flat instruments pop out much too easily, potentially sounding clumsy and out-of-control. This is a place that well-controlled "breath releases" or legato "releases" can make an excellent impression and give the performer a very brief amount of time to find the pitch center before the audience hears it clearly. On the F instruments, clarity of articulation and volume in the low range is equally a problem.

Another question that each performer must answer is: does my regular horn mouthpiece achieve the desired tone and response from the Wagner tuba? Sometimes the answer is "yes;" and at other times a larger cup-diameter or deeper cup might be a better solution. A smaller-throated mouthpiece seems to help control the soft, low passages as these will be the ones that will cause the greatest amount of anxiety.

The Wagner tuba often has a valve stroke that is longer than the horn. This can cause lip-finger coordination problems on delicate legato passages. Modifying the valve springs so that they are quite tight, thereby causing the valve-levers to return quicker, may be of some assistance. Adopting a Wagner tuba warm-up that examines lip-finger coordination is helpful. This author has found that "expanding" legato scale patters, such as c-d-c-e-c-f-c-g-c-a-c-b-c-c' and the mirror, c'-b-c'-a-c'-etc., in all keys, helps minimize this problem.

Finally, and very important, is the question of notation. Here, even the composers seem confused and the resulting notational chaos can only partially be unraveled in the scope of this primer. It is helpful to

keep in mind that, to this writer's knowledge, the F tuben parts always sound lower than the B-flat parts. If you encounter a situation where this is not the case, one pair is probably performing in the wrong octave. Further, the B-flat parts, with notable exceptions, seldom rise about the treble clef and the F parts can descend to "pedal" F (as written...for F horn). Hans Pizka's *Orchesterstudien für Wagner-Tuba* (four volumes) is a good source to consult for notational problems.

Wagner wrote for *Tenortuben in B* (notated in B-flat alto, B-flat basso, or E-flat) and *Basstuba in F* (notated in F "loco," F "basso," or B-flat "basso"). Unfortunately, Wagner was inconsistent even within an opera and the parts may be notated in a different key than the score. In *Das Rheingold*, the upper parts are notated in B-flat alto and the F parts as F horn (*loco*), including the bass clef sections where the written pitch is a fifth above the concert pitch; i.e., "new" notation. For *Die Walküre*, Wagner scored the B-flat tuben in E-flat and the F parts in B-flat basso, with a note in the score that the parts should appear as B-flat alto and F *loco* ("modern" bass clef notation). In fact, the upper parts were notated in B-flat basso and the lower parts in F, with "old style" bass clef notation. Wagner changed to B-flat basso notation for the upper parts and F basso (to be performed an octave lower than written) for the lower parts in *Siegfried*, thereby avoiding bass clef notation entirely. In the prelude to *Die Götterdämmerung*, Wagner scored the pairs of tuben in B-flat basso and F basso, respectively, and then shifted to E-flat and B-flat basso in the score. At this point he directed that the parts should appear as B-flat alto and F *loco* for the remainder of the opera, which they often do, but without any indication to the performers! Are we all confused yet?

The B-flat tenortuba parts in Bruckner's Seventh Symphony are written in B-flat basso with six sharps in the key signature! Conservative hornists might consider creating a manuscript part in F. The B-flat tuben parts in Bruckner's Eighth Symphony contain the indication *loco*, meaning B-flat alto, and *basso* (B-flat basso) throughout. In his Ninth Symphony, the upper parts are notated in B-flat alto and the lower parts in F basso. With the lower parts written in "old style" bass clef, but performed "8va basso," the result is that the hornist simply reads the part as if it was in "new style" notation.

Strauss, fortunately for us, uses only B-flat transposition for the upper pair of tuben and F for the lower pair; but, he vacillates between B-flat alto or basso and F *loco* or basso in each of his compositions. Again, the F tuben should always sound lower than the B-flat tuben. This sometimes places the F tuben in a very low and awkward register, as in his *Eine Alpensinfonie*, in which the F tuben are asked to play what amounts to written pedal F; here the B-flat instrument is much more capable of producing that pitch and, since there is rest at that point in the B-flat parts, perhaps collegial assistance might be offered. Again, use strategy and work together for the best possible results!

Stravinsky's *Le Sacre du Printemps* has a brief section in horn parts seven and eight that calls for tenortuben in B-flat. It is unclear to this day which octave Stravinsky intended, alto or basso. When played as B-flat basso, the part is strong and doubles the upper octave of the two bass tuba parts, which are scored in octaves. When performed as B-flat alto, the volume tends to be less, reducing the intended "menacing" quality; this solution, however, adds another octave to the bass tuba line, which is more consistent with the traditional use of the instrument. If you make the decision and play the part strongly, it has been this writer's experience that the conductor either does not notice or has not considered the problem, and will generally be embarrassed to tackle the issue in front of the orchestra. It is equally possible that it really does not make enough difference to concern anyone but the performer! Best wishes and happy hunting!

Selected Bibliography

Bevans, Clifford. *The Tuba Family*. New York: Charles Scribner's Sons, 1978.

Gregory, Robin. *The Horn*. (London: Faber and Faber Ltd., 1961), pp. 158-159.

Kunitz, Dr. Hans. "Wagnertuba," *Die Instrumentation*, Teil IX: *Tuba* (Leipzig: Breitkopf und Härtel, 1959), pp. 886-902.

Pizka, Hans. *Orchesterstudien für Wagner-tuba*, Volumes 1-4. Munich: Hans Pizka Edition, 1981.

College of Music
University of North Texas
Denton, TX 76203



B-E-R-P[®]
**BUZZ ON YOUR BRASS
INSTRUMENT.**

- * "BUZZ" with the same angle and resistance as playing your instrument.

* Center your sound, build strength, add resonance--an isometric for the lips.

* Learn how to keep your air moving between notes.

NEW BRASS BASICS & THE BERP

An indispensable learning tape, this 45 minute cassette starts beginning brass players off correctly and expands fundamentals for all.

Horn BERP by mail \$19.96 + \$2. p/h.
BRASS BASICS & THE BERP cassette \$7.99 + \$2.
In California add 8% tax.

Ask your local music dealer or contact:

**MUSICAL ENTERPRISES
P.O. BOX 1041
LARKSPUR, CA 94977-1041**

Quality

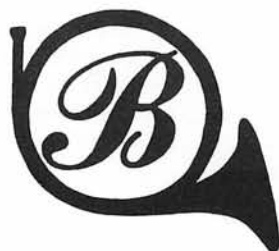
Handcrafted Instruments

at reasonable prices

* *Played by principal players
in leading orchestras*

* *Medium and large bell
models available*

* *Call for details about
the 30 day full refund
guarantee*



Berg Horns

1958 HERMAN AVENUE
SASKATOON, SASK. CANADA
S7M 0M8
PHONE (306) 664-2189



Definitely a Copp-Out

by Bobby Rouch

As hornists we know the importance of having the highest-quality instrument, literally at our fingertips, in our hands, and 'to our lips.' I have only recently become aware of the possibility for absorbing copper from the horn into my body through the skin. The brass alloys of which horns are made contain between sixty-five and ninety percent copper, the other ingredients being zinc and/or nickel. I spoke recently with Walter Lawson, the generous and gentle genius at Lawson Brass Instruments, about this subject. He gave me much information pertaining to the various alloys being used by horn manufacturers today. The metallurgy of the horn is fascinating and merits a separate article, but it is sufficient for my purposes here to advise hornists that we are risking absorbing unneeded and possibly toxic levels of copper from unlacquered areas of the bell flare/tail and from worn, unplated mouthpieces or ones which have been silver- or gold-plated with an alloy containing copper.

Organic copper is an element which is vital, in balance with other minerals and nutrients, for sustaining life. However, copper toxicity is prevalent today, due in part to the use of copper pipes in plumbing where water which is high in acidity can leach copper from the system while it sits inactive; overnight, for example. Most water purification systems on the market today do not remove this excess, inorganic copper. Dr. Joyal Taylor, a holistic dentist and founder of the Environmental Dental Association (tel #800-388-8124), removed all of the silver-mercury amalgam fillings from my teeth over a year ago when I was diagnosed with severe mercury toxicity. He told me that these amalgams contain copper, causing a reaction which releases mercury into the body at an increased rate, and that, "...copper toxicity is big news in dental circles these days." He also told me that much of the gold used in dentistry contains copper. Copper is used in many plating alloys for mouthpieces. Anderson, the company which Lawson uses for its gold-plating, works with a copper-free twenty-four carat gold in its procedures.

You might be wondering about the effects of copper poisoning. I quote one of the best sources for such information, *Mental and Elemental Nutrients*, by Dr. Carl Pfeiffer. "Copper (toxicity) may be a factor in paranoid and hallucinatory schizophrenia, hypertension, stuttering, autism, premenstrual tension, depression, insomnia, senility, and hypoglycemia." I was a patient of the late Dr. Pfeiffer, who founded the pioneering Princeton Brain Bio Center in Skilman, New Jersey. His research concluded that zinc is depleted from the body when copper is present in toxic amounts. Zinc is extremely vital for health, especially for men.

Healthy skin is amazingly porous, releasing toxins as well as being quite absorbent. The acidity of a particular hornist's body will affect the rate at which lacquer is worn off, exposing the bare metal to the skin. Until recently I considered the green areas on my hands to be signs of a good long practice session. Needless to say, I now use a handguard, and my bellflare is coated with three layers of 2105 Nikolas air-dry lacquer applied at Lawson Brass Instruments. I've covered the area of the bell tail not protected with lacquer with cloth tape to insure no contact with my knuckles. Walter Lawson uses an industrial-type soap with lanolin to clean his hands after working on horns all day.

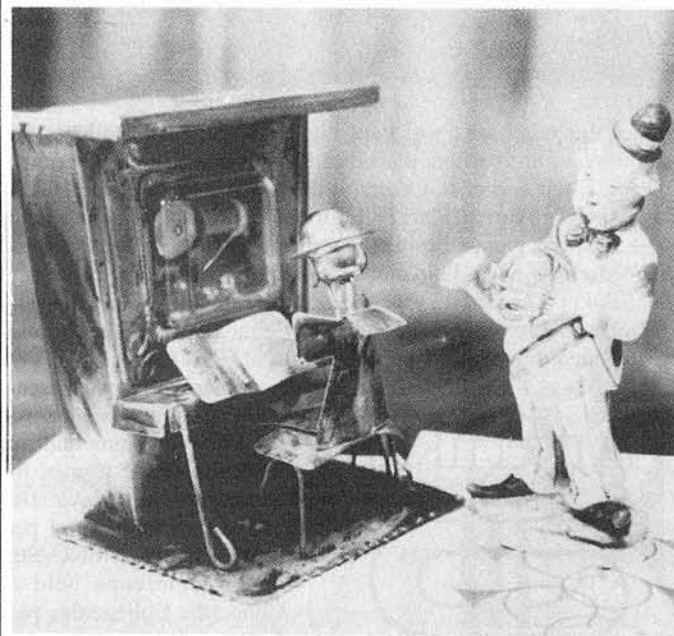
An accurate test for body copper, as well as other metal levels, is hair mineral analysis. I have worked with a very compassionate and knowledgeable doctor/nutritionist (he suffered from copper toxicity while he was in medical school) who uses hair mineral analysis as one tool in determining the state of affairs in the body. I recommend him highly. His office can send out a special envelope with instructions for collecting the minute head hair sample to be used in the test. His name is Dr. Larry Wilson, 6722 East Avalon, Suite #1, Scottsdale, Arizona, 85251, and the office phone number is 602-946-8678. This man cares a lot! My fellow hornists, I don't wish to alarm you but merely want to

inform you of what I have learned 'first-hand.' I hope I have been of help to at least some of you.

Mr. Rouch was a guest artist at the Hartford, CT International Horn Workshop. He performs with the Chamber Music Society of Lincoln Center, New York City.



ADOPT A PRO*



*A PROFESSIONAL HORNIST, A TEACHER, OR A STUDENT

Do you know a professional hornist or a teacher or a student who is not a member of the International Horn Society? Why not adopt him/her? Pay a one year membership fee for your "Pro" — and you will receive, free of charge, a double LP album from the Charleston Workshop in 1983, a full \$20.00 value. Adopt two "Pros" and receive *three* double albums! You'll get the 1983 Charleston WS recording, PLUS the '81 Potsdam and '82 Avignon recordings; a \$60.00 value, FREE! (Supply is limited)

Send the correct name and full address of the adopted "Pro" with payment (\$25.00 US; add \$12.00 for Air service outside continental North America) to ADOPT A PRO, c/o Ellen Powley, 2220 N. 1400 E., Provo, UT 84604 USA. Be certain to include your own name and address as the sponsor to ensure receipt of your recording.

Finnish American Brass Septet Celebrates Heritage With A 1992 Finnish Tour

by Paul Niemisto

Pictured is the "Ameriikan Poijat" (Boys of America) Finnish American brass septet during its tour of Northern Minnesota last



summer. Included are Prof. Paul Niemisto (St. Olaf College), the group's director and baritone player; and Prof. Russell Pesola (Concordia College), E-flat cornetist. Others in the group included Don Hakala (Minneapolis)—cornet, Karl Hill (Grand Rapids Symphony, Michigan)—alto horn, Denise Pesola (Moorhead, Minnesota)—cornet, and college students Mike Legvold, Eric Kiltinen, Brian Borovsky, and Jessica Baker. The tour was sponsored by the Blandin Foundation and the Minnesota Private College Research Foundation with the cooperation of Concordia Language Villages and St. Olaf College.



Ameriikan Poijat presents authentic brass band music used among Finns and immigrants at the turn-of the Century. They have also toured in Florida, and performed at the MENC Student Conference held at Concordia College this past January. In the summer of 1992, Ameriikan Poijat will tour Finland in celebration of her 75th Anniversary of Independence, including per-

formances at the Kaustinen Folk Music Festival, and Lieksa Brass Week. For more information about Ameriikan Poijat contact: Paul Niemisto, St. Olaf College, Northfield, Minnesota 55057.

SUBSCRIBE TO OTHER BRASS JOURNALS

BRASS BULLETIN

Jean-Pierre Mathez, 14 rue du Moleson,
CH-1630 Bulle, Switzerland

INTERNATIONAL TRUMPET GUILD JOURNAL

Bryan Goff, Treasurer, ITG, School of Music,
Florida State University, Tallahassee, FL 32306 USA

INTERNATIONAL TROMBONE ASSOCIATION JOURNAL

Vern Kagarice, School of Music, Univ. of North Texas,
Denton, TX 76203 USA

TUBISTS UNIVERSAL BROTHERHOOD ASSOCIATION JOURNAL

David Lewis, Treasurer of T.U.B.A.,
School of Music, University of North Carolina at
Greensboro, Greensboro, NC 27412-0001 USA

Neill Sanders mouthpiece



DAVID FLACK, Principal Horn, B.B.C. Scottish Symphony Orchestra.

TWENTY YEARS. I have been using the SANDERS 17M mouthpiece for TWENTY YEARS, 15 of which with the B.B.C. Scottish Symphony. It wasn't until I was introduced to the SANDERS mouthpiece by Ifor James that I found COMFORT & SECURITY. It also created better endurance & flexibility for me.

DAVE HICKMAN, Summit Brass, Arizona State University. Trumpet. 17DB(L)

I prefer the SANDERS mouthpiece because of the CONTOUR of the rim. It seems to fit the curvature of the teeth better than other mouthpieces. The angle of the rim creates a smoother connection between rim, cup and bite of the mouthpiece, improving COMFORT, FLEXIBILITY & ENDURANCE. I have played the same mouthpiece for about TWELVE YEARS.

ROBERT WHALEY, Tuba, Kalamazoo Symphony, Western Michigan University.

EIGHT YEARS. The tone has beautiful CLARITY and the EVENNESS of RESPONSE between notes is exceptional. Fast slurred notes are unusually clean and the low register is very free.

DAVID BALPIT, Trumpet, Nashville.

I have been using your 17S mouthpiece for SIX YEARS. I do a lot of Dixieland playing and it has been terrific for BRIGHT SOUND, HIGH REGISTER, long hours of ENDURANCE and CONFIDENCE. I recently purchased a 17M for section work in Stage Shows and a 17D for Brass Quintets. The FREEDOM of movement during changing of registers on my trumpet with the SANDERS mouthpiece has been unequalled with all other brands I have tried.

U.S.A. pat. 3728929
U.K. pat. 1388389

**a mouthpiece designed to protect
your embouchure and your future**

186 Podunk Lake
Hastings, Michigan, 49058, USA
616-948-8329
FAX 616-948-4399

3 St. John's Close
Worbeach, Cambs., UK
02223-86-1944



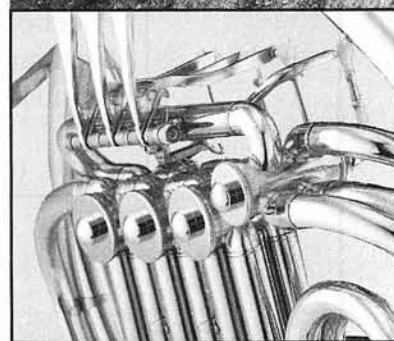
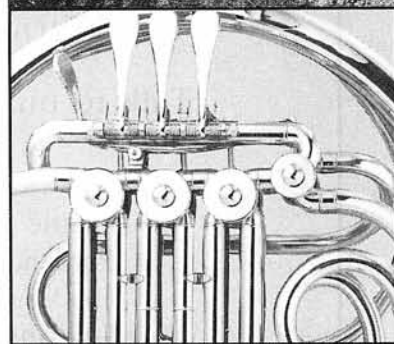
JUPITER GIVES YOU MORE

JUPITER GIVES YOU MORE FEATURES AND MORE VALUE like the Jupiter 852L F/Bb Double Horn, featuring precision mechanisms for rotary valves to eliminate slippage associated with cord operated valves. We've located the 4th valve on the bell side to eliminate a restrictive tighter wrap while still not exposing the slide to denting outside the main bell tubing. We also made the diameter of the Bb rotary valve smaller to facilitate quicker key changes, a feature found on many professional European designs.

Jupiter offers 62 different instruments, standard equipped with features educators know can improve a player's performance.

 **JUPITER**® THE WINDS OF CHANGE

Contact Jupiter Band Instruments at P.O. Box 90249, Austin, TX 78709-0249 for more information.



Center Yourself

 **Interlochen**
Arts Academy and Arts Camp

**dance • theatre arts
music • visual art • creative writing
college preparatory academics**


Interlochen Center for the Arts in northern Michigan
is hosting Auditions and InfoNights
in 20 cities across the country.

Learn more about one of the world's premier
teaching centers and artistic presenters.

Talk to our alumni, faculty, staff, students and friends.

Seattle	Detroit	Pittsburgh
Portland, OR	Houston	New York City
Las Vegas	Miami	Newton, NJ
Los Angeles	Denver	St. Louis
Phoenix	Chicago	Indianapolis
San Francisco	Minneapolis	Cleveland
Grand Rapids		Washington, DC

Call (616) 276-7472 for a complete tour schedule

 Supported in part by the Michigan Council for Arts and Cultural Affairs.
Interlochen does not discriminate on the basis of race, sex, national or ethnic origin, handicap, or religion.

A Renewed Approach to Hornplaying

by David Kaslow

The following article consists of the Foreword and Chapter One of a new book-in-progress by Mr. Kaslow. **Editor**

Foreword

In Gilbert and Sullivan's *The Mikado*, The Lord High Executioner gleefully reminds us that we can dispense with "the idiot who praises, with enthusiastic tone, all centuries but this, and every country but his own." Gilbert's commentary notwithstanding (and trusting I am not Gilbert's "idiot"), I am among those lamenting certain aspects of our century and country. In these times, we find technology, hype, and glitz often replace content, even taking on lives of their own. This problem pervades modern life and includes music-making.

For example, looking at our communication system, we see more attention given to technology than the reason for which it was developed. We have constructed a miraculous telephone system, presuming it will aid communication. Yet, because its technology somehow overshadows emphasis on communication skills, we often communicate with each other in an inept or uncaring manner. Along the same line we have invented electronic pitch monitors, assuming they will aid development of hearing skills. Instead, by reliance on them, we often stunt growth in our most important musical skills: listening and hearing.

Fine musical performance depends on delicate interactions between a musical message and a technical medium. Obvious problems arise when a player lacks technical ability. However, equally serious problems, perhaps more serious than technical flaws, occur when interpretation lacks emotion, depth, or intelligence. While impressive on the surface, the "faster, higher, louder" syndrome diverts much of the energy needed for learning the many all-important intricacies of musical expression. When we attend inordinately to technical matters, whether as a developing student or a practicing professional, we are left with insufficient time and energy to devote to learning and conveying musical elements such as style, form, and phrasing.

Presumably, nobody opposes genuine progress in music education, nor improvement in musical equipment. However we must question the value and cost of an attitude toward progress which automatically equates novelty with improvement. (Groucho Marx: "There's less here than meets the eye.") We ought to choose new concepts and equipment because they genuinely help us toward playing with more sensitivity or imagination, not simply because they are available or in vogue. For example, we benefit greatly from new etude books based on complex contemporary rhythms and harmonies, such as Gunther Schuller's *Studies For Unaccompanied Horn*. We also benefit from the engineering accomplishments of modern instrument makers and aids such as accurate tape recorders. Improved Horns do not "get in the way" of our efforts, and accurate tape recorders enable us to analyze our playing from various acoustical points; both let us pay more attention to music.

Throughout this book, with only two exceptions—auditions and commercial playing—great playing is assumed to be our goal. I believe the difference between great playing and good playing is one of category, rather than degree. Great players are completely different from good players, not just "better" than good players. (Dennis Brain was not only "better" than the average player; he was different.) Great players' consciousness, sensitivity, intelligence and skill put them in a completely different category than good players. Whether we all have the potential to become great players is debatable; I think we do not. Nonetheless, it is certain that we should all try. However far we go, the journey is valuable and exciting.

Contemporary masters are immersed in music first and then the Horn, as were Hornplayers of earlier generations such as Rudolph Puletz, Richard Moore, John Barrows, Dennis Brain, Bruno Jaenicke, and Willem Valkenier; there is much to be learned from them all. The most important lesson is **always to place the music foremost**. Such an attitude is quite different from our all-too-common approaches to playing which stress safety and security above all else. Immersion in music changes our perspective on every aspect of playing, just as wearing sunglasses affects the color of everything we see. We must remind ourselves that the musical end is more important than the technical means.

I write partly in response to inner promptings, and partly to honor the late Richard Moore, Principal Horn of the Metropolitan Opera, who urged me to write this volume. I hope it will be of interest to the professional Hornplayer as well as the advanced Horn student. In addition, since many problems and issues of Hornplaying are similar to those faced by singers and players of other instruments, I believe other musicians will wish to consider the ideas presented.

Many of us might wish to re-think and renew our approach to Hornplaying. I hope this book will aid such a renewal. I try only to convey "flavors" of thought throughout the text rather than offer specific solutions to problems in Hornplaying. Suggestions are offered only when my opinion differs from usual points-of-view. I make no attempt at completeness; by addressing selected subjects, others are addressed by implication. I do not expect readers to agree with all of my ideas; I merely ask them to consider their value. (A separate book of exercises will address, in depth, subjects such as "covering the territory" when slurring, adjusting timbre, phrasing, playing with accurate intonation, blending with other instruments, taking a "catch breath," adhering to historical accuracy, creating intensity, understanding musical energy, and producing a full dynamic range.)

After the overview of Hornplaying presented in Chapter 1, I discuss an assortment of subjects in subsequent chapters. Some items are practical: playing in a Horn section and physical problems in Hornplaying. Others are conceptual: fear and perfectionism. By avoiding footnote clutter, I hope to make the text easily readable while providing sufficient information to aid those wishing to pursue the topics further.

Brooks Tillotson, to whom the much overused word "artist" truly applies, wrote the following to me several years ago:

It is difficult not to become totally biased to our own way, or school of playing. We must remember the work and time we have spent developing our own playing standards. Others have done as much and more, and have as much musical and emotional right as we have to their ways. I do not think any Hornplayer (or musician) will ever upgrade his own playing by downgrading the playing of others.

I try throughout to follow the spirit of Tillotson's enlightened statement. However, and permit me a cliché, this is easier said than done. If, within this text, I fail to achieve my goal, it demonstrates only my limitations, not lack of conviction. I am convinced that the clearest way we can reach our highest potential as a musician and a person is by being openminded, inquisitive, non-defensive, and a wise judge of people and things. (On the issue of being openminded, a friend recently wrote: "We need to be openminded, but without having holes in our head.")

The relationship between one's work and one's self is addressed in many ways throughout this book. While confident in what is included, I acknowledge that much of value is not included, a full treatment of this subject being outside the purview of this text. For more on this crucial subject, readers may wish to read, among others, the works of P. D. Ouspensky (begin with *In Search of the Miraculous*), J. D. Salinger (especially *Franny and Zooey*) and Laurens Van der Post (I recommend *A Mantis Carol*).

Chapter 1 Art and Vulnerability

Annie Dillard writes, in *The Writing Life* (Harper and Row,

1989), "One of the things I know about writing is this: spend it all, shoot it, play it, lose it, all, right away, every time." Dillard might well be writing about music-making. It is crucial to always consider every note we play important, no matter whether it is part of a performance, rehearsal, lesson or practice session. (I acknowledge "always" as a dangerous word, but I mean it.) While most of us cannot approach every aspect of life with such intensity, even if we wish to do so, as serious musicians we must at least approach our art in this manner.

For the great majority of people, it is impossible to be scattered one moment and conscious the next. We can design our daily practice to help us toward consciousness partly by maintaining our "performance standards" during our practice. Consciousness is a state attainable only through extensive effort. (I do not mean being merely attentive. Consciousness, as the word is commonly used, means being aware of and using every resource available—intellect, body, emotions and so on.) I address consciousness later in the book.

When we give music its due we will be tired after every playing experience, whether it is a concert, rehearsal, or practice session.

Of course, there are degrees of fatigue. A busy professional player must conserve strength for an evening concert or afternoon recording session, and therefore expend less energy during practice or rehearsal than a student who will complete her or his day by practicing. But still the professional will be somewhat fatigued after a practice session.

The gray area in fatigue just described is a typical one in Hornplaying. Tempo, phrasing and dynamics are others. So is articulation—there are degrees of slurring and playing staccato. Gray areas convey many of the subtleties in music. The ever-musical Philip Farkas describes how to approach dynamics, one such area. In his gem, *The Art of Musicianship*, Farkas writes "Consider each dynamic as a sidewalk, not as a tight-rope." Understanding and applying Farkas's principle to most aspects of music-making is a prerequisite to fine Hornplaying.

I am convinced that the difficulty of playing the Horn is the root of our occasional insensitivity to music. Because of this difficulty we are infrequently subjected to rigorous musical scrutiny by our teachers, colleagues or conductors, any of whom might be poor judges themselves. We can be seduced by unqualified praise or devastated by unqualified criticism; and more importantly, not attend to our own highest values. (Most players have been highly and publicly praised on many occasions after playing correct notes in an unimaginative and safe manner, and conversely have been lambasted after playing well musically, although missing a few notes.)

I realize and share the temptation to please conductors, even those with awareness limited to "right" and "wrong" notes. After all, the conductor is the person who renews our contract. But this temptation must be resisted. It is essential and **almost** always appropriate to play in the manner we know to be correct. Possible exceptions are auditions or commercial playing—"real world" experiences where artistry sometimes takes second place to other factors.

Although some might disagree, I consider an audition a real world experience where the goal is to get the job, even if it means playing in a manner we consider unmusical or doing unusual things in our playing. I address this subject in detail in Chapter 2.

Commercial playing is another real world experience usually dominated by what the term itself implies: commerce. In such playing, business, not expression, is the main reason for the music. Under the circumstances, I feel we ought to play in a safe, inoffensive manner, with no "chances" taken and no notes missed. (Re-recording costs money and any nuances absent from our playing will be added in the editing booth.) Again, I know some will disagree, calling this "selling out." For instance, some might point out that Dennis Brain playing a commercial "jingle" would create art. I agree. Still, my reply is that most of us are not Dennis Brain, and—I do not like this but feel it is true—realistically ought to put our energy into the Bach, Brahms and Britten. Such use of energy will eventually demonstrate itself even in the jingle, *à la* Dennis Brain.

We must learn to be at peace with the consequences of living dangerously with a Horn. In the long run, artistic development is the

most successful road to a satisfying career.

Addressing artistry, Howard Pyle, the great American turn-of-the-century illustrator wrote (as quoted in *Howard Pyle: A Chronicle* by Charles A. Abbott):

...for after all, a man is not an artist by virtue of clever technique or brilliant methods: he is fundamentally an artist in the degree that he is able to sense and appreciate the significance of life that surrounds him, and to express that significance to the minds of others.

Believing in the supreme importance of the music, we must periodically assess our playing to be sure our actions are consistent with our belief. Musicality is not "pie in the sky," or an idealistic but impractical approach to the Horn. As demonstrated throughout the book, an approach based on musicality is practical as well as appropriate.

Richard Moore taught me the first step toward putting the music first: to play the exact notation of the composer. While accurate playing of notation does not by itself constitute artistry, it is the foundation upon which artistic playing may take place.

Adhering to the printed page means more than playing correct pitches. It also means playing a composer's dynamic markings, articulations, and so on. Such devotion to notation respects and acknowledges the composer as the creator of a work, and is the first re-creative responsibility of a performer. It also provides the foundation for the ultimate and other re-creative responsibility: communicating how we feel and what we know about the music.

Composers designate what they want played and we follow their "map" of the composition. Even when given expanded freedom to interpret the composer's markings, as in Baroque improvisation, Romantic rubato and Contemporary aleatoric music, we must adhere to the intentions of the composer as indicated on the page, and our knowledge of the style in which it is written. I think of a composer's notation as a pair of shoes: wearing them, we are free to walk wherever we wish within the confines of that composer's style. Of course, in ensemble playing we rarely have absolute freedom of expression. Our contribution is part of a larger plan; it would be self-centered to play exactly as we wish. Nevertheless, room remains for self-expression. Few conductors or situations demand our complete subjugation.

In attempting to play the composer's notations, we ought to avoid what I call "hook-ups." Hook-ups are linkages automatically made within individual notes or phrases, such as automatically playing louder in the high register, automatically regarding the highest note of a passage as the climax of a phrase, or automatically making a crescendo when playing repeated notes. Anything which is automatic or unconscious in our playing, and which might not communicate our true intentions, ought to be discarded. If we are unable to discard them, we should at least be aware of them. (I realize we all do things automatically. Certainly I do.) However, I see this as less than optimum and constantly try to add awareness into my playing. The goal, admittedly nearly unattainable, is complete consciousness or awareness of everything we do. All philosophies and religions seek this goal and their leaders are those who have, to a large degree, achieved it.

We all want to be aware of what we communicate, rather than communicate by default. Therefore, each aspect of a note must be approached independently from the other aspects: tempo only means tempo, dynamics only means dynamics, high note only means high note.

More than 34 years of teaching the Horn has convinced me that it is best to approach technique within the context of musical expression. Expression and technique ought to be learned concurrently and considered inseparable, although it is useful on rare occasions to separate them, temporarily, in order to dissect a problem. Students should be periodically reminded that they are learning to slur, trill, or play staccato in order to produce music, not to learn a circus trick.

We can add musical values only with difficulty once the main early surge of technical growth has occurred. To illustrate: I recently worked for nearly three years with a professional player who originally described himself as an excellent technician, but a poor musician; he

"felt like a hack." In his work, he had to make expected changes in the focus of his playing, becoming more aware of phrasing, form, tone color, harmonies, and fine points of intonation. There were some surprises: he also had to make physical changes, such as in posture and equipment. Already being a fine player in many ways, he found himself frustrated by having to consider himself a "beginner" again. It would have been more efficient, easier and kinder, had musicality been stressed from the start.

I also believe in stressing the need for lifelong emotional and intellectual development, thereby promoting musical growth throughout a player's lifetime. Such growth must not be considered optional. Although few of us are so taught at the beginning of our training, in all likelihood, lacking imagination or intelligence, we will neither enjoy playing the Horn, nor have an important career as a Hornplayer.

Progress on the Horn is made most quickly if we learn from every other Hornplayer, other musicians, and those engaged in any number of activities. All activities have aspects similar to music. All things with music are **intra**connected to the rest of the world as well as **inter**connected. Whether or not we are aware of or acknowledge them, these connections are real and we can only benefit by yielding to and enhancing them.

Inter- and intraconnections must be taught at times when the pupil can grasp them. Therefore I consider it important to teach a composition only when the student can meet its particular challenges—especially its musical challenges. Teaching experience has warned me of the possibility of permanently damaging a student's future interpretation of a composition if he or she first plays it unmusically. Conversely, and perhaps illogically, I have found that teaching a musically accessible but technically unplayable composition causes no permanent harm. I do not know why all this is so. Perhaps we form conceptual habits more easily than technical ones. Habits being difficult to break, conceptual (habituated) problems are not as readily solved as are technical (unhabituated) ones.

Parenthetically, I consider the study of scales the same as study of musical literature, likewise postponing scale studies until appropriate. Scale study must go beyond mere memorization of scale spellings; playing only the correct sharps or flats of a scale is not playing a scale. Much more is needed, such as a feeling for, and knowledge about, each step of the scale (what is the nature of the dominant or the super-tonic)? Musical, aural, and technical finesse are needed to play a scale intelligently and perfectly in tune; most new players do not yet possess these skills.

The more we know about music and the physical aspects of playing, the more we are able to play well consistently. In consequence we feel appropriately self-confident. This creates a positive cycle in which increased self-confidence leads to better playing and better playing further increases self-confidence. I realize that knowledge about our actions can make us destructively self-conscious. Remember the centipede who, after thinking about which leg to move first, became unable to move at all! But knowledge does not render us immobile; only misapplied knowledge might have such an effect.

There are at least three useful approaches to problem-solving, whether the problems are musical or technical in nature. The first, and most obvious, is using native abilities, instincts, and intuitions. The second is carefully analyzing a problem followed by solving it rationally. The third is attempting to copy the successful solutions of others. Our original approach to a problem should be carefully chosen; some problems will yield more easily to one approach than another. (For instance, most players develop a fine tone most quickly using approach number one: using their instincts to produce the tone by whatever means available.)

The third approach needs further explanation. We cannot copy another's work exactly, even if we try. Our attributes will always emerge. But with good conscience we can consider as an **influence** that which we attempt to imitate—a spring-board toward our goal. The contemporary American poet, Alan Dugan, has described the process: "The trick is to master your influences." If the idea of cold-blooded copying makes you uncomfortable, I suggest, for reassurance, the

essay "Zen in the Art of Writing" by Ray Bradbury, in *Zen and the Art of Writing, Capra Chapbook Thirteen*.

After using one of these methods, it is extremely important that we also re-solve the problem from the other two approaches. We thereby gain the fullest grasp of a problem and its solutions. A professional player must be able to play well day after day. Any bit of knowledge about music-making (or even about other fields) can potentially provide an alternate approach to problem solving. Alternate approaches are useful, particularly at times when normal playing procedures seem not to work. A parallel situation is a pilot who occasionally flies using instrument guidance (alternate approach) rather than eyesight and instinct (normal approach).

Nobody will excel in every aspect of technique; common sense suggests we develop each aspect to our limit, and most people's limit will suffice. But note that there are also exceptional cases: individuals who somehow never master Horn technique, yet compensate for their technical deficiencies with exceedingly fine musicianship. (In *The Flamingo's Smile*, Stephen Jay Gould states that "Truth is a circumstance, not a spot.") I remember my attitude of skepticism before first hearing such a player, thinking so many wrong notes would spoil a performance. Yet I was greatly moved and my mind was opened by his playing. (I do not use the word "moved" easily. At times I am dazzled by technical wizardry, but rarely moved by a performance; few performances change us.)

Most of us, not being great artists, cannot accomplish what this gentleman could. Compared to him, we are dependent on correct notes to convey our musical message. But we can shift more of our focus toward the music, enabling its content to emerge even when technique fails us. In addition, it simply makes more sense to put energy into the positive act of playing music rather than into the negative one of avoiding mistakes.

I wish to stress that I am not rationalizing poor technique nor condoning technical weakness. Technical sufficiency is expected in our competitive profession. However, most of us cannot become the ideal: perfect musicians and perfect technicians. This being the case, we must choose where, and to what degree, we put our energy. I suggest working toward becoming superb musicians and good technicians, rather than working toward the reverse.

Unlike isolated technique, music can often show us how to play itself, thoughtfully including technical advice as well as musical. For instance, some very fast runs are written to produce an effect, and the individual notes need not be clear. Other runs must be played cleanly. Knowledge of a composer's style can help us determine how to play a run in her or his composition. Ignoring musical guidance leaves us at risk to produce a mere circus act at best (a technically good but musically empty performance), or a vacuum at worst (a musically and technically poor performance).

Francisco Donaruma, a fellow Horn student at The Manhattan School of Music, stated succinctly the overriding importance of musicality in Hornplaying. He pointed out that while we cannot always avoid missing notes, we must, and can, always avoid breaking a phrase or ignoring a composer's marking.

I find it valuable to practice music in which I am certain to miss notes. I thus practice two things: not being "thrown" by errors, and overcoming, to some degree, dependence on correct notes to communicate musical ideas. For example, I sometimes play, albeit with wrong notes, the solo violin part of the Tchaikovsky *Violin Concerto*, striving to play it beautifully despite errors.

Instances abound in the orchestral repertoire in which the same approach—stressing musicality as much as possible—aids in solving, or compensating for, technical problems. Two examples come to mind: Siegfried's Horn Call from Wagner's *Die Gotterdammerung*, and the well-known (although not well-loved) rapid ascending passage in octaves from *Carnival Overture* by Dvorak.

I believe the main problem in playing the Horn Call is neither its high tessitura nor the exposed nature of the passage, although both obviously contribute to its difficulty. Instead, I believe the main difficulty is in hearing the first and second notes of the passage: the

concert F to C. If they emerge safely, the rest of the passage tends to follow suit. These notes are often missed because the player is unaware of what is occurring in the music: an abrupt modulation from B Major to F Major, the distance of a tritone. The player, after hearing C sharps and F sharps in the orchestra for the five beats preceding the entrance, must play a C natural ascending to an F natural. Not being prepared to play the correct pitches, he or she often misses one or both notes, with things continuing to deteriorate throughout the passage. Had the player studied the score, she or he would have noted the modulation and been prepared for it, and thus approached the passage more as a musician and less as a Hornplayer, and probably with greater success.

The Dvorak passage is a fast, ascending, diminished 7th arpeggio played in octaves. Often it is not recognized as such, instead being regarded by Hornplayers as a technically difficult passage to be "gotten through." It is a difficult passage, but like most music, it primarily emanates from a composer's emotions and intellect—not from malice. In composing it, Dvorak saw the need for a diminished 7th chord. He did not set out to create a hair-raising experience for two Hornplayers. (If he had, it would be worse.) Again we will be most successful approaching the passage from a musician's standpoint: attempting to play a diminished 7th arpeggio rather than to play a difficult passage. Through musical awareness we may thus convey the diminished 7th chord, at least to some degree, even if we miss notes. If we miss notes in the passage and also do not have musical awareness, the passage is completely devoid of content. My students and I have been aided by this approach. We have reaped double benefits: playing more musically, and often with a higher percentage of correct notes.

Undoubtedly, knowledge of phrasing, form and style are key musical elements of playing. Through them we determine the length of phrases and their relationships to one another, knowledgeably overstate or understate, and use rubato appropriately. Such mastery also guides us in embellishing Baroque or Classical music.

Our role as players is to understand and re-create the notes, phrases, and forms, within the correct historical style in which the composer conceived the music. We must communicate style, phrases, and forms to listeners just as surely as we communicate pitches, dynamics, and articulations. Failing to do so, we are not playing the music, only its skeleton. This is analogous to an actor reciting the correct words of a Shakespearean soliloquy but without inflection, dynamics, rhythm, or understanding of Elizabethan style. (See bibliography for suggested texts dealing with form and historical practice.) I also suggest reading contemporary composers' written Introductions to experimental compositions. They often contain useful information regarding form and style of these compositions.

Air-technique, comprised of air intake and subsequent use of air, is the key technical element of playing. It controls tone, dynamic level, phrasing, and articulation. It also affects endurance. Effective control and usage of air helps produce the many subtle and indescribable shadings of feeling comprising and best described as art. (Emotion is often indescribable, except by art. For example, in Nikos Kazantzakis' *Zorba the Greek*, "natural man" Zorba finds he can only communicate certain feelings to "rational man" Boss, by setting them to music or dance.)

The role of air-technique is analogous in several ways to that of the string player's bow. Evenness of the bow movement controls constancy of sound, as does evenness of airflow. Velocity of the bow affects dynamic level, as does velocity of the airflow. Weight of the bow on the string controls tone quality similarly to compression of the air column. Air-technique has been addressed in many fine texts, some of which are cited in the bibliography. Most notably, Metropolitan Opera bassoonist Stephen Maxym has written what I consider to be the definitive exposition on breathing for wind instruments. I recommend it highly. It is contained within four articles (February-May 1953) published in the defunct magazine *Woodwind*. (For reprints, write: Professor David Kaslow; Lamont School of Music-Denver Univer-

sity; 7111 Montview Boulevard; Denver, Colorado 80220.)

I might add a few observations. First, note that the word "support" is often used so imprecisely as to be nearly meaningless: it frequently refers solely to quantity of air. The word "support" encompasses several additional aspects of the air column: compression, direction, and velocity, all clearly discussed in Maxym's articles. (Also addressed are such subjects as the attack, staccato, tone quality, color variation, and the full breath.)

Although some may disagree, I feel that if we desire to play every passage beautifully and not just "get through it," every breath has to be as full as possible—not only the amount of air we will use in a passage. This cushion of air expands our muscles, which can then be capable of precisely controlling the air flow. Although a good player can play well with less than the fullest breath, I contend that such a player would benefit by having the extra cushion of air. The large volume of oxygen also increases general awareness. A complete breath is prerequisite to being fully present to the music: technically, musically, and spiritually.

Maxym's articles notwithstanding, my favorite explanation of air-technique was provided by the late Rudolph Puletz over a post-concert cup of coffee. (Puletz was a great orchestral Hornplayer of the *bel canto* school.) He explained the proper way to breathe as "taking a big breath, sending it to the heart, and only then sending it to the lips." This description of breathing would shock a student of physiology, but reveals the state of mind of this (and other) great Hornplayers.

Puletz's explanation is grounded in a sentiment also expressed by Carlos Casteneda in *The Teachings of Don Juan: A Yaqui Way of Knowledge* (University of California Press, 1968):

For me there is only the traveling on paths that have heart, on any path that may have heart. There I travel, and the only worthwhile challenge is to traverse its full length. And there I travel, looking, looking, breathlessly.

Noble and robust tone being the principal attribute of our instrument, and a Hornplayer's "path with a heart" almost always being paved with such tone, I question the wisdom of a current trend in teaching. This trend stresses development of a breakless embouchure, rather than development of fine tone, as the cornerstone of Horn technique. (I realize that there are some players who can naturally develop such an embouchure. I envy them. However, most people do not have this potential and ought not be taught as if they do.)

I often find that the breakless embouchure does not allow for production of optimal tone. It ignores two important principles: first, that air, not lips, produces our sound, and second, that efficiency does not necessarily translate to beauty. Although the shortest distance between two points is an efficient straight line, the shortest distance between two beautiful points may not be.

Players with the finest sounds often have, or had, breaks in their embouchure. I believe I understand why: these players know that production of the finest sound requires movement from the best part of one note to the best part of the next. This elusive area within a note must be actively sought out, sometimes to the detriment of efficiency. Much attention lavished on embouchure development could usefully be diverted to air-technique. Alas, it is not mere "lip-service" that is being paid to lip service.

In the words of bank-robber Willie Sutton, we ought to "go where the money is." "The money," for my money, is in fine tone quality, which is mainly produced by proper use of air. While an efficient embouchure aids in efficient movement from note to note, the price for such efficiency seems too great if it is paid for with diminished tone quality.

Air-technique is dependable. Its requirements are constant and produce consistent results. Lip conditions change constantly and produce inconsistent results.

A slightly ironic benefit of stressing correct air-technique is that it can offset the detrimental effect of common lip problems such as soreness, swelling or chapping. For instance, being knowledgeable about air-technique, we adjust the amount, velocity, or compression of the air to accommodate swollen lips, just as a fine woodwind player

kalison

milano



GIULIANI
MODEL

In collaboration with Professor Guiliani (principal horn in the Radio Symphony Orchestra of Rome and Professor of horn at Santa Cecilia conservatory of Rome) we have developed a new double horn with a piston thumb-valve, based on the old Shmidt system.

KALISON S.n.c. di A. BENICCHIO & C. Via P. Rossi 96 1-20 161 MILANO (Tel.: 64 53 060) FAX: 6465 927

For further details send for our catalogue and price list.

Vertreib in der B.R.D.: Musiktreffpunkt, Roland Ekle, Kuchenäcker 12, 7405 Dettmhausen, 07157-62197 FAX: 07157-64165

accommodates a recalcitrant reed.

Variations of intensity, within notes and also phrases, is a somewhat neglected tool for musical expression. Even when we are aware of such a need, we sometimes use dynamic levels alone to achieve them. Also, we seem to automatically, and incorrectly, equate loud notes with high intensity and soft ones with low; there are various intensities possible within any dynamic level. There are also means, other than dynamics, to vary intensity levels.

The most common means for varying the intensity are use of rubato, variation of dynamic level, subtle shift of tempo and rhythm, variation of timbre, use of vibrato, variation of interpretation of note length (long eighths, short eighths), imaginative use of intonation (raising or lowering pitch to create subtle psychological effects), and understatement or overstatement. Furthermore, we can vary intensity by creating directional or nondirectional sound: pointing the bell away from, or toward one's body.

Understatement and overstatement are efficient vehicles for conveying intensity. All aspects of music can be understated or overstated: rubato, dynamics, rhythm, vibrato, and so on. In understatement the effect is frequently subtle, contemplative, and long-lasting, whereas in overstatement the effect is often obvious, earthy, visceral, and ephemeral. Understatement touches us at many levels, psychological as well as sensory, while overstatement affects us mostly on the sensory level. Both devices are expressive and legitimate, although understatement, in my opinion, is the more potent of the two. Without pondering, we usually know to understate in the Baroque and Classical periods and overstate in the Romantic. We cannot generalize about the eclectic music of our century and must approach many of these compositions from new perspectives.

Decisions to understate or overstate can be difficult to reach. For instance, occasionally we might consider understating a passage in overwritten Romantic music, such as much Mahler and Tchaikovsky. Conversely we might consider overstating in a Classical composition anticipating the Romantic, such as Beethoven's *Eroica*, or Schubert's "*Great*" *C Major Symphony* ("The Symphony of Ungodly Length"). Such a decision has an enormous impact on interpretation.

Occasionally, intensity can be achieved by subtle means such as understatement combined with soft notes. Claude Debussy has provided a wonderful example of this in the fourth scene of Act 4 of *Pelleas et Melisande*. Here, Melisande sings "*Je t'aime aussi*" at perhaps the most powerful moment in the Opera and in the most understated manner imaginable: very softly, on repeated middle C's, with inactive rhythm, and in unaccompanied recitative style. This powerful understated moment affects the listener deeply, long after the sound dissipates.

Overstatement in music occurs frequently. An example is Beethoven's setting of the word "*Gott*" in the final movement of his *Ninth Symphony*. We hear a loud, sustained, implied F (natural) Major chord in the key of A Major. The chord, built on the lowered sixth step of A Major, is very powerful. But its enormous power dissipates quickly, compared to the Debussy.

Understatement and overstatement are manifest in many ways, both musical and non-musical. The comparative effects of understatement and overstatement can also be observed in humor. Compare Oscar Wilde's classic "History is merely gossip," with the ironic "It takes a big man to cry, but it takes a bigger one to laugh at him." The understated Wilde quip makes us laugh longer (or perhaps deeper) than the more immediate and overstated "big man" joke.

Intensity is also affected by rhythm. Although strong intensity is usually associated with active rhythm, in the Debussy example we have seen that inactive rhythm can also produce high intensity. (Perhaps inactive rhythm produces intensity by creating a claustrophobia-like feeling.) The use of rhythm to create intensity is apparent in performances by such musicians as Guido Cantelli, Paul Paray, Leonard Bernstein, Arturo Toscanini, Yo Yo Ma, Dennis Brain, Vladimir Horowitz, and John Barrows.

Just as performance must be based on adherence to printed nota-

tion, it must be constructed upon steady tempo and rhythm. The most direct way to achieve steadiness of tempo and rhythm is to constantly subdivide, using the largest unit possible. There is no sense thinking 16ths when 8ths will accomplish our purpose. Only when tempo and rhythm are disciplined can we really **choose** how we use them: either freely or strictly. "Free interpretation" of tempo or rhythm, if it lacks discipline, is not expressive but merely sloppy.

I am often struck by the large variation of dynamics—a component of intensity—in old recorded performances. We would do well to emulate this. I feel our middle-of-the-road approach to dynamics needs reviewing. Dynamic level is a vital part of musical intensity and thus musical communication. It must be appropriate to the message: we would not play a Sousa March softly, nor blare the Brahms *Lullaby*. The limited approach to dynamic range we sometimes choose seems to be generated by an attitude stressing safety rather than music, coupled with a technical inability to confidently produce the range of dynamics. (The production of dynamic levels follows physical laws and can be learned; very soft or very loud notes need not fill us with fear. See accompanying exercise book and Maxym's articles.)

Some of the tools for creating intensity, such as understatement and overstatement can be mastered by simply paying attention to them. Other techniques such as vibrato and variation of timbre require meticulous practice. Bear in mind that several factors of sound, such as dynamic level, intensity, and tone quality, change quickly over time and distance. We must therefore exaggerate them to accommodate the well-known "man in the last row of the balcony."

I am aware of the difficulties inherent in addressing intensity, air-technique, notational accuracy, and other aspects of playing. Some of the difficulties encountered are intrinsic to the Horn or to the musical art. Others are self-generated and result from ignorance, fear, defensiveness, or laziness. No matter what their basis, addressing them leaves us vulnerable to temporary failure as we adopt new thoughts and methods. But efforts at improvement afford opportunities for growth: intellectual, physical, spiritual, or emotional. They require that we look at ourselves in honest, even threatening ways. In Norman Maclean's masterpiece *A River Runs Through It*, he addresses the difficulties encountered in trout fishing, metaphorically addressing problems faced by all people trying to do their best work:

My father was very sure about certain matters pertaining to the universe. To him, all good things—trout as well as eternal salvation—come by grace and grace comes by art and art does not come easy.

"Art does not come easy." As an example of what our art demands, let us briefly look at how we might address praise. It, unfortunately, is a commodity sought by many of us. To approach this subject, we must differentiate between skilled and unskilled praise. Skilled praise is bestowed by a knowledgeable and sensitive listener, his or her opinion based on such knowledgeable criteria as accuracy to period or communication of form. Unskilled praise is given by a listener impressed by drama and superficialities such as high notes or fast tempos. Differentiating between the two, we can discount unskilled praise. The only possible nourishment from praise comes from skilled praise, but even **its** value is suspect: any praise, whether skilled or unskilled, diverts attention from the music. The relationship between praiser and praised, or the opinion of the praiser, is thus regarded as more important than the music.

We choose a path: we may choose a fearless one based on skill, sensitivity, self-knowledge, and **appropriate** self-confidence, leading to growth. We are also free to choose a fearful one based on ignorance, convenience, and safety, precluding growth. In choosing, we confront ourselves in fundamental ways; all our attributes are exposed. It is reassuring to remember that no matter what happens in any single playing experience, over a period of time inner and outer rewards come as a result of choosing the correct path. We produce our finest music and our efforts become recognized and rewarded. I am unaware of any talented colleagues or pupils who have not eventually found their

proper niche in our profession, having followed their own best guideline. Some aspects of following our own best guideline require personal growth or sacrifices: self-analysis, psychotherapy, buying expensive instruments and instruction, or study of myriad subjects. But when we approach music-making congruent to what the music asks of us, we cannot go far astray. Placing the music foremost in importance, we transcend ego, fear, ignorance and indolence. Even on days when our playing does not come easily, we may still excel:

And there is a Catskill eagle in some souls that can alike dive down into the blackest gorges, and soar out of them again and become invisible in the sunny spaces. And even if he forever flies within the gorge, that gorge is in the mountains; so that even in his lowest swoop the mountain eagle is still higher than the other birds upon the plain, even though they soar.

Moby Dick, Herman Melville

Lamont School of Music
University of Denver
Denver, CO 80220 USA



WORLD'S ONLY NON-TOXIC

VALVE AND SLIDE LUBRICANTS

TRY THE **SAFE** ALTERNATIVE
FOR YOURSELF

Available at local music dealers

Distributed by: HARRIS-TELLER • MUSICORP
KAMAN AFFILIATES • UMI

Products of MAMCO, P.O. Box 1417, Decatur, GA 30030



OBERLIN CONSERVATORY OF MUSIC

Is Pleased to Announce the Appointment of

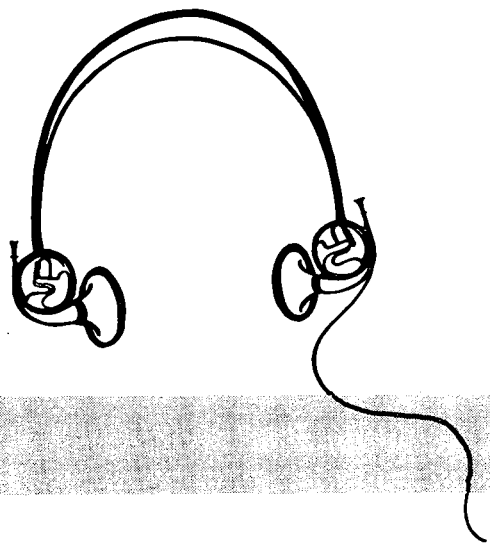
Douglas Hill
Professor of Horn

Joining Oberlin's Brass Faculty

Ronald Bishop, tuba
Byron Pearson, trumpet
Raymond Premru, trombone

For more information contact:

Office of Admissions
Conservatory of Music, Oberlin College
Oberlin, OH 44074
216-775-8413



Reviews

Music Reviews

Horn Technique, 2nd edition, by Gunther Schuller. 137 pp. Oxford University Press, Walton Street, Oxford OX2 6DP, ENGLAND. 1992.

Horn Call editor Paul Mansur recently sent me his personal copy of the second edition of this classic guide to the horn for review. I was not aware this new edition had been published and was most pleasantly surprised to see it. It may be only coincidence, but the second edition is published exactly 30 years after the 1962 first edition. Since I had not recently actually sat down to read my old copy, I decided that I would approach this edition as if I had never seen it before.

What I found was that this little pocket-sized volume has had a more profound impact on my playing and teaching than I had realized. Most of the philosophies and concepts of the book are so much a part of the mainstream of horn pedagogy today, and of me, that I was not sure where they had originally come from. As can be said of only the best in writing, most of what Professor Schuller says rings just as true today as it did when it was first written.

For those who may be unfamiliar with the book, as the title indicates, the emphasis is on technique and not musicianship, although the two are inextricably linked.

There is a new Preface in which some recent developments, performers, and trends are mentioned. Then there are nine chapters in which a tremendous amount of solid information for all those interested in the horn is dispensed. Chapter titles are: 1. The instrument and mouthpiece; 2. Tone production; 3. Warm-up and other basic exercises; 4. Legato; 5. Legato tonguing; 6. Staccato; 7. Miscellaneous aspects of horn playing; 8. The art of practicing; and, 9. Some notes for composers and conductors.

Let me state at the outset that **Horn Technique** remains one of the two or three most informative and authoritative books on the horn which one can consult today. Beyond that, let me comment on a few specific points.

There are at least two analogies Schuller draws that are particularly graphic and helpful in explaining certain functions to students. One is his comparison of the embouchure with a hammock in which the trees (corners) should remain in place even if the hammock (center) should fluctuate. Another is the "canal" analogy on page 39. Here, the water in the canal is the breath. To carry a boat to a higher level in a canal, there are locks that must be filled with water. To ascend to a higher pitch, the player must fill the lower note with air. The trick, as he points out, is to fill the lower note and ascend to the higher one without letting

the listener know what you are doing. These two analogies quickly bring two difficult concepts into clear focus and are useful tools in teaching.

Schuller also effectively deals with a pet peeve of mine—the "wah-wah" style, in which, especially in legato passages, the end of each note is swelled to a louder volume than the beginning of the next note. I have often puzzled as to why this effect is so prevalent among horn players, even some professionals. The style would sound ridiculous on most any other instrument, and in singing it would be laughable.

The chapter on Staccato states in the shortest (28 lines) and clearest manner I have seen how to approach this troublesome area. Here, as in the section on breath control in Chapter 2, Schuller makes clear that the oft-neglected larynx is the organ that needs attention and not the tongue.

Recent articles on the mysteries of the various phenomena regarding hand stopping have been clinical and scientific, but Schuller's description, beginning on page 55 remains the most understandable, readable and logical.

Chapter 8, on practicing, contains kernels of wisdom that were remarkably forward-looking in 1962. For example, the author anticipates today's "awareness" approach to motor and neurological functions so important to horn playing.

The book closes with a repertoire list of over 1,000 titles. Douglas Hill, Randall Faust and Tom Haunton are credited for their help in the revising and updating of the 1962 list.

One thing I noticed that was missing in this book is any discussion of lip buzzing or mouthpiece practice. I assume that the omission was purposeful. This would be consistent with the book's perhaps unconventional approach to embouchure formation. Schuller treats mouthpiece placement and embouchure formation as one process.

I would have liked to see an extension of the chapter on The Instrument and Mouthpiece to include specific techniques for selecting an instrument. Inexperienced readers are advised to seek professional advice in this area. I wonder how many professionals have a proven method for the process. I have my own ideas about the subject, but as a personal aside, I would be very curious to know what game plan others have for intelligent selection from an array of unknown instruments.

The last two sentences of text reveal another truth which I am grateful to rediscover from time to time. Schuller says to composers and conductors that, "...by and large, horn players are a fairly intelli-

gent, patient, and accommodating lot. The fearsome qualities of the instrument almost demand those qualities." Gunther Schuller's book is an enduring testimony to the intelligence, patience and pedagogical gifts of one of the great teachers of our time. I urge you to re-read *Horn Technique*.

Techni-Cor, Exercices journaliers suivis de traits d'orchestre (Daily exercises and orchestral excerpts), Volume I: Flexibilités, by Daniel Bourgue. 43 pp. Gérard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris, FRANCE. 1987.

This is the first of a set of volumes of practice drills and excerpts, each designed to address one particular skill. Flexibility is the topic here.

With this set, Daniel Bourgue, well-known international performer, frequent clinician at International Horn Workshops, scholar of the French School of horn-playing, and professor at the Versailles Conservatory, has made a welcome contribution to the literature on practical horn technique. The text is in both French and English and is organized into a scheme of drills and excerpts for each day of the week. Well, six days, anyway. I guess even the Lord took the seventh day off!

Bourgue begins with a detailed description and diagrams of the breathing apparatus and its functions, stressing that as horn players, we must, "above all else, learn to control and improve our breathing." There are three levels of breathing, he says—diaphragmatic, thoracic, and clavicular. To develop diaphragmatic breathing more fully, Prof. Bourgue advocates a daily step-by-step breathing exercise to be carried out before even picking up the instrument. His descriptions are very sensible, carefully thought-out, scientifically studied, and very effective.

Each "day" of the exercise portion of the book is set out in three parts consisting of: 1) a page of mouthpiece-buzzing; 2) two pages of slurring on the natural harmonics; and, 3) a page of appropriate orchestral excerpts. The author repeatedly emphasizes the employment of different oral vowel formations for the various parts of the range. The weekly pattern is as follows: 1) Intervals; 2) Trills; 3) Glissandi; 4) Combined Movements; 5) Octaves; and, 6) Arpeggios.

Bourgue's stress of the use of the harmonic series is not surprising in view of his expertise on the natural horn. The exercises serve to renew interest in the value of using the overtone series, an area which seems to have been neglected in recent literature.

At first glance, one might think the book is suited only for players who already have a good foundation to their playing. I say this mainly due to the ranges covered and the difficulty of some of the excerpts. Upon closer examination, there is much here that even the youngest student can learn from utilizing the simpler exercises.

Employed on a routine basis, this book could be the best one available for developing and maintaining fluid slurs and mastery of interval work.

It is always difficult to find music which the young and eager player will find suitable for public performance but which has artistic value at the same time. Since a small stack of literature for young hornists has been accumulating on my desk for review, I will take the rest of the space to discuss several works which I believe meet these criteria.

***Songe d'u Soir** for horn and piano by Francis Coiteux. Editions Robert Martin, B.P. 502, 71009 Mâcon Cédex, FRANCE. 1989. \$5.00 (US).

***Humeurs** for horn and piano by Robert Simon. Alphonse Leduc et Cie Editions Musicales, 175 rue St-Honore, Paris, FRANCE. 1986. Duration: 2'50". \$3.00 (US).

These are two excellent original works for horn and piano. They are the most difficult ones in this discussion, and also the best pieces of music. The range of the Coiteux is only from e' to f". Marked *Andante*, it calls for a good ear on the part of the player to place the notes correctly within the sonorous tertiary harmonic structure. There are two mea-

sures of *sons bouches*. The ability to smoothly juxtapose triplets and dotted eighths and sixteenths is also required. This is one of those rare pieces which could be successfully played by either a student or professional.

The Simon is another andante piece exploring a larger range (d to g") so that a more advanced student would have interest in this one. On the Alphonse-Leduc scale, *Humeurs* is at the step three of what they call "debutant, preparatory, and elementary." It calls for frequent subtle shadings of tempo which require a maturity of approach.

***Embryo Brass: Ten Short Solos for Beginners**, for horn and piano by Bram Wiggins. Fentone Music Ltd., Fleming Road Earlstreet, Corby, Northants, ENGLAND. 1990. \$15.00 (US).

***Deux suites de danses de l'Époque Baroque Allemande** transcribed and adapted by Richard Stelten. Alphonse-Leduc & Cie, Editions Musicales, 175 Rue St. Honore, Paris, FRANCE. 1988. \$18.50 (US).

Pieces Classiques for horn and piano transcribed by Daniel Bourgue. Gerard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris, FRANCE. 1990. \$19.25 (US).

These three collections also present excellent music which I believe will appeal to young musicians.

Bram Wiggins has given his ten pieces cute, descriptive titles such as *Phoney Folk Song*, *Weary Willie*, and *Whimsical Woodpecker* that the youngest players will like. The music goes right with the titles, and is also cute and charming. All are from 30" to 1' duration. Number X, *Bumble's Boogie [for Emma]*, even introduces elementary jazz rhythms, a commendable step to change the square mold in which many hornists often feel themselves stuck. A g" or two provide the highest notes in the set, with the bottom note being a g#, but the tessitura rests in the most characteristic in-staff range.

The *Two German Baroque Dance Suites* present nice arrangements of works from Fischer, Krieger, Bach, Kuhnau, Telemann and others collected into coherent sets. They are good studies in the baroque style, which can by nature be limited to the detached rather than the lyrical. These pieces do consistently exploit the best part of the horn range, and with their simple forms make them very effective and interesting little performance works.

Daniel Bourgue has placed 18 short works from several periods in his collection, beginning with familiar dances by Tylman Susato. He has also included other pieces which children will recognize including the *Hymn to Joy* from Beethoven's *Symphony No. 9*, *God Save the Queen*, and *Silent Night*. Combined with the simple accompaniments, these make a good set. My only wish is that some of the pieces would have been set in higher keys. Many of them rest in the g to g' octave that is often hard to focus and takes so much air to produce well.

Other works worth mentioning are: ***3 Easy Solos** for horn and piano by Victor Brightmore. Emerson Edition Ltd., Ampleforth, Yorkshire, ENGLAND. 1990. \$8.50 (US); and **Classic Festival Solos** for horn and piano edited by Jack Lamb. CPP Belwin, Inc., 15800 N.W. 48th Avenue, Miami, FL 33014, USA. Various copyright dates.

*Elementary works distributed in the U.S. by Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010, USA.

Colchester Fantasy for brass quintet by Eric Ewazen. Brass Ring Editions, 320 Blatchley Avenue, New Haven, CT 06513, USA. 1991.

Eric Ewazen, a professor at the Juilliard School in New York City, has composed a fine quintet which he says was inspired by a visit to Colchester, one of the oldest towns in England. The four movements of the work are named after four of the colorful old pubs found in Colchester.

After a brief, slow introduction, *The Rose and Crown* swings into a rapid-fire rhythmic motive in the trumpets, which sets the style for the

bulk of the movement. The movement is rounded off with a return to the slow, introductory material. II. *The Marquis of Granby*, is the slow movement. The thematic material here is somewhat weakly developed and not terribly idiomatic. The last two movements, *The Dragoon*, and *The Red Lion*, are much better. III again opens with a brief, slow introduction and proceeds robustly in a brisk combination of meters, ending strongly. The finale begins with a fugue in 6/8 and continues with uses of fragments of the subject. It then breaks off into 4/4, and returns to the *Allegro vivace* 6/8 until the end, with the exception of an awkward quote from the slow introduction to the first movement. A well-constructed sweep at the end leaves the audience with a powerful impression.

In all, *Colchester Fantasy* is an effective piece of feature-length chamber music representative of conservative harmonic and rhythmic styles of our period. It will take some working out of a few rhythmic problems, but no unusual demands are made on any of the players.

On August 24, 1992, I received a note from Bärenreiter-Verlag of Kassel, Germany that, in my discussion of the Mozart *Konzert in D*, KV 412+514 (*The Horn Call*, April, 1992), I stated that Bärenreiter did not credit Süßmayr with the completion and partial composition of the *Rondo*. In fact, Süßmayr is given proper credit at the top of page 10 of the piano score. I apologize for the oversight.



Music Reviews

by William Scharnberg

Horn Solos, Book One and Book Two

edited and arranged by Arthur Campbell

Faber Music Ltd., 3 Queen Square, London WC1N 3AU

(1991) (\$14.95 each)

This is a new two-volume set of solos for the younger hornist. Book One begins with five brief solos composed by the editor, each with a range of written c'-g'. As the volume progresses, the range widens finally to a-f'' with arrangements of familiar melodies, including the *Andante* from Tchaikowsky's Fifth Symphony (down one step), "Noc-turne" from *A Midsummer Night's Dream* (down a major third) and Weber's "Huntsmen's Chorus" from *Der Freischütz*. There are nineteen solos in this first volume of solos, progressing from grade I through IV on a scale of I-VI.

Book Two contains arrangements of recognizable melodies at the grade III-IV level. It is a tribute to the editor to have found so many pieces with such a similar and narrow range: written g-g'', including many of the range of c'-f''. To list the composers might best demonstrate the choice of music: Humperdinck, MacDowell, Gounod, Fauré, Verdi, Bizet, Lloyd Webber ("Memories" from *Cats*), Puccini, Bach, Debussy, Handel and Elgar. Mr. Campbell contributed one original work in this volume that includes stopped horn and, in the final Elgar arrangement, the notation vacillates between bass and treble clef.

While these are not collections that every horn player will want to own, they are very functional and well-selected arrangements for the younger hornist.

"Huntsman, What Quarry?"

Simon Sargon

3308 Dartmouth, Dallas, TX (\$21.95, shipping included)

Simon Sargon set two poems by Edna St. Vincent Millay, "Huntsman, What Quarry?" and "The Buck in the Snow" for soprano, horn and piano in July of 1990. The trio for whom the work was composed, Gregory Hustis (horn), Nancy Keith (soprano) and Mr. Sargon (piano) have recently released an excellent CD (Crystal CD675) that includes these two songs.

The poetry is beautiful and the skill required to perform the songs is within the reach of many musicians. The soprano range is d'-b'' with a few delicate and high entrances, the horn's range is c#-b'' (written), and neither part demands an unusual amount of technique. Perhaps the hornist's main concern would be the opening of "The Buck" with its eleven-bar horn recitative that calls for a beautiful and secure legato. This second poem is particularly moving and Mr. Sargon skillfully enhances its poignant message.

"Huntsman" is approximately five minutes in duration and "The Buck" is almost six minutes. These are highly recommended and are available directly from the composer who will send a set of spiral-bound parts including one horn part and two piano scores.

Quartet No. 1 for Horns (1987)

Quartet No. 2 'Americana' for Horns (1988)

Fanfare for Barcs (1989)

The Casbah of Tetouan (A Tone Poem for Five Horns) (1988)

Kerry Turner

Music Press Distributors: Oldenzaalsestraat 275, 7523 AD

Enschede, The Netherlands (Telephone: 31-(0) 53-307463;

Fax: 31-53-314716)

Some of you may already be familiar with the music of Kerry Turner via his *Quartet No. 1 for Horns* which won the 1988 International Horn Society Composition Contest or the American Horn Quartet's CD on which all of the above-listed works are brilliantly performed.

Mr. Turner, a native of San Antonio, Texas, was a prolific composer even as a teenager, winning numerous awards. He chose, however, to pursue a career as principal horn of the Orchestra of Radio-Tele-Luxemburg and, together with three of his American colleagues performing in Europe, they have formed the Quartet which has won at least two international competitions.

Suffice it to say that all of the works are written in a tonal, rhythmically charged, melodically engaging, technically challenging and idiomatic style, with well-placed rest in each of the parts. All works are excellent but *Quartet No. 1*, which is eleven minutes in duration and features a whistling hornist in the middle movements, is my personal favorite. *Quartet No. 2*, based on American pioneer and Civil War melodies, lasts eleven minutes, *Fanfare for Barcs* is only a two-minute work, and *The Casbah of Tetouan* is eight minutes. The compositions were just published in 1992; had they been published closer to the date of composition they would possibly be standard repertoire for quartet/quintet by now! The publications are laser-printed computer manuscripts with inherent notational quirks and they come with a fairly high price tag. At the Manchester Workshop I purchased both *Quartet No. 1* and *No. 2* for 25£ total (\$50 US). However, I would trade hundreds of quartets that I have in my files for these!

Capriccio (On the Departure of His Beloved Brother)

arranged for Brass Quintet

J.S. Bach, arranged by Paul Anderson

17 Fairview Knoll, Iowa City, IA 52240 (\$10)

Professor Emeritus Paul Anderson arranged this, the only programmatic work of J.S. Bach, for the Iowa Brass Quintet in 1992. Apparently two earlier transcriptions of this harpsichord composition were sadly lacking in ornamentation.

There are five rather brief movements, each with a subtitle: 1) Arioso. In a Coaxing Manner, Friends Try to Dissuade Him from His Intended Journey. 2) They Describe the Dangers Connected with Travel to Distant Places. 3) They Mourn the Proposed Departure of Their Friend. 4) They Accept the Departure as Inevitable and Bid Him Farewell. 5) The Postillion's Fanfare (A post-horn call signals the arrival of the coach in which he will travel).

The parts are error-free, easy to read in their laser-printed notation and very playable by a relatively advanced brass quintet, the prime obstacle being the execution of ornaments. Here Professor Anderson offers a page of suggestions and quotations from numerous sources on the subject.

This arrangement is recommended from both a performer and listener's perspective as a very suitable piece for the middle of a brass quintet program, where a less demanding, yet musically interesting piece is in order. The programmatic aspects offer a bonus for the listener and, although the first four movements are slow, the work has a flashy conclusion.

Laudate Dominum, Op. 102(1992)

Christopher Wiggins

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

(Tel: 44-(0)582-419628)

Written for double choir, eight horns, organ, timpani and optional percussion, this was undoubtedly one of the strongest "premieres" of many at the 1992 Manchester Workshop. Hornists who play Rugby as a hobby will enjoy this piece, with parts one, three, five and seven perhaps the most challenging in terms of volume and security in the high range (to b" and d" written). The only part in which any bass clef is seen is the eighth. The choral writing is much more traditional and was well-performed on what was reputed to be a brief amount of rehearsal time. The text is in English rather than Latin and the style of the nine-minute work is somewhere between Stravinsky, John Williams and John Rutter.

The morning after the premiere I was first in line for a copy of the composition. Unfortunately, only the score was sold at 18£ (\$36 US) with horn, organ, percussion and choral parts available on a rental basis or purchasable at around \$1,000 for a complete set. The next goal will be to persuade at least one choral conductor that such a brilliant work, with such powerful audience appeal, is a sure favorite on any choral concert. Certainly the work is a major addition to the repertoire and it is hoped that the cost might be reduced somewhat to allow for regular performances.

Concerto in E-Flat Major, BWV. 453

W.A. Mozart, edited by I. B. Fleischkopf

The Horn House, 1517 Windsor, Denton, TX 76201

(\$10, shipping included)

Two weeks before the Manchester Workshop, Professor I. B. Fleischkopf of the Westman School of Music, Tampa University, sent this startling new manuscript with the hope that it might be "premiered" at the Workshop.

Many readers may know about the recent discovery that sound can be stored on glass and ceramics in infinitesimal amounts. With specially-designed microphones and powerful amplifiers, sounds from centuries ago can be recovered from window panes, chandeliers, ceramic plates and so forth. Professor Fleischkopf, using these new tools, was fortunate enough to retrieve a complete eighteenth-century

performance of a Mozart horn concerto from a palace window just 20 kilometers from Vienna. Of course, this is such a profound discovery for the horn world that I felt compelled to perform the concerto in its piano-reduction at the Workshop.

Having said all of the above, I now feel I was completely duped by Professor Fleischkopf and his unlikely manuscript. The work is obviously by Mozart but as one performs or listens to the composition, subtle flaws in the melodic organization can be heard which are not typical of the famed composer. In fact, most of the sections of the concerto seem oddly familiar, as if our precious E-flat concerti had been unceremoniously extracted from a Cuisinart. The end result is truly awful Mozart, especially the cadenza, reputedly a reproduction of the eighteenth-century performance, which compensates in brevity what it lacks in interest.

So, please beware of this publication. Under no circumstances should you purchase a copy. Even Professor Fleischkopf admits that he should have submitted the work to the careful scrutiny generally given such important finds. Now he regrets the results to the point that all proceeds, should there be any, from the sale of this concerto, beyond duplications and mailing, will go to the IHS General Scholarship Fund.

So PLEASE: **DO NOT BUY A COPY!**

College of Music
University of North Texas
Denton, TX 76203



A New Compact Disc Release-

"Music for Horn by Great Romantic Composers"

Polton Twin Productions - CD PAJ 101 DDD

Kazimierz Machala, Professor of French Horn at The University of Illinois, and pianist **Susan Teicher** perform works by Chopin, Schumann and Dvorak.

These works, recently transcribed by Dr. Machala, represent an important addition to the Romantic recital repertoire and are currently being published by the International Music Company.

To order the recording, send \$13.00 in U.S. currency plus \$2.00 for postage and handling (\$4.00 foreign orders) to:

POLTON TWIN PRODUCTIONS
P.O. Box 74
Urbana, IL 61801-0074 USA

Illinois residents please add 7.25% sales tax



Double Horns
Single Horns
Deskant Horns
Natural Horns
Restorations

Daniel Rauch, Horn Maker



Rauch Horns

Kjelsåsveien 51
0488 Oslo 4, Norway
Tlf./Fax: (02) 22 14 58

McCOY'S HORN LIBRARY

Is now U.S. distributor for the RAUCH horns.
Several models in stock. Call or write for
prices and information.



Rauch



Rauch

NEW PUBLICATIONS

<i>Rocky Road Rag</i> for 5 horns - Lewis Songer	\$12.00
<i>Le Basque</i> for W.W. Quintet (Hn. Solo) - Marais arr. Lisa Bontrager ...	\$10.00
<i>Rondo</i> for W.W. Quintet - Ignaz Pleyel arr. M. McCoy	\$8.00
<i>Gebet</i> for horn & organ - B. Ed. Müller Op. 65A	\$6.00
<i>Idyll</i> for solo Alphorn - Douglas Hill	\$5.00

If order is less than \$10.00 add \$1.00.
U.S. Postage Paid.

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

Please **WRITE** for **FREE** complete catalog - Over 80 exciting
works listed.



McCOY'S HORN LIBRARY

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





Subscribe to *The Instrumentalist*

The Instrumentalist brings you the perspectives of composers, conductors, teachers and artists. From inspiration to intonation, from fingerings to phrasing, from rehearsal techniques to auditioning, every aspect of being an instrumental musician is covered in depth.

See for yourself. Subscribe to *The Instrumentalist*; you'll be glad you did.

Books Available from *The Instrumentalist*

Brass Anthology

Leading brass players and teachers share their secrets of breathing, technique, and equipment. Arnold Jacobs, Vincent Bach, and Philip Farkas are featured along with many others. Students and teachers alike will find the last word on warm-ups, articulation, breathing, embouchure, intonation, and literature. Illustrations, music examples, and diagrams included. 924 pages, **\$53**, hardbound.

Philip Farkas: The Legacy of a Master. This volume looks at the man and his career through the eyes of his students, fellow musicians, and close friends. His reminiscences of conductors and orchestras are included along with excerpts from his writings on horn playing and musicianship. Compiled by M. Dee Stewart, hardbound, 168 pages, **\$18**, plus \$2 shipping.

Arnold Jacobs: The Legacy of a Master, compiled by M. Dee Stewart. A collection of the comments and recollections of 33 students and colleagues of the legendary tubist and teacher. 148 pages, **\$18**, hardbound.

Add \$3 per volume for anthology shipping/handling in U.S.; outside U.S. add \$8 per volume. For other books add \$2 in or outside U.S. Schools with purchase orders will be billed; others include payment with order.

The Instrumentalist, 200 Northfield Road, Northfield, Illinois 60093

Please enter my subscription to **The Instrumentalist** for

- ☐ 1 year \$22 (\$31 outside U.S.)
- ☐ 2 years \$37 (\$55 outside U.S.)
- ☐ 3 years \$50 (\$77 outside U.S.)

Name _____

Street _____

City _____ State _____ Zip _____

Please send the following books:

Charge my ☐ Visa ☐ Mastercard

Acct. # _____

Exp. Date _____

Signed _____

NEW AMERICAN BRASS MUSIC

Selected Brass Music of David Sampson

Triptych (1991) 17'

Trumpet & orchestra (also trumpet and chamber ensemble)

Sonata Forty (1991) 13'

Horn & piano

Distant Voices (1990) 17'

Brass quintet

Three Portraits (1990) 15'

Tuba & chamber orchestra

Reflections on a Dance (1988) 15'

Fourteen brass & two percussion.
Recorded: Summit Brass, Summit Records DCD127

In Time (1988) 8'

Bass trombone, piano & percussion

Points (1983 rev 1987) 12'

Brass octet & percussion.

Morning Music (1986) 12'

Brass quintet
Recorded: American Brass Quintet, Summit Records DCD133

Echoes and Other Ghosts (1986) 5'

Brass quintet

Winter Ceremony (1983) 8'

Two trumpets & percussion (also brass quintet)

Morning Music available from The Brass Press via Robert King.

All other works available from the composer at: 166 West Hanover Ave, Morristown, NJ 07960. Tel: 201-455-1173

The Brass Music of Eric Ewazen

Symphony in Brass (1992) 16' (*)

Version 1: 4 tpts, 4 hrns, 2 trbs, 1 bass trb, baritone, tuba, 2 percussion

Version 2: 4 tpts, 4 hrns, 2 trbs, 1 bass trb, tuba, 2 percussion

Fantasia for Seven Trumpets (1992) 8' (#)

Seven B \flat trumpets

Colchester Fantasy (1987) 16' (+)

Brass quintet
Recorded: American Brass Quintet, Summit Records DCD133

Frost Fire (1990) 15' (#)

Brass quintet

Quintet for Trumpet and Strings (1990) 17' (#)

Trumpet [B \flat , C, or E \flat] and string quartet

"...to cast a shadow again" (1991) 17' (#)

Song cycle for baritone (or mezzo-soprano), trumpet [C, D, or E \flat] and piano

Sonata for Horn and Piano (1991) 18' (#)

Trio for Horn, Bassoon and Piano (1984) 17' (#)

Available from the composer. 127 W. 96th Street, New York, New York 10025. Tel: 212-663-5612

* Available from Encore Music Publishers, PO Box 786, Troy, MI 48099-0786. Tel: 313-643-8194

+ Available through Robert King or from Brass Ring Editions, 320 Blatchley Ave, New Haven, CT 06513. Tel: 203-562-7477

REVIEW:

The World Premiere of Benjamin Lees's *Concerto for French Horn and Orchestra*

by Virginia Thompson

In Pittsburgh, Pennsylvania on May 14, 15, and 16 [1992], William Caballero, principal horn of the Pittsburgh Symphony Orchestra, premiered Benjamin Lees's *Concerto for French Horn and Orchestra*, which was commissioned for him by Lorin Maazel and the PSO. The European premier performances occurred in Madrid on May 28, in Bonn on June 2, and in Birmingham on June 5. This concerto is an extraordinary work written for an extraordinary player.

The work is scored for a large orchestra: three flutes, two piccolos, three oboes, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, crash and suspended cymbals, celesta, glockenspiel, chimes, and strings.¹ The rarity of full instrumentation for a commissioned concerto, due to the current financial climate in the fine arts, makes this new work particularly significant.² This is not only an important composition, but also a substantial one: the full duration of its three movements, labeled "Boldly," "Calmly," and "Lively," is about twenty-eight minutes.

It is rather difficult to avoid flowery, programmatic descriptions of this work because it is indeed a Romantic composition. It features a contemporary and pyrotechnical treatment of idiomatic horn calls that span a full spectrum from the heroic to the contemplative. It evokes the most dramatic horn writing of the twentieth century, such as that of R. Strauss, Mahler, Britten, and of late, the undeniably dramatic John Williams. Lees is of Russian heritage and, although it is debatable as to whether his music exhibits any Russian characteristics,³ the melodic material of the concerto has a modal and "dark" quality atypical of the idiomatic horn calls and evocative of the "bittersweet melodic style of Prokofiev" that interested him in his early years.⁴

The first movement is the most heroic even in its lyrical moments. It includes a lengthy cadenza: a monologue on the modern chromatic forest horn, evoking similar divergences in Mahler's Fifth and Ninth Symphonies, and Britten's *Serenade*.

The second movement opens with a solo horn call: a quiet soliloquy of remarkably disjunct melodic motion for its smooth, slow, and lyrical quality. The orchestral accompaniment is most implemental in achieving the change of character from the first movement, building to an extremely animated climax, and then eventually disappearing again so the horn can finish the movement as it started—alone, then fading to nothing.

The last movement is basically a fast 6/8, although it has much more forward motion (and asymmetry) than gallop. The pace of the harmonic motion is striking, as is the melodic material of the first theme, which seems to be a study of status versus motion. Pairs of repeated pitches are somehow always moving by means of ornament, sequence, or the triple (and therefore crossed) rhythm. The second theme includes some of the haunting calls from the previous movements, and the ending is a fast-paced exchange dramatically pitting the solo horn against the orchestra.

Lees's music has long been regarded as "original but comprehensible,"⁵ accessible, and "modern but not arrogantly so."⁶ This concerto is certainly no exception. It is wonderfully appealing as

evidenced by the numerous curtain calls for both soloist and composer, the standing ovations, and the rave reviews in the *Pittsburgh Press* and the *Pittsburgh Post-Gazette*.

The Lees *Concerto* is the first of a series of works that the Pittsburgh Symphony is commissioning over the next five years to feature selected principal players, and it was written quite specifically for Mr. Caballero. After Lees was chosen for the commission by PSO Music Director Lorin Maazel, Lees and Caballero exchanged recordings (pers. com. 1992). Lees sent Caballero a recording that included his *concerto for Woodwind Quartet and Orchestra*, his *Symphony No. 4*, which features an obligato horn part, and his *Concerto for Brass Choir and Orchestra*. Caballero sent Lees forty-five minutes worth of orchestral excerpts—highlights of his work in the PSO (which he joined as Principal Horn in May of 1989), including Beethoven Symphonies Nos. 8 and 9, Brahms Symphony No. 1 and *Serenade No. 1*, Mahler Symphony No. 7, some Mozart Symphonies, Shostakovich Symphonies Nos. 5 and 11, Tchaikovsky Symphony No. 4, and the *Ring Without Words* (Maazel's orchestral synthesis of Wagner's *Ring*), which included the Siegfried Call. In July 1991, Lees and Caballero got to visit in person for a while, and developed a "fast friendship." Over the months from that visit until the completion of the concerto on Christmas Eve 1991,⁷ they had significant telephone contact.

Caballero has a huge, heroic and velvety sound. It was easy for him to dominate the heavy and thick orchestration with the timbre of his powerful sound, and the work's lengthy phrases displayed his artistry in the use of air. His most lyrical movements included beautiful color changes and, occasionally, a subtle and elegant vibrato. He played all of the fast and disjunct calls with a wonderful ease and flexibility.

Caballero attributes his concepts of sound and interpretation to a broad range of musical models (pers. com. 1992). As a youngster, he listened to the horn recordings of Tuckwell. In college, he studied the recordings of Dennis Brain and was influenced by Richard Mackey, his teacher at the New England Conservatory. He credits Mackey with teaching him how to listen critically to himself, and thereby how to refine and polish every aspect of any excerpt. His artistry in interpretation has been influenced by listening to pianists for shaping and coloring, and to singers such as Dietrich Fischer-Dieskau and Jessye Norman. He is also influenced by vocal technique through his consciousness of the effect of the palatal opening on the timbre.

Although he has played on many different instrument designs, and he performed the Lees on an older Paxman triple, Caballero characterizes himself as a Schmidt/Geyer kind of player, due to his sense of control and fascination with color changes. Every morning's practice session begins with breathing exercises, and "centering" exercises—one note at a time. He says, "Making one note sound great is a challenge every day. It's kind of like the Army: 'Be all that you can be!'"

In performance, Caballero's mental focus is just as intense, but much broader: he has to be more of all he can be! Most of his training has centered on orchestral playing, and the Lees was his debut as a featured soloist with the PSO. Assessing his development as a soloist, he says that he feels he's grown "beyond the notes now. Nine times out of ten, if my mind is thinking about shape, tone quality, and sound intensity, then there is no problem with consistency, which gives me room for musical ideas and phrasing." This focus is truly evident to Caballero's listeners. One newspaper reviewer for the premier wrote, "Since joining the orchestra in 1989, Caballero has proved himself to be a charismatic artist with a remarkable command of one of the most unforgiving, yet eloquent, instruments." Indeed, that review was titled, "Hornist Caballero the high note in concerto's debut."

Boosey & Hawkes will be publishing the concerto, and Lees, himself a pianist, has written a reduction of the orchestral score. For the time being, however, this beautiful new work will be heard and not seen. According to B&H representative John Eisenhauer (pers. com. 1992), the concerto will not be released until 1994.

Notes

¹Bruce Carr, "Concerto for French Horn and Orchestra," in *The Pittsburgh*

Symphony Orchestra 1991-92 Season Program Magazine, May 14-15-16, ed. Reed, (Pittsburgh: Pittsburgh Symphony Society, 1992), p.1511-15.

²If Maazel and the PSO had not requested full instrumentation, Lees probably would have limited his orchestration to strings and percussion (Caballero, pers. com. 1992).

³Bruce Carr, the guest annotator for the PSO, states most emphatically in the Program Magazine that, although Lees was born to Russian parents, his first language was Russian, and he spent his early childhood years in the Russian emigré community of San Francisco, his music is not Russian.

⁴Niall O'Loughlin, "Benjamin Lees," in *The New Grove Dictionary of Music and Musicians*, v. 10, ed. Sadie, (London: Macmillan, 1980), p. 602-3.

⁵*Ibid.*

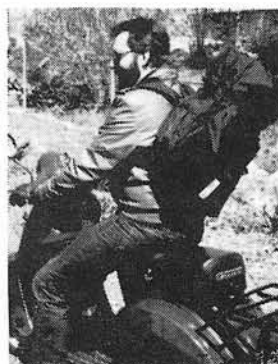
⁶Nicholas Slonimsky, ed., "Benjamin Lees," in *Baker's Biographical Dictionary of Musicians*, 7th ed., (New York: Schirmer Books, 1984), p. 1324-25.

⁷See note 1 above.

Division of Music
Creative Arts Center
West Virginia University
Morgantown, WV 26506



ALTIERI BrassPacs



BACKPACKS and SHOULDER TOTES for the HORN. Carry your horn plus lots of accessories in the heavily padded **ALTIERI** gig bag.

Attention SCREWBELL Players: **ALTIERI** Bags are now available for you!

Catalog: **ALTIERI**

5 South Fox #H
Denver, CO 80223
303/744-7415

The Harid Conservatory Music Division

H A R I D

* The Harid Conservatory's Music Division is now accepting applications for admission to its Bachelor of Music-Performance Degree and Performer's Certificate programs of study. String, Woodwind, French Horn, and Piano students aged 16 to 22 may apply now.

All those accepted are admitted on full TUITION scholarship basis. HARID offers pre-professional training for performance careers with emphasis on solo and chamber music study, as well as a broad range of non-music academic courses.

HARID's program features personalized attention through intensive training with the Conservatory's exceptional faculty and world renowned guest artists. The resident faculty of HARID's Music Division are all exemplary performers committed to training dedicated young musicians. HARID offers the best of traditional conservatory training with an innovative approach to the music performance curriculum. Auditions are now in progress throughout the United States.

Kate Ransom, Director - Music Division

Music Faculty

Sergiu Schwartz,
Artist Faculty - Violin

Victoria Chiang,
Artist Faculty - Viola

Johanne Perron,
Artist Faculty - Cello

Lucas Drew,
Artist Faculty -
Double Bass

Robert Bush,
Artist Faculty - Flute

John J. Dee,
Artist Faculty - Oboe

Paul Green,
Artist Faculty - Clarinet

Arthur Weisberg,
Artist Faculty - Bassoon

Arthur Brooks,
Artist Faculty - Fr. Horn

Richard Dowling,
Artist Faculty - Piano

Markand Thakar,
Conductor

José-Daniel Martinez,
Accompanying and
Chamber Music

Paul Smith,
Music Theory

Russell Brown,
Music History

Board of Advisors

Dorothy DeLay Monroe Levin

Leon Fleisher Kathryn M. Jakabcin

Josef Gingold Joan Panetti

Sadao Harada James Straw

For information, contact:

The Harid Conservatory
2285 Potomac Road
Boca Raton, FL 33431
(407) 997-2677

Harid Conservatory of Music, Inc. has adopted a racially nondiscriminatory policy as to students and admits students of any race, color, and national or ethnic origin.



Recordings Section

by Julian Christopher Leuba
Contributing Editor

My thanks for their assistance in the preparation of this issue to Curtiss Blake (Anchorage, AK) and Hans Pizka (Munich, Germany).

The quantity of new recordings of such outstanding quality has greatly surprised me; the diversity of the programs made listening a pleasurable experience, especially as several works made their first appearance, either on CD or LP. For example, the remarkable program of American Brass Music, played by the London Gabrieli Brass, "From the Steeples to the Mountains," which includes only one composition which I had ever heard before, Carl Ruggles' *Angels*, as a broadcast concert opener by the Chicago Symphony (incidentally, this performance is available on the CSO's privately produced Centennial set). And, why did it take so long for Florent Schmitt's *Lied et Scherzo* (Sylvan Winds) to appear?

Of interest to directors of Concert Wind Ensembles: a Suite of movements from Prokofiev's *Romeo and Juliet*, transcribed by A.N. Tarkmann (no publisher indicated), played by the Ensemble Villa Musica (MD+G L 3394), and a group of Suites derived from the stage works of Carl Orff, *Kleines Konzert*, played by the Bläser Ensemble Mainz (WERGO WER 6174-2).

Hans Pizka advises me that in the near future, he plans to produce on CDs recordings of great hornists from the past, such as Gottfried Freiberg's 1936 recording of the Beethoven Sonata, and his performance of Strauss's Concerto No. 2, as well as performances by others going back to the beginning of the 20th Century. These recordings from Pizka's collection will be processed through the latest Macintosh digital technology. We, the hornists of the IHS, should collectively thank Hans Pizka for his unending efforts and energies directed to preserving our historic traditions.



Hermann Baumann plays three classic-era concertos on a CD, MUSICAL HERITAGE SOCIETY MHS 512423, which is a reissue of an original Teldec LP, circa 1967. The Haydn Concerto "No. 1," which should correctly be titled *Concerto for First Horn*, a *Concerto in E* by Franz Danzi and the *Concerto in d* (DTB 43) comprise the program.

Baumann's great dexterity, his vocal approach to tone production and great musicality uncluttered by specious mannerisms certainly justify the re-release of this recording in CD format.

Transfer from the original analog source sounds excellent; Musical Heritage's minimalist packing provides adequate commentary on the music itself, but not a word concerning performers, or technical matters.

Excellent.



"Huntsman, What Quarry?" (CRYSTAL CD675): this is an album of gems for Voice, Horn and Piano, played by **Gregory Hustis**, with Soprano Nancy Keith and Pianist Simon Sargon. Seven of the ten selections are new to record. The horn is captured beautifully in balance with Keith's attractive soprano, and the piano.

The three compositions by the sons of Organist Anton Lachner are alone worth the price of the disc. Vincenz Lachner (1811-1893), Ignaz Lachner (1807-1895) and better known Franz Lachner (1802-1890) spanned the heart of the 19th Century, and their compositions convey the essence of the Romantic German *Lieder*.

Simon Sargon's settings of two poems by Edna St. Vincent Millay are deep explorations into the relationships of love and hunting in *Huntsman, What Quarry?* and into ethical questions concerning

hunting in *The Buck in the Snow*. Though not obviously technically overwhelming works, these are intellectually challenging compositions calling for a mature understanding of style, feeling for the poetry, harmonic and rhythmic subtleties which elude many otherwise accomplished performers.

If I were disappointed with anything on this otherwise exemplary disc, it was with Schubert's *Auf dem Strom*. I feel that Hustis brings with him the baggage of too many previous turgid performances he has heard. I don't feel the *agitato* of Rellstab's poetry...

"And the waves bear me away
with unyielding speed..."

"But the river's waves rush onwards,
Without respite,
Bearing me on towards the ocean"

Perhaps the fault lies with Schubert? In the other Rellstab setting, *Herbst* by Franz Lachner, Hustis catches the *angst* to perfection. But, even in the Schubert, Hustis gives us some original touches, as for instance in bars 55 and 69, where he alters the written rhythm to conform with a more natural vocal enunciation: a very nice touch!

The program concludes with some virtuoso "frippery" (from the album notes: not my words!) by Bellini. The album notes, incidentally, are comprehensive, with all texts provided.

Highly recommended.



Fred Rizner, Principal Hornist of the Toronto symphony, plays the Third and Fourth Concertos of Mozart with the English Chamber Orchestra, directed by José-Luis Garcia in finely crafted performances, excellently recorded, capturing Rizner's warm tone and smooth, but clear orchestral textures (SUMMIT DCD 131).

These interpretations are models of integrity, eschewing false gimmickry. Rizner plays his own cadenzas, interesting enough in displaying his abilities.

The third work on the disc is by his clarinet colleague from Toronto, Joaquin Valdepeñas, playing the Mozart *Clarinet Concerto* on Bassett Horn, equally well conceived.



John Cox, Principal Hornist of The Oregon Symphony, with Katherine George, Pianist, and colleagues from the Oregon Symphony, are heard on CENTAUR 2122, in a program including a first recorded performance of the *Quintet for Piano and Winds* by Walter Giesekeing, as well as selected songs by Robert Schumann, the *Polonaise Brillante*, Op. 3 of Chopin in the transcription by Kazimierz Machala, and the Schumann *Adagio and Allegro*. Cox's performance is characterized by a warm tone production and an exceptionally smooth and fluid legato.

The Giesekeing should enter our repertoire, as a gratifying late-Romantic contribution to our literature. I find it interesting to compare pianist/composer Giesekeing's desire to remain conservatively within the parameters of the Romantic idiom, with pianist/composer Ferruccio Busoni's pressing at the compositional limits of that same idiom. The ensemble, in the Giesekeing, is always well balanced and recorded realistically.

I enjoyed Cox's selection of Schumann songs. Also, I felt that his interpretation of the difficult transition between the opening section of the *Adagio and Allegro*, leading to the *Rasch und feurig*, is particularly well conceived and integrated.

Recommended.



Thomas Bacon and 11 assisting artists are heard on a CD "Dragons in the Sky" (SUMMIT DCD 135). The title composition,

Dragons, by Mark Schultz, for Horn, Percussion and Electronic Tape, received the First Prize in the composition contest of the IHS in 1990. The final work, *T Rex* is also by Schultz. Written for Horn and Piano, it explores effects possible in portraying "Jurassic nastiness," as the notes comment. The other works are for Horn Quartet; the Gottschalk is with Timpani, and the Pinkston with electronic tape.

It is a varied and extremely interesting program, played with remarkable energy and ensemble cohesiveness.

The Quartets are played by varying personnel, all present or former members of the Texas musical community including Gregory Hustis, Principal Hornist of the Dallas Symphony; Julie Landsman, currently Solo Horn of the Metropolitan Opera in New York; James Wilson, Principal of The Florida Orchestra; William Caballero, Principal of the Pittsburgh Symphony.

To bring these players together from their varying commitments elsewhere and produce a recording of such quality speaks to their individual and collective commitment to the project, their great musicality, and of course, Mr. Bacon's organizational skills: I'm impressed!

The recorded sound is just a bit "close" studio sound; the positive side of this is a controlled clarity, especially appreciated in the compositional detail of Dennis Leclair's *Quartet for Horns*. In the Pinkston, the too-close sound of the electronic tape contrasted with the more distant quartet of Horns bothered me at first. As this was recorded under the Composer's supervision, I suppose that this is the effect he desired; anyway, later I became adjusted to this perspective.

This recording is a "must purchase" for all who are interested in contemporary American Horn literature and the Horn Quartet genre.

♫♫♫♫

Barry Tuckwell plays the music of Carl Czerny on a CD (ETCET-ERA KTC 1135)...don't pass this one up! The *Three Brilliant Fantasies on Themes of Franz Schubert* are brilliant....brilliantly played and recorded.

Tuckwell and pianist Daniel Blumenthal obviously have a keen rapport. The music making is at the highest level, bringing what might be merely period genre hack-work to a high level of interest.

Blumenthal's piano is recorded with glittering realism (and, the highest notes, of which there are countless in Czerny's writing, have been tuned superbly). Studio 4 of the Belgian Radio in Brussels is certainly a great location in which to record.

The album notes tell everything one needs to know about the music, including citations of the sources from Schubert. Schubert lovers, as well as hornists, should certainly enjoy this one.

Czerny wrote these *Fantasies* for the then recently invented valved instrument; included also is a later work, the *Andante and Polacca*, paradoxically written for the Natural Horn, and reminiscent of similar virtuoso works by Rossini and von Weber.

Highly recommended!

♫♫♫♫

Hans Pizka, of the Bayerische Staatsoper, has sent me a CD by one of his "low-Horn" colleagues, **Manfred Neukirchner**, with mezzosoprano Cornelia Wulkopf and pianist Klaus Schilde, performing vocal/horn literature from the Romantic era, "*Vergessene Lieder der Romantik*" (ARS PRODUCTION FCD 368315).

Other than the Schubert *Auf dem Strom*, Berlioz's *Le jeune pâtre breton*, and Franz Lachner's *Herbst*, all is new to the recorded medium. The Spohr is a three minute gem, as is Lachner's *Seejungfern*. Heinrich Proch was a friend of the Lewy family and wrote his compositions for Richard Lewy (1827-1883), Hornist of the Vienna Hofkapelle.

I enjoyed the material and the performances of these works greatly. As readers are aware, I have carped in the past regarding the interpretation of the Schubert *Auf dem Strom*. This performance does

recognize the *angst* implicit in Rellstab's poetry.

Ms. Wulkopf, a soloist with the Bayerische Staatsoper, has a traditional and excellent approach to this music. As she is a mezzo, the Schubert has been transposed downwards from the original E, to C.

The album notes, in German and English, provide all lyrics in both languages. The names of the poets have been, for some strange reason, omitted.

Stereo separation is marked in this recording: one should listen from a suitable distance from the speakers for balanced listening; I did not listen with headphones (I never do), but I suspect that I might have been bothered. Over speakers, however, the effect is excellent.

I am certain that many listeners will be interested in the sheet music for this material; with the exception of Lachner's *Seejungfern*, all is available from...

Edition Hans Pizka

Postfach 1136

D-8011 Kirchheim bei München

BRD / GERMANY

ARS PRODUCTION recordings are produced in conjunction with

FONO Schallplatten GmbH

D-4400 Münster

BRD / GERMANY

Recommended!

♫♫♫♫

Timothy Brown, performing Mozart's usual *oeuvre* on Natural Horn (MUSICAL HERITAGE SOCIETY MHS 5153403), gives us a most satisfying accounting of these compositions which are basic to our repertoire.

Brown's magnificent facility on the natural instrument leaves him ample leeway for truly musical expressiveness. One hears that he takes chances, and always wins. These are performances which grab one's attention.

The orchestral forces are well-microphoned in a suitable and generous environment; one imagines that these performances are what Mozart would have enjoyed hearing, at a dress rehearsal in a Viennese palace ballroom, empty of all but the players.

Brown plays virtuosic, but succinct cadenzas of his own devising. The completions, by Brown, of K.494a as well as of K.371 are as fine as I have heard.

Undoubtedly, there are historic precedents for this, but personally, I don't enjoy the harpsichord sounds ("tuned paper clips"), especially in K.447.

The abrupt ending of the Fragment in E, K.494 will make the listener think that something is amiss with the CD player or the amplifier, especially as one is suddenly in digital silence, which seems to be where Mozart's fragment leaves us.

MHS has provided, in this instance, detailed documentation of each instrument played by the orchestral forces: congratulations! However, there is no information as to recording venue, etc.

This is a fine recording; I will listen to it often.

♫♫♫♫

Zdenek and Bedrich Tylsar played "Czech Horn Concertos" with their usual unanimity and aplomb with the Capella Istropolitana on a CD, NAXOS 8.550459. Very satisfying cadenzas are provided.

The packaging makes clear that these are new recordings and not reissues of material previously recorded for the LP format.

This is, I believe, the first recording of the Rosetti *Concerto in F for Two Horns*, a work which exploits a very high tessitura. The CD notes and the record itself both list this work incorrectly as a *Concerto in Ab*...tsk, tsk!

Incidentally, I do wish that producers would start using the "DTB numbers" (Denkmäler der Tonkunst in Bayern), so that the listener, or potential purchaser of Rosetti materials, could sort out the 15 or so

available concertos more easily. I provided a thematic listing (published in *THC*, May 1978, Vol. VIII, #2) in an effort to sort out these matters.



John Cerminaro (CRYSTAL RECORDS CD 676), formerly Principal Hornist of the New York Philharmonic and Faculty at the Aspen School since 1964, plays a recital featuring Sonatas of Beethoven, Hindemith and Bernhard Heiden, along with six shorter works, all of which have their place on the recitalist's program: i.e., this is an excellent reference disc.

New to the CD format is Heinrich Kaspar Schmid's *Im tiefsten Wald*; I am unaware of any other recordings of the Bernhard Heiden Sonata since an early LP by James Chambers.

Cerminaro's interpretations are to be characterized by intensity and incisiveness; the recording, at times, is rather close, projecting what the horn *really* sounds like! I feel that developing players should give this disc a close listening.

I am pleased to mention that the album notes include a detailed description of the modified triple horn which Cerminaro plays as well as of his mouthpiece.

Recommended.



Barry Tuckwell plays an album of French literature for Horn and Piano on ETCETERA KTC 1135 (a Dutch CD, distributed by Qualiton). There are several compositions new to record, as well as some "standards," all of which Tuckwell plays with his expected virtuosity.

He performs the Dukas *Villanelle* as indicated in the original Durand edition, *cor natural* for the entire introduction, up to the *Allegro*. (The Schirmer edition of horn solos which includes the *Villanelle* incorrectly omits this *cor natural* instruction.)

This CD provides a good overview of a large portion of the French literature, and should be considered for most libraries.

Recommended.



"From the Steeples and the Mountains," by the London Gabrieli Ensemble, **David Lee, Christopher Larkin, Michael Murray, Richard Clews and Robert McKintosh**, Horns (HYPERION CDA 66517), is a remarkable CD in several respects: an all-American program of music almost unknown to most of us, and not hitherto recorded, as well as the excellence of all aspects of performance and production. For instance, the fine balance of Brass and Organ in the Roy Harris *Chorale for Organ and Brass*. Barber's *Mutations from Bach* includes an extended horn solo passage played with dramatic intensity by David Lee. Henry Cowell's *Hymn and Fuguing Tune No. 12*, a trio for horns, is played and recorded so well that I regret I have previously underrated this composition. An interesting curiosity is Philip Glass's *Brass Sextet*, a pre-minimalist composition, written at age 25 as a Composer-in-Residence project for the Pittsburgh Public Schools. Album notes are comprehensive.

Highly recommended.



The London Gabrieli Brass Ensemble (including Hornists **Michael Thompson, Timothy Brown, Robert McKintosh, Christopher Larkin and Richard Clews**) playing "Original 19th Century Music for Brass" (HYPERION CDA 66470) gives us another overview of a specific area of the brass repertoire, all expertly played and recorded. The 2':23" Rimsky-Korsakoff *Notturmo for Four Horns* has finally found a home on record (unless it was previously recorded on a Soviet production which didn't manage to escape to the West!).

A valuable reference collection.



Roger Montgomery and Robert Maskell (Natural Horns), and **Richard Bissell, Gareth Mollison, Nicholas Busch and Huw Jenkins** participate in five contemporary compositions for the traditional *Parthia* or Wind Serenade instrumentation of doubled winds and horns. All the music was commissioned as lawn music, to be performed before Glyndebourne Festival Mozart operas. ("Glyndebourne Wind Serenades," EMI CDC 7-544242)

All the compositions explore dissonance deeply and certainly help prepare the audience for the consonance of Mozart. I found it quite interesting to hear how "avant" a composition for 18th Century instruments can sound, even without Nigel Osborne's tuning of Natural Horns in F and E (*Albanian Nights*).



Octophoros, a Belgian Wind Ensemble (**Claude Maury, Piet Dombrecht, Johan Vanneste, Renée Alan**, Horns) on a CD, MHS 512700Y, play a program "Music for Harmonie and Janissary Band, Works by Rosetti, Spohr and Beethoven."

All is played with a briskness often missing in wind ensemble recordings: the horns, especially, recall the brightness and intensity of the hunting-horn tradition. In fact, the horn playing is definitive for music of this genre. Noteworthy also is the virtuosic clarinet performance in the Spohr.

Well recorded in the Concert Studio of the Belgian Radio in Brussels.

Very nice, indeed.



After considering this disc, I commented on it to a clarinetist, who informed me that "Octophoros" is a "period instrument group." I would have never figured this out by listening to the agile horn performance; worse yet, the Musical Heritage Society's notes for the CD make no mention of the orientation of the group, or of the source material, which was indeed included on the original ACCENT ACC 8860.



The Gaudier Ensemble (with **Jonathan Williams and Phillip Eastop**, Horns) play the *Septet*, Opus 20 and the *Sextet for Two Horns and String Quartet*, Op. 81b by Beethoven on HYPERION CDA 66513. These are clean, vigorous performances, very clearly recorded in a pleasant sonic environment. There are few recordings of Op. 81b, an important work as far as the horn repertoire is concerned, which makes this CD a welcome addition. The hornists play with the expected English crispness, tending towards sharp sforzandos.



For reference, a collection of *Divertimenti* by W.A. Mozart, Horns, Oboes and Strings, or Oboes, Horns and Bassoons, played by members of the St. Luke's Chamber Ensemble (**Joseph Anderer, William Purvis and Stuart Rose**, Horns) is on a two CD set, MUSICAL HERITAGE SOCIETY 522948Y.

Neat performances, clearly microphoned, with many felicities of phrasing to be noticed. K.251 and K.247, the two with Strings, are performed with one string player to a part.

For comparison of the Wind Sextet performances, one might consider the LPs by the London Wind Soloists (Jack Brymer, Director) on LONDON CM 9348 to 9350, "Complete Wind Music of Mozart."



The Mozart *Serenade for 13 Wind Instruments*, K.361 is played by

the London Mozart Players Wind Ensemble (**Christopher Newport, Anthony Catterick, Edward Chance and Jane Hanna**, Horns), directed by Jane Glover on a CD, ASV DCA 770.

This performance is recorded in the spacious acoustic of St. Paul's Church at New Southgate, London. The blend between clarinets and oboes is much better than in most other performances. Although both pairs of players tend to emphasize the firmness of their "attacks," the environment and sensitive recording management make this recording very satisfying.

By programming one's CD player, one may choose a performance with either no repeats in the two Menuettos, or all repeats, as both versions of these movements are included.



The American Brass Quintet (**David Wakefield**, Horn) plays "New American Brass" on SUMMIT DCD 133, generic "Academic-contemporary" writing, predominantly quartal, harmonically, which seems to be a favoured style for brass composition. Dennis Davis's *Blackbird Variations*, a reflection of Wallace Stevens's *Thirteen Ways of Looking at a Blackbird* is sonically interesting enough to send me searching for the original poem. *Dance Movements*, by David Snow, comprises several fanfares and interludes, intended to be choreographed.

As one expects from the ABQ, all is performed expertly, and the recording is realistic. Often, with live performances of brass quintets, the horn seems more distant, and sometimes obscured in louder textures; this recording reflects this, i.e., reality.



"Voluntary: The Mansfield Brass Quintet" (**David Borsheim**, Horn) is a program devoted entirely to transcriptions by two of its players, Michael Galloway and David Borsheim.

This CD speaks well for the state of performance at smaller schools in North America. These players are faculty (and one advanced student) at Mansfield State College, in northern Pennsylvania. Their performance standards bring them right up there, in comparison with the "big names" of brass quintet playing, and the quality of recording does their playing justice. The ensemble has toured extensively, including a recent concert tour to Eastern Europe and the Soviet Bloc.

Of special interest is an exceptionally joyful rendition of Borsheim's transcription of J.S. Bach's *My Spirit be Joyful*...the ensemble actually does convey Bach's intent! Also, Borsheim's transcription of Mitushin's *Concertino for Four Horns* for Quintet is interesting. The middle (slow) movement comes short with trumpets emulating the horn legato. On the other hand, the quintet version cleans up the clutter of the final movement. The Tscherepnine transcription, concluding the disc, should make its way into the performance repertoire. Their version of the first movement of Mozart's *Eine kleine Nachtmusik* tends towards heaviness; *The Italian in Algiers*, on the other hand, is a delightful romp.

A minor regret, that the Mansfield Brass Quintet has not made a commitment to performance of the music of composers of our own time.

Enjoyable listening, and a useful reference.



"Seville," played by The Denver Brass (**Susan McKormick and Robert Murray**, Horns), is a program of music combining the best aspects of the British all-Brass tradition, with American instruments, and some of the performance attitudes of the small concert band which survived across this nation until the late 1940's. The players are all fine, and are directed by Kenneth Singleton into an excellent ensemble, well recorded in a somewhat mellow environment.

The collection includes considerable new material which will

interest directors searching for repertoire. Two contemporary works include *Paradox* by Larry Delinger, exploiting brass sonorities in a non-controversial contemporary manner. *Paradox* would be a challenging work to use in training intonation perception. A clever transcription by tubist/conductor Singleton of the *Concertino, Op. 94*, by Dimitri Shostakovich, is quite effective. Three *Preludes* by Claude Debussy, arranged by Michael Allen, are a surprise. These perhaps reflect the light hearted sense of humour which must prevail through the group: according to their album notes, they held a benefit to assist in producing this disc, "The Barbecue of Seville!"

Album notes provide information concerning sources and availability of the music played.

Good listening, and a useful reference.



"We Are America" was submitted by The Fifteenth Air Force Band of the United States (March AFB, California). The hornists are **Kathy Storrings, Thomas Sanders, Kim Rodriguez and Lisa Launders**. The well-recorded disc features tenor singer White Eagle, of the Rosebud Sioux Nation, formerly director of the vocal group Re-Generation, and subsequently active in opera and musical theater. He and the Golden West Chorale are backed by the band in a variety of inspirational and patriotic materials.

Chester, in the setting by William Schuman, is given a crisp, precise performance, demonstrating the ensemble's abilities. An arrangement by Walter Beeler of Copland's *Lincoln Portrait* is of interest.

I was informed by AIC Rodriguez that the horn section is entirely Lawson; they perform with unity and strength in the Copland, which is narrated by the Commander of the Fifteenth Air Force, Lt. Gen. Robert Beckel, with dignity, excellent diction and understanding...a fine performance from all involved.

This recording is available, *gratis*, to educational institutions, educators, libraries and public radio stations, upon request to:

Band Publicity
We Are America
15th AFB / BA
March AFB, CA 92518-5000



And now for a short editorial diatribe. *Don't ever listen to a CD of horn music on a "boom-box."* Regardless of the claims the makers tout for their products, the listener is totally misinformed as to the content of the discs, the quality of the players' tone production and indeed, the performers' artistic concepts.

Digital technology has opened up a new sonic vista, when correctly applied; but the "boom-box" places the listener in a cloud of aural smog, through which one only perceives the high beams and fog lights of the oncoming hornist.



In the previous *THC*, reviewing DA CAPO 2003, "Noel" with **Francis Orval**, there was a regrettable misprint. The final line of the review should read:

*NB: This is not to be confused with the EMI DaCapo series! i.e., EMI, not DMI.



Reviewed elsewhere:

F* Fanfare	Nov./Dec. 1991
F** Fanfare	Jan./Feb. 1992
F*** Fanfare	Mar./Apr. 1992
F**** Fanfare	May/June 1992

ADDA CD-581035 (French) (DDD) F*

Hornist?

Ensemble Instrumental de France

H. Villa-Lobos, *Quintet en forme de Choros*

ACADEMY SOUND AND VISION, LTD. ASV CD DCA 770 F**

Christopher Newport, Anthony Catterick,

Edward Chance, Jane Hanna

London Mozart Players Wind Ensemble, Jane Glover

W.A. Mozart, *Serenade in Bb*, K.361 ("Gran Partita")

AIR FORCE BAND / 15TH AFB: CD (DDD)

Kathy Storings, Thomas Sanders, Kim Rodriguez,

Lisa Launders, Horn

with White Eagle, vocal soloist

"We Are America"

Alan M. Parr, *A Fifteenth Air Force Fanfare*

John Stafford Smith, *The Star Spangled Banner*

E.E. Bagley, *National Emblem*

Alfred Reed, *The Pledge of Allegiance*

Jeffrey Ernstoff, *Salute to Mount Rushmore*

Robert F. Brunner, *So Many Voices Sing America's Song*

Traditional, arr. Morton Gould, *Yankee Doodle*

William Schuman, *Chester*

John Philip Sousa, *George Washington Bicentennial March*

Aaron Copland, trans. Walter Beeler, *Lincoln Portrait*

(Lt. General Robert D. Beckel, narrator)

Gaither/Byrd, arr. Alan Yankee, *Let Freedom Ring*

Edwin Franko Goldman, *The Chimes of Liberty*

Sammy Hall, arr. Alan Yankee, *We Are America*

Traditional, setting by Thomas Knox, *God of Our Fathers*

Traditional, arr. Steve Shafer, *Amazing Grace*

Irving Berlin, arr. Michael Davis, *God Bless America*

John Philip Sousa, *The Stars and Stripes Forever*

Available, gratis, to educational institutions, educators, libraries
and public radio stations, upon request to:

Band Publicity

We Are America

15th AFB / BA

March AFB, CA 92518-5000

ARS PRODUCTION—SCHUMACHER FCD 368315 (DDD)

Manfred Neukirchner,

Cornelia Wulkopf, Alto

Klaus Schilde, Piano

"Vergessene Lieder der Romantik" ("Forgotten Romantic Songs")

Franz Schubert, *Auf dem Strom*

C.G. Reissiger, *Hornesruf*

Abendständchen

L. Spohr, *Was treibt den Waidmann in den Wald*

C. Kreutzer, *Das Mühlrad*

Fr. v Suppe, *Gefangen*

H. Berlioz, *Le jeune pâtre breton*

H. Proch, *Thürmers Nachtlid*

Wanderlied

Die Mutter wird mich fragen

Franz Lachner, *Das Waldvögelein*

Herbst

Fragen

Seejungfern

ASTREE E 8737 (2 CD set: DDD) F****

Hornists? (Natural Horns)

Le Concert des Nations, La Capella Reial de Catalunya

J.S. Bach, *Brandenburg Concerto 1 in F*

(with other five Concerti)

ARABESQUE Z6617 (DDD) F**

Hornists?

Chamber Music Society of Lincoln Center / Schuller

W.A. Mozart, *Serenade No. 10 in Bb, for 12 Winds and
Double Bass*, K.361

A Musical Joke, K.522

ARABESQUE Z6620 (DDD) F****

Robert Routh^a

Paul Ingraham^b

Gunther Schuller, *Impromptus and Cadenzas*^a

Octet^b

ATTACA BABEL 9054-1 (DDD) F****

Hornist?

Asko Ensemble

Xenakis, *Waarg*

(and other Xenakis works)

AVM AVZ 3034 (DDD) F*

Ifor James & Jennifer Partridge, piano

L. v Beethoven, *Sonata in F for Horn and Piano*

L. Cherubini, *Sonata No. 1 in F*

Sonata No. 2 in F

Franz Danzi, *Sonata in Eb for Horn and Piano*, Opus 28

BIS CD-532 (DDD) F****

Fergus McWilliam

Berlin Philharmonic Wind Quintet

Franz Danzi, *Quintet for Winds No. 4 in G*, Opus 67/1

Quintet for Winds No. 5 in e, Opus 67/2

Quintet for Winds No. 6 in Eb, Opus 67/3

(and *Quintet for Piano and Winds*, Opus 53)

CALIG CAL 50840 (DDD) F*

Olaf Klamand,

Quintet München

H. Villa-Lobos, *Quintet en forme de Choros*

(and other compositions)

CAPITOL T762 (LP)

¹**Junior Collins**, Miles Davis, Kai Winding, John Barber, Lee
Konitz, Gerry Mulligan, Al Haig, Joe Schulman & Max Roach

²**Sandy Siegelstein**, Miles Davis, J.J. Johnson, John Barber,
Lee Konitz, Gerry Mulligan, John Lewis, Nelson Boyd &
Kenny Clarke

³**Gunther Schuller**, J.J. Johnson, John Barber, Lee Konitz,
Gerry Mulligan, Al McKibbin & Max Roach

¹ Denzil Best, *Move*

Gerry Mulligan, *Jeru*

Bud Powell & Miles Davis, *Budo*

George Wallington, *Godchild*

² Gerry Mulligan, *Venus de Milo*

Cleo Henry, *Boplicity*

Johnny Carisi, *Israel*

John Lewis, *Rouge*

³ Chummy MacGregor-Johnny Mercer, *Moon Dreams*

Miles Davis, *Deception*

Gerry Mulligan, *Rocker*

CAPRICCIO 10 361

Hornists?

"hr brass" (Frankfurt Radio)

Bach (Mowat), *Brandenburg Concerto 3*

Henry Purcell, *Fantasy on One Note*

Fantasy in nomine à 6

Fantasy in nomine à 7

Samuel Barber, *Mutation from Bach, "Christe, du Lamm Gottes"*
G.F. Händell (Howarth), *Music for the Royal Fireworks*

CBC RECORDS SMCD 5097 (DDD) F*

Brian G'froerer

Vancouver Chamber choir, et al.

Louis Applebaum *Of Love and High Times*

(and works by Copland, Raminsh, Willberg and McDougall)

CBS M2K 44762 (2 CD set: DDD)

Michael Thompson

London Sinfonietta, Esa-Pekka Salonen

Olivier Messiaen, *Appel interstellaire* from

Des Canyons aux Etoiles (From the Canyons to the Stars)

CENTAUR CRC 2112 (DDD)

John Cox

Katherine George, piano, et al.

Walter Gieseking, *Quintet in Eb, for Piano and Winds*

F. Chopin (arr. K. Machala), *Polonaise Brillante, Op. 3*

Introduction and alla Polacca

Robert Schumann, *Adagio and Allegro, Op. 70*

Waldesgesprach, Op. 39/3

Auf einer Burg, Op. 39/7

Im Walde, Op. 39/11

Des Sennen Abschied, Op. 79/23

CHESKY JD54 (DDD) F**

John Clark

Orquesta Nova

Astor Piazzolla, *La Muerta del Angel*

Oblivion

Carlos Franzetti, *Little Village*

Al Caer la Noche

Serenata

Nocturne

Ernesto Grenet, *Drume Negrita*

Antonio Carlos Jobim, *Por Toda a Minha Vida*

Amparo

Retrato em Branco e Preto

Joel Diamond, *Danza Caprichosa*

Paquito D'Rivera, *Wapango*

H. Villa-Lobos, *Choro No. 1*

Pedro Palau, *Atorrante*

CHICAGO SYMPHONY ORCHESTRA

ARCHIVES VOLUME 6 CD: ADD

Philip Farkas

includes one movement from W.A. Mozart, *Concerto No. 3, K.447*

played by **Philip Farkas**

available from:

Women's Assn. for the Benefit of the CSO

224 S. Michigan Blvd.

Chicago, IL 60604

Make check for \$50.00 payable to

"The Women's Association"

CLAVES CD 50-9004

Jan Schroeder, Rolf Jürgen Eisermann, Horns

Consortium Classicum

"Krommer Sextets for Wind Instruments"

Franz Krommer, *Wind Sextet in Eb*

Wind Sextet in c

Wind Sextet in Bb

Wind Sextet (Sestetto Pastorale) in Eb

CRI CD 592 (ADD) F*

Hornist? (Foerster Woodwind Quintet)^a

Connie Klausmeier, Western Brass Quintet ^b

Karel Husa, *Serenade* ^a

Landscapes ^b

CRI CD 605 (DDD) F*

Ellen Donahue-Saltman

Ariel Quintet

Peter Child, *Wind Quintet*

CRI CD 617 (DDD) F****

William Purvis

Speculum Musicae

Sharee Clement, *Chamber Concerto*

(and works by Susan Blaustein, David Rakowski and David Anderson.)

CRYSTAL CD 563 (DDD) F***

New Mexico Brass Quintet

program listed previously in *THC*

CRYSTAL RECORDS CD 675 (DDD)

Gregory Hustis, with

Nancy Keith, Soprano and Simon Sargon, Piano

"Huntsman, What Quarry?"

Franz Schubert, *Auf dem Strom*

Hector Berlioz, *Le jeune Pâtre breton*

Vincenz Lachner, *Waldhornruf*

Ignaz Lachner, *Der Ungenannten*

Franz Lachner, *Herbst*

Wilhelm Friedemann Bach, *Aria*

Simon Sargon, *Huntsman, What Quarry?*

Simon Sargon, *The Buck in the Snow*

Richard Strauss, *Alphorn*

Otto Nicolai, *Variazioni concertante on a theme of Bellini*

CRYSTAL RECORDS CD676 (DDD)

John Cerminaro

Zita Carno, Piano

"John Cerminaro, Horn"

Eugene Bozza, *En Forêt*

Franz Strauss, *Nocturno, Opus 7*

L. van Beethoven, *Sonata for Horn and Piano, Op. 17*

Alexander Glazunov, *Reverie*

Bernhard Heiden, *Sonata for Horn and Piano*

Gabriel Fauré, *Après un Rêve, Op. 7, No. 1*

Reinhold Gliere, *Intermezzo, Opus 35/11*

Heinrich Kaspar Schmid, *Im tiefsten Wald, Opus 34/4*

DENVER BRASS DB 8826 (DDD)

Susan McCormick, Robert Murray

The Denver Brass

"Seville" (Kenneth Singleton, Cond.)

G. Rossini, *Overture to the Barber of Seville*

Percy Grainger, *Colonial Song*

Shepherd's Hey

D. Shostakovich (arr. Singleton), *Concertino, Opus 94*

Johann Schmeltzer, *Sonata a VII*

William Byrd, *Suite*

The Earle of Oxford's Marche

Wolseys Wilde

Callino Casturame

The Bells

Larry Dellinger, *Paradox*

Claude Debussy, *Suite from the Preludes*

Minstrels

Girl with the Flaxen Hair
Homage to S. Pickwick, Esq. PPMPC
Johann Pachelbel, *Ciacona in F*

available from:

The Denver Brass
2253 Downing Street
Denver, CO 80205

DEUTSCHE GRAMMOPHON 429 784-2 (DDD) F*

William Purvis

Orpheus Chamber Orchestra

W.A. Mozart, *Sinfonia Concertante for Winds and Orchestra*, K.279b
(and *Concertante for Violin and Viola*)

ebs 6020 (DDD) F***

Hornists?

SW German Radio Symphony

C. Kreutzer, *Six Waltzes and Five Trios for Two Clarinets and Two Bassoons*, KVV 5105.

(and other chamber works by Kreutzer)

EMI CLASSICS CDC7 54269 2 (DDD) F***

Radovan Vlatkovic

Cherubini String Quartet, et al.

F. Schubert, *Octet in F*

EMI CLASSICS CDC 7 54424 2 (DDD)

Robert Montgomery and Robert Maskell, Natural Horns ^{a b}

Richard Bissell, Gareth Mollison ^{c e}

Nicholas Busch, Huw Jenkins ^d

"Glyndebourne Wind Serenades" ^a

Jonathan Dove, *Figures in the Garden* ^b

Nigel Osborne, *Albanian Nights* ^c

Jonathan Harvey, *Serenade in Homage to Mozart* ^d

Steven Oliver, *Character Pieces for wind octet derived from Metastasio's 'La clemenza di Tito'* ^e

Robert Saxton, *Paraphrase on Mozart's 'Idomeneo'* ^e

ERATO 49654-2 (DDD) *

Hornist?

Suisse Romand Orchestra, Jordan

Frank Martin compositions, including:

Concerto for Seven Winds, Timpani, Percussion and Strings

*reviewed *Stereo Review*, July 1992

ETCETERA KTC 1121 (DDD)

Barry Tuckwell and Daniel Blumenthal

"Carl Czerny, Music for Horn and Piano"

Carl Czerny, *Three Brilliant Fantasies on Themes by*

Franz Schubert for Piano and Horn, Op.339 (c.1836)

Andante e Polacca

ETCETERA KTC 1135 (DDD)

Barry Tuckwell and Daniel Blumenthal

"French Music for Horn and Piano"

Louis François Dauprat, *Solo in Eb*, Op. 11/3

Charles Gounod, *Six Mélodies pour le Cor à Pistons*

Paul Dukas, *Villanelle*

Camille Saint-Saëns, *Romance in F*, Op. 36

Romance in E, Op. 67

Joseph Canteloupe, *Danse*

Jean Françaix, *Canon à l'Octave*

Francis Poulenc, *Elégie*

Eugene Bozza, *En Forêt*, Op. 40

GALLO CD-655 (DDD) F****

Joszeff Molnar

Samuel Ducommun, Organ

Samuel Ducommun, *Sonata da chiesa for Horn and Organ*
(and three other compositions by Ducommun, for other instruments, with organ)

HARMONIA MUNDI HMC 901399 (DDD)

Jacob Slagtet, André Pichal, Nico Demarchi, Jan van Duffel

Ensemble Walter Boeykens

Leos Janacek, *Mládí (Youth)*

Concertino for Piano, Two Violins, Clarinet, Horn and Bassoon (1926)

Antonin Dvorak, *Serenade in d*, Opus 44

HARMONIA MUNDI HMU 907037 (ADD?) F***

Lowell Greer, Natural Horn

Aston Magna

"Music from Aston Magna"

Franz Schubert, *Octet in F*

HUNGAROTON HCD 31519 (DDD) F****

Adám Friedrich

Alpe Adria Ensemble

L. v Beethoven, *Septet in Eb*, Opus 70

(and works by Brahms and Mahler)

HUNGAROTON HCD 11624 (ADD) F***

Ferenc Tarjáni

Tátrai String Quartet

Ernö Dohnányi, *Sextet in C for Clarinet, Horn, Violin, Viola, Cello and Piano*, Op. 37

KOCH INTERNATIONAL 3-7081-2H1 (DDD)

Scott Temple, David Wakefield

The Sylvan Winds

"The Sylvan Winds"

Joseph Jongen, *Concerto for Wind Quintet*, Opus 124 (1942)

Emile Bernard, *Divertissement in F*, Opus 36 (c. 1892)

Florent Schmitt, *Lied et Scherzo*, Op. 54 (1898) for 10 Winds

Vincent D'Indy, *Chanson et Danses*, Opus 50 (1912)

LONDON 421 552 (DDD ?)

Barry Tuckwell

Joan Sutherland, sop., and John Bonyng, piano

"Romantic Trios"

LONDON 430 231-2 (DDD) F*

Hornists?

St. Paul Chamber Orchestra, Hogwood

Charles Gounod, *Petit Sinfonie (for Winds)*

(and music of Bizet)

LONDON 430 370-2 (DDD) F*

Barry Tuckwell

Mary McLaughlin, soprano

Royal Philharmonic

Richard Strauss, *Concerto 1 in Eb*, Opus 11

Concerto 2 in Eb

"Alphorn" for Soprano, Horn and Piano, Opus 15/3

Introduction, Theme and Variations, for Horn and Piano

Andante for Horn and Piano (Op. Posth.)

(also, an *Interlude* from *Capriccio*)

MANSFIELD BRASS QUINTET

David Borsheim, Horn

"Voluntary"

Heinrich Schutz (Galloway), *Gloria*

Michael East (Galloway), *Amavi*
Henry Purcell (Galloway), *Voluntary*
J.S. Bach (Borsheim), *My Spirit Be Joyful*
Siciliano

J.S. Bach (Galloway), *Fugue in Eb, "St. Anne"*
W.A. Mozart (Borsheim), *Eine kleine Nachtmusik* (1 mvnt.)
Felix Mendelssohn (Borsheim), *Fugue*
Alexander Mitushin (Borsheim), *Concertino* (originally for four horns)
Tscherepnin (Borsheim), *Expressions* (seven movements)

CD: \$17.00 Cassette: \$12.00 incl. S. & H.
Mansfield Brass Quintet
295 Mann Creek Hts.
Mansfield, PA 16933

MD+G L3393 (DDD) F***
Hornists?
Consortium Classicum
G. Rossini, *Overtures*, arranged for Chamber Band.

MD+G 3394 (DDD)
W. Gaag, M.L. Neunecker
Ensemble Villa Musica
Serge Prokofieff, *Romeo and Juliet*
(music arranged for Wind Octet)

HYPERION CDA 66470 (DDD)
Christopher Larkin, Eb Altohorn
Timothy Brown, Robert McKintosh, Richard Clews, Horns
The London Gabrieli Brass Ensemble
"Original 19th Century Music for Brass"
Antonin Dvorak, *Fanfare* (for the festive opening of the Regional
Exhibition in Prague, 1891)
Luigi Cherubini, *Six Pas redoublés*
Première Marche et Seconde Marche
Jan Sibelius, *Overture in f*
N. Rimsky-Korsakoff, *Notturmo for Four Horns* (1888 ?)
L. v Beethoven, *Three Equale for Four Trombones*
(unspecified) Lachner, *Nonett*
Jan Sibelius, *Allegro*
Andantino
Menuetto
Praeludium
Félicien-César David, *Nonetto in c* (1839)

HYPERION CDA 66513 (DDD)
Jonathan Williams, Phillip Eastop
The Gaudier Ensemble
L. v Beethoven, *Septet in Eb, Op. 20*
Sextet in Eb (Two Hns. and String Quartet), Op. 81b

HYPERION CDA66517
David Lee, Christopher Larkin, Michael Murray,
Richard Clews, Robert McKintosh
The London Gabrieli Brass Ensemble
"From the Steeples and the Mountains: American Music for Brass"
Charles Ives, *From the Steeples and the Mountains*
Samuel Barber, *Mutations from Bach*
Roy Harris, *Chorale for Organ and Brass*
Virgil Thompson, *Family Portrait*
Henry Cowell, *Grinnell Fanfare*
Tall Tale
Hymn and Fuguing Tune No. 12
Rondo
Philip Glass, *Brass Sextet*
Carl Ruggles, *Angels*
Elliott Carter, *A Fantasy about Purcell's Fantasia upon One Note*
Charles Ives, *Processional: Let There Be Light*

MELODIYA SUCD 10-00257 (AAD) ***
Daniel Shafran, Cello
R. Schumann (arr. Shafran), *Adagio and Allegro, Op. 70*
and other works

MOVE MD 3082 (DDD ?)
Philip Hall, Vivienne Collier, Horns
Melbourne Wind Power
C.P.E. Bach, *Six Sonatas*
Joseph Haydn, *Octet Opus 2/43*
Graham Powning, *Wind Octet*
E. Bozza, *Octaphonie*
L. van Beethoven, *Octet, Opus 103*

MUSICAL HERITAGE SOCIETY NHS 512423Y (CD: AAD)
Hermann Baumann
Concerto Amsterdam, Jaap Schröder
"Horn Concerti by Haydn, Danzi and Rosetti"
Joseph Haydn, *Concerto No. 1 in D*
Franz Danzi, *Concerto in E*
Antonio Rosetti, *Concerto in d* DTB 43

MUSICAL HERITAGE SOCIETY MHS 512700Y
Claude Maury, Piet Dombrecht, Johan Vaneste,
Renée Alan (Natural Horns) *
Octophoros, Paul Dombrecht, con.
"Music for Harmonie and Janissary Band"
Antonio Rosetti, *Parthia in F, for 2 Fl., 2 Ob., 2 Cl., 3 Hns., 2 Bsns. and*
Contrabassoon
Louis Spohr, *Notturmo in C for Wind Instruments and Turkish Band,*
Opus 34
L. v Beethoven, *Wellingtons Sieg oder die Schlacht bei Vittoria*
(*Battle Symphony*), Opus 91
(*see review, this issue)

MUSICAL HERITAGE SOCIETY MHS 513034 (DDD)
Timothy Brown, Natural Horn
Orchestra of the Age of Enlightenment, Sigiswald Kuijken, director
"Wolfgang Amadeus Mozart Horn Concertos"
W.A. Mozart, *Concerto No. 2, K.417*
Concerto No. 4, K.495
Concerto No. 3, K.447
Concerto No. 1, K.412
Rondeau in Eb, K.371
Fragment in E, K.494
realization and orchestration of K.371 and K.494, as well as
cadenzas: Timothy Brown

MUSICAL HERITAGE SOCIETY 522948Y (2 CD set: DDD)
Joseph Anderer, William Purvis, Stuart Rose
St. Luke's Chamber Ensemble, Michael Feldman
"W.A. Mozart Divertimenti"
W.A. Mozart, *Divertimento 8 in F, K.213*
Divertimento 9 in Bb, K.240
Divertimento 10 in F, K.247
March for Two Horns and Strings, K.248
Divertimento 11 in D, K.251
Divertimento 12 in Eb, K.252
Divertimento 13 in F, K.253
Divertimento 14 in Bb, K.270

POLTON TWIN PRODUCTIONS CD PAJ 101 (DDD) F****
Kazimierz Machala
program listed in *THC*, Spring 1992

NAXOS 8.550459 (DDD)
Zdenek, Bedrich Tylsar
Capella Istropolitana, Frantisek Vajnar

"Czech Horn Concertos"

Josef Fiala, *Concerto in Eb for Two Horns*

Frantisek Xaver Pokorny, *Concerto in F for Two Horns*

Frantisek Antonin Rosetti (Rössler),

Concerto in Ab for Two Horns DTB 49*

Concerto in Eb for Two Horns DTB 52 ?

*NB Incorrectly indicated as *Concerto in "Ab;"*
it should be *Concerto in F*, and is
performed as such. JCL

NEW WORLD 80413 (DDD) F*

William Purvis, New York Woodwind Quintet

David Wakefield, American Brass Quintet

Ronald Roseman, *Double Quintet for Woodwinds and Brass*

Mel Powell, *Woodwind Quintet*

Martin Bresnick, *Just Time*

Ralph Shapey, *Movements*

PHILIPS 426 301-2 (DDD) F*

Hermann Baumann, Horn and Natural Horn

Folkwang Horn Ensemble

German Natural Horn Soloists

"Hunting Music"

H. Baumann (arr.), *Mass for St. Hubert*

Zwierzina, *Three Trios*

Schneider, *Three Trios*

Corette/Baumann, *Concerto in C, for four Horns and Organ*

Chalmel, *Solemn March*

Two Fantasy Fanfares

Sombrun, *Souvenir of Brittany*

Rossini/Baumann, *The Grand Fanfare*

Pont, *Forest Fanfare*.

QUINTANA QUI 903020 (DDD) F***

Miklós Nady

Budapest Wind Ensemble

L. v Beethoven, *Quintet for Piano and Winds*, Op. 16

W.A. Mozart, *Quintet for Piano and Winds*, K.452

and Beethoven, *Quartet for Piano and Strings*, Op. 16 !

QUINTANA QUI 903051 (DDD?) F****

Hornists?

Budapest Wind Ensemble/Kocsis

W.A. Mozart, *Serenade No. 10 in Bb*, for 12 Winds and Double

Bass, K.361

Serenade No. 12 in c, for 8 Winds, K.388

RCA GOLD SEAL 60817 (ADD) F*

Hornists?

Boston Symphony, Munch

Cesar Franck, *Le Chasseur maudit*

(and works by Saint-Saëns and Poulenc)

RIBBONWOOD (NEW ZEALAND) RCD 1004

John Ure

Auckland Philharmonia Orchestra

"New Zealand Music"

David Hamilton, *Ripe Breath of Autumn* (Hn. and Chamber
Orchestra)

David Hamilton, *Double Percussion Concerto*

John Rimmer, *December Nights*

Anthony Ritchie, *Beginnings*

SMITHSONIAN INSTITUTION set: N031 (6 LPs, digital)

Lowell Greer, R.J. Kelly^a, James Kellock^b, Natural Horns

"Works of W.A. Mozart performed on original instruments, by the
Smithsonian Chamber Orchestra and the Smithsonian String Quartet

with Guest Artists." (Jaap Schroeder, Violin and Director)

W.A. Mozart *quintet in Eb for Horn and Strings*, K.407/386c

Ein Musikalischer Spass (A Musical Joke), K.522 ^a

Serenade in D, K.204/213a ^b

(recorded, 1985-1986)

SONY SK 46494 (DDD) F***

Ab Koster, Knud Hasselmann, Natural Horns

L'Archibudelli

W.A. Mozart, *Divertimento No. 17 in D* (Strings & 2 Horns) K.334

Divertimento No. 10 in F (Strings & 2 Horns) K.247

(one player per part)

SONY CLASSICAL SK 47230 (DDD) F*

André Cazalet & Jean-Michel Vinit

and members of Pasquier Trio, et al.

W.A. Mozart, *Divertimento in D*, K.334

(and other works)

SONY CLASSICAL SMK 47295 (AAD) F*

Robert Routh & John Serkin ^a

Richard Solis & Myron Bloom ^b

members of Marlboro Festival

W.A. Mozart, *Serenade for Winds, No. 11 in Eb*, K.375 ^a

Serenade for Winds No. 12 in c, K.388 ^b

SONY CLASSICAL SMK 47296 (AAD) F*

Robert Routsch

with Rudolph Serkin, et al.

L. v Beethoven, *Quintet for Piano and Winds*, Op. 16

(and other works)

SUMMIT DCD 126 (DDD) *8

The American Brass Band

"Music of the Civil War

(program listed previously)

SUMMIT DCD 131 (DDD)

Fred Rizner

English Chamber Orchestra

W.A. Mozart, *Concerto No. 3*, K.447

Concerto No. 4, K.495

(Both concertos with cadenzas by Fred Rizner)

also, *Clarinet Concerto*, K.622

Joaquin Valdepeñas

SUMMIT DCD 133 (DDD)

David Wakefield

American Brass Quintet

Eric Ewazen, *Colchester Fantasy*

David Sampson, *Morning Music*

Bruce Adolphe, *Triskelion*

Robert Dennis, *Blackbird Variations* (1987)

Dance Movements (1981)

SUMMIT DCD 135 (DDD)

Thomas Bacon with Julie Landsman, William Caballero,

Gregory Hustis, Nancy Goodearl, James Horrocks and

James Graber, Horns

Richard Brown, Percussion

Brian Connelly, Piano

"Dragons in the Sky, Thomas Bacon"

Mark Schultz, *Dragons in the Sky*

Dennis Leclair, *Quartet for Horns*

Russell Pinkston, *Quartet for Four Horns with Tape*

Arthur Gottschalk, *Section* (four Horns with Timpani)

Mark Schultz, *T Rex* (Horn and Piano)

TELARC CD-80279 (DDD) F**
William Purvis & Stuart Rose
 Orchestra of St. Luke's, Mackerras
 G.F. Händel, *Water Music*

TELDEC 2292-46315-2 (DDD) F***
Hornists?
 St. Paul Chamber Orchestra, Hugh Wolff
 A. Dvorak, *Serenade in d, for Winds*, Op. 44

TELDEC 2292-46472-2 (5 CD set: DDD) F****
Hornists?
 Wind Soloists of the Chamber Orchestra of Europe
 W.A. Mozart, *Serenade No. 10 in Bb, for 13 Instruments*, K. 361
Serenade No. 11 in Eb, K. 375
Serenade No. 12 in c, K. 388
Divertimento in Eb for Wind Octet, K. Anh. 266
Divertimentos for Oboes, Horns and Bassoons,
in F, K. 213
in Bb, K. 240
in Eb, K. 252
in F, K. 253
in Bb, K. 270
Divertimentos for 10 Winds (octet + 2 English Horns),
in Eb, K. 166
in B, K. 186

TELDEC 9031-73743-2 — three record set (DDD) F**
Hermann Baumann
 Mozart-Orchester Salzburg
 "Mozart: Wind Concertos," including the four Horn Concertos

TUDOR 771 (DDD) F***
Barry Tuckwell
 Maureen Jones, Piano
 Brenton Langbein, Violin
 Johannes Brahms, *Trio*, Opus 40
 Charles Koechlin, *Quatre petites Pièces*, Piano, Violin & Horn
 Don Banks, *Horntrio*

VICTORIA VCD 19045 (DDD) F***
Hornists?
 Norwegian Winds, Gerard Oskamp
 R. Strauss, *Suite in Bb for 13 Winds*, Op. 4
Sonatina No. 1 in F for Winds
 (from *The Invalid's Workshop*)

WERGO 6174-2 (DDD ?)
Michael Roberts, Thomas Baumgartel
 Bläser Ensemble Mainz
 Carl Orff, *Kleine Konzert*
Carmina Burana
Der Mond
Die Kluge
 excerpts arranged for wind octet or dixtet

Supplemental Record Review

by Paul Mansur

FIORDMUSICA CHM 1001 CD
Soichiro Ohno with Mariko Mitsuyu, Piano
 "The Romantic Horn"
 F. Strauss, *Fantasie*, Op. 2
 C. Saint-Saëns, *Romance*, Op. 36
 O. Franz, *Lied ohne Worte*, Op. 2
 C. Reinecke, *Notturmo*, Op. 112
 R. Glière, *Romance*, Op. 35, No. 6
 F. Strauss, *Thema und Variationen*, Op. 13
 F. Ries, *Introduktion und Rondo*, Op. 113, No. 2

Soichiro Ohno, Solo Hornist of the Radio Orchestra of *Hessischen Rundfunks* since 1978, provides an interesting CD of unabashed romantic works spanning almost a century from Ries, born in 1784 to Glière, born in 1875. Readers might want to contrast this recording with Hans Pizka's recording of 1982 with the equivalent German title of *Das romantische Horn*. There is no duplication of works in the two recordings, although Pizka does play the F. Strauss *Originalfantasie*, Op. 6 which may be contrasted with Ohno's rendition of the *Fantasie* Op. 2. Liner notes indicate that Pizka recorded in a sound studio, playing a Vienna F horn with pumpenvalves. Ohno recorded in the concert hall of the Frankfurt *Musikhochschule*. His album photo appears to show a 5-valve Yamaha double horn. The CD album notes provide dates of recording and lists the equipment used.

Ohno provides tasteful recordings of these familiar romantic works. Having moved from the Tokyo Symphony Orchestra to Germany in 1973, he has been in Germany long enough to assimilate thoroughly German style characteristics in his playing. He plays tastefully with a warm sound, fine intonation, and a clean technique. There remains a slight bit of Oriental reserve of "politeness" in dynamic range, most noticeable in his *fortissimos*. His rendition of the Saint-Saëns *Romance*, for example, falls short of the excited passion and element of reckless abandon that Alan Civil could inject into this simple but elegant little piece.

The accompanist is excellent and quite sensitive to the horn's tempo and dynamics. In some interludes she enhances the "romantic" projection very much. All in all, this is a very good recording and many hornists will want to add it to their libraries. If your local dealer cannot supply, feel free to write to Mr. Ohno for details about securing this CD.

Soichiro Ohno
 Schießbergstr. 9
 D-6072 Dreieich
 GERMANY



NEW MUSIC FOR HORN -- PRICE LIST

Suite No. 1 for Eight Horns op. 58	Score A4:	\$2.80
	Score A3:	\$5.60
	per part:	\$1.50
Suite No. 2 for Eight Horns op. 75	Score A4:	\$3.80
	Score A3:	\$7.60
	per part:	\$1.80
Adagio for Twelve Horns op. 74	Score A4:	\$2.80
	Score A3:	\$5.60
	per part:	\$1.00
'Conclusions' for Six Horns op. 80	Score A4:	\$2.00
	Score A3:	\$4.00
	per part:	\$1.00
Horn Concerto op. 81	Score A4:	\$14.00
	Score A3:	\$28.00
	per part (orch.):	\$3.00
	Solo Horn part:	\$4.00
	Hn/Pfte Red.:	\$14.00
Five Miniatures for Four Horns op. 85	Set (score & parts):	\$15.00
Three Pieces for Hand Horn & Piano op. 88	Set:	\$14.00
Trio for Horn, Violin & Piano op. 90	Set:	\$20.00
Soliloquy I for Solo Horn op. 94, No. 1 <i>Lasts 6 minutes, Gr. 4-5 difficulty</i>	per copy:	\$2.80
Dialogues for Two Horns op. 96, Gr. 3-4	per copy:	\$8.00
Two by Three for Three Horns, Gr. 2-2½	Set:	\$7.00
NEW Sonata for Horn & Piano op. 98	Set:	\$16.00
NEW Ten Miniatures for Three Horns op. 99	Set:	\$22.00
NEW Introduction & Allegro (12 Horns) op. 97	Score A4:	\$5.00
	Score A3:	\$10.00
	per part:	\$1.20
NEW Caprice for Horn & Piano op. 98A		\$

Orders sent with invoice. Postage: minimum \$3.00; maximum \$7.00.
Checks in U.S. dollars, drawn on U.S. banks accepted. Please contact:

C.D. WIGGINS
167 North St.
Luton
Bedfordshire, UK LU2 7QH
Tel.: 0582-419628

WIND MUSIC PUBLICATIONS



The Art of Brass Playing—by Philip Farkas	\$15.00
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 by Joseph Schanti	\$10.00
Etudes for Modern Valve Horn—by Felix de Grave	\$10.00
Kling Horn-Schule	\$10.00
Thirty Etudes for Horn—by A. Cugnot	\$ 5.00
An Illustrated Method for French Horn Playing— by William C. Robinson—Edited by Philip Farkas	\$ 3.00
An Illustrated Advance Method for French Horn Playing by William C. Robinson—Edited by Philip Farkas	\$ 4.00
A Photo Study of 40 Virtuoso Horn Players' Embouchures by Philip Farkas	\$ 5.00
90 Etudes for Horn—Complete Kopprasch	\$10.00

Fifteen Solos for French Horn with Piano Accompaniment Arranged and Edited by Milan Yancich	\$10.00
Grand Duets for Horns—by J. Blanc	\$ 4.50
Thirty Duets for Horns—by J.J. Kenn	\$ 4.00
Six Duets for Two Horns—by H. Kohler	\$ 2.00
8 Artistic Brass Sextets—by Philip Palmer Edited by Philip Farkas	\$ 9.00
Three Trios for Piano, Horn and Bassoon/Oboe/Clarinet—by H. Molbe ...	\$10.00
Duets for Two Flutes from the Piano Works of Scarlatti Edited by Joseph Mariano	\$ 4.75
The "Complete First Clarinet Parts to Johannes Brahms' Major Orchestral Works"	\$10.00

The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	\$10.00
The "Complete First Horn Parts to Peter I. Tchaikowsky's Major Orchestral Works"	\$10.00
The "Complete First Horn Parts to Richard Strauss' Tone Poems"	\$10.00
The "Complete First Horn Parts to Mahler's Symphonies 1-6"	\$10.00

A Practical Guide to French Horn Playing Sound Recording Performed and Narrated by Milan Yancich, 4-record Album	\$20.00
Fifteen Solos for French Horn with Piano Accompaniment, Milan Yancich, French Horn; Edwin McArthur, Piano - cassette	\$ 8.50
Fifteen Trios with Horn Galore! 2-cassette Album, Milan Yancich, French Horn	\$18.00

FRENCH HORN
MOUTHPIECES
MY-15 - MY-13 - MY-9
\$30.00

WIND MUSIC ★ INC.

153 Highland Parkway
Rochester, New York 14620

PRICES SUBJECT
TO CHANGE

Postage Fees: Add \$1.50 for first item ordered. Add \$.50 for each additional item. Record Postage Fees: Add \$1.50 for Postage and Handling / Foreign orders add \$3.00. Add \$2.50 for Practical Guide to French Horn Playing Sound Recording / Foreign orders add \$5.00. New York State Residents add 7% sales tax.

Open Letter: A Worthy Project

by Harriet Fierman

Dear fellow IHS members and horn enthusiasts:

Many of you got to hear and celebrate the excitement of Russian jazz hornist Arkady Shilkloper's stunning performance near the end of this summer's wonderful 24th Annual International Horn Society Workshop in Manchester, England; some spent the wee hours of our last night in Manchester in the Hartley Hall chapel absorbing even more of Arkady's talents! This exposure led me and others in the IHS to the thought, "Wouldn't it be wonderful if more of the US's hornplaying population could be exposed to such a fine international jazz hornist?"

Following up on this thought, I spoke to Bill Capps, host-to-be of the 25th Annual IHS Workshop to be held next May 16-22 in Tallahassee, Florida, on the campus of Florida State University, the site of the first IHS workshop 'way back in 1969. He said that indeed he had extended an invitation to Arkady to perform in Florida next spring. In further conversation, I discovered that while his room and meals could be taken care of by the Workshop, the airfare from Moscow to the US was an unresolved problem.

Obviously, there are many fine hornists from parts of the world where the economic and/or political situation makes it difficult to think of their coming to a workshop without financial support; yet the IHS isn't in a position to fund many such trips. However, I really feel strongly that the uniqueness of Arkady Shilkloper's musical talent is well worth specific effort to have him participate in next year's anniversary gathering.

For this reason, I'd like to ask your support in creating a special IHS fund for the express purpose of paying for Arkady's airfare to the anniversary Workshop next may. The current apex roundtrip fare between Moscow and Tallahassee is about \$1,600; if only 80 IHS members contributed \$20 each to this fund, we could easily bring Arkady to the US!

I am also proposing that any surplus remaining in the fund (once the ticket was purchased) should go into the IHS scholarship fund. Hopefully, your generosity will enhance two very worthwhile causes!

Please seriously consider this request and send the largest contribution you can afford (made out to the IHS and earmarked for the "ASAF" [Arkady Shilkloper Airfare Fund]), to Ellen Powley, IHS Executive Secretary, 2220 N. 1400 E, Provo, Utah 84604. It would be wonderful if we could know before the end of November if Arkady can indeed come to the 25th Anniversary IHS Workshop!

One last note: Creation of this fund is entirely my idea, but I have talked about it with Bill Capps, Bill Scharnberg, and Ellen Powley. If any of you have questions, I'd be most happy to try and answer them. My phone numbers are home: (812) 332-5433 (we are on EST all year long; please don't call after 10:30 p.m. our time!) or work (812) 855-3274. If you prefer to write, I'll try to answer right away.

Thanks for your help towards this worthy cause!

Sincerely,

Harriet Fierman
2408 Childs Court
Bloomington, Indiana 47401

HORN RECORDINGS

JOHN CERMINARO. former principal, N.Y. & L.A. Philharmonics.
CD676: **Beethoven, Hindemith, & Helden:** Horn Sonatas; also Bozza En Foret, F. Strauss Nocturno, Glazunov, Faure, Gilere, Schmid.
S375: **Evening Voluntaries** by William Kraft; Saint-Saens: Romance; Bernstein: Elegy for Mippy; Gilere; Bozza; Poulenc; Scriabin.
S672: **"A New-Slain Knight"** by Rand Steiger; Robt Schumann: Adagio & Allegro; Gilere: Nocturne

GREGORY HUSTIS. principal horn, Dallas Symphony.
CD512 & C512: **Treasures for Horn & Trumpet.** with Richard Glangiullo, trumpet, and Dallas Chamber Orch. Leopold Mozart: Concerto for Horn & Orch; Saint-Saens: Romances for Horn, op 36 & 67; Beethoven: Sextet; Grimm-Freres: 2 Waltzes & a March; also Eccles & Hertel
CD675: **Huntsman What Quarry?** Soprano, Horn, Piano.
Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; Lachner, W.F. Bach, Sargon, and Nicolai. N. Keith, soprano; Sargon, piano
S378: Franz Strauss: Theme & Variations; Rossini: Prelude, Theme, & Variations; Lefebvre: Romance; Jean Francaix; Villa-Lobos; Richard Faith.

MEIR RIMON. formerly principal horn, Israel Philharmonic.
CD510 & S510: **Premieres of the Old & the New.** Bruch: Kol Nidrei; Karl Matys: Concerstücke for Horn & Orch; Dicledue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov. **Israel Phil.**
CD802: **Hovhaness: "Artik"** Concerto for Horn & Orchestra. also Hovhaness' St. Vartan Symphony.

CD513: **Dances, Moods, and Romances.** Saint-Saens: Romance In F; Glazunov: Serenade No. 2; also music by Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. **Israel Philharmonic**
S673: David Deason: Chamber Concerto Horn & Percussion; Schuller: Trois Hommages; Pusztai: Interactions Horn & Percussion; Schonthal.

NFB HORN QUARTET. David Kappy, Jay Wadenpfuhl, Ricardo Almeida, Bill Hoyt.

CD241 & C241. Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfuhl: Tectonica for Eight Horns.

DOUGLAS HILL. principal horn Madison Symphony, prof. University of Wisconsin Madison

S373: Sonatas by Ries & Rheinberger; Richard Strauss: Andante.
S670: Hindemith Sonata for Eb Horn; Persichetti Parable; Iain Hamilton: Sonata Notturna; Doug Hill: Abstraction for Solo & 8 Horns.

FRØYDIS REE WEKRE. principal horn Oslo Philharmonic.
S126 & C126: **"Prunes"** (w/Roger Bobo, Tuba & Bass Horn). Sinigaglia: Song/Humoreske; Cul: Perpetual Motion; Kellaway: Sonoro/Dance.
C377 (cass. only): Schumann: Adagio & Allegro; Saint-Saens: Morceau de Concert; Cherubini; Chabrier; Tomas: Danse Profane & Chant Corse.

CALVIN SMITH. studio horn player, formerly Annapolis & Westwood Quintets.

S371: Schubert: Auf dem Strom; duets (w/Wm. Zsembery, horn) by Wilder, Schuller, Helden. other works by Nelhybel, Levy, & Hartley.
S350: **"Is This The Way to Carnegie Hall?"** with John Barcellona, flute, & others. J.S. Bach: Two Part Inventions; Telemann: Concerto a Tre; J.A.C. Redford: Five Songs for Flute & Horn; Jan Bach: Four 2-Bit Contraptions; Barboteu: Esquisse; Kohs.

CHRISTOPHER LEUBA. former principal horn Chicago & Minneapolis Symphonies.

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

LOWELL GREER. Internationally-acclaimed horn soloist.

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

THOMAS BACON. principal horn, Houston Symphony.

S379 & C379: **"Fantasie".** 19th century salon music: Rossini: Introduction & Allegro; Franz Strauss: Fantasie; Moscheles: Theme Varie; Lorenz: Fantasie; Kuhlau: Andante & Polacca.

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

S671: (w/organ) music by Randall Faust, Bernhard Krol, Oreste Ravanello, Henk Badings, Gardner Read, Scheck, Woehrmann, & Marks.

S numbers signify LP, C is cassette. CD is compact disc. If not listed, it is not available in that format. Send for free catalog listing over 250 solo and chamber music recordings.

Compact Disc: \$16.95, Record: \$9.98, Cassette: \$10.98

FREE RECORD, CD, OR CASSETTE with each purchase of three. If you order a combination of 4 items, delete payment for lowest-priced one. Add \$2/order shipping. Visa or MC, send # & exp date. Foreign, add \$3/order + \$1 per recording (US currency)

CRYSTAL® RECORDS

2235 Willida Lane, Sedro-Woolley, WA 98284



FINKE GmbH & Co.

Postfach 2006

4973 Vlotho-Exter

West Germany

Telephone: (0 52 28) 323



DESKANT DOUBLE HORN IN Bb/A-High Bb

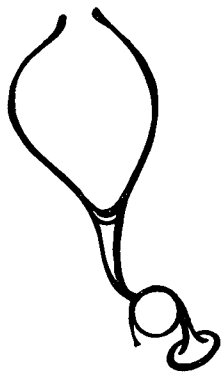
NEW DESIGN — with separate leadpipes and tuning slides for each side of the horn.



COMPACT HORN IN Bb

This new instrument can be played comfortably by students ten years of age—or younger. Yet, the tone quality precisely matches that of a full-sized instrument.

NEW FROM FINKE



Clinics

Jazz Clinic

by Kevin Frey

Total Improvisation: Not Just Jazz—Not Just Music

Improvisation Session at 24th International Horn Workshop

An afternoon session was devoted to improvisation at the 24th International Horn Workshop held in Manchester, England this past July, presented by British hornists Richard Bissell, Phillip Eastop and Jonathon Williams. The entire performance consisted of freely improvised music. They began by performing short free improvisations for three horns, the preferred number, they said, because more than three is too congested and difficult to create consistent musical results; less than three doesn't provide the third character (or 'new information' in theatre talk) necessary for ease of continual musical development. For each succeeding improvisation they added parameters, or ideas, to guide the direction of each improvisation. For example, they played "using a perfect 5th," "in the style of a fugue," "a blues," "descending lines." These parameters guided the musical direction of the improvisation and was also integral in addressing the important audience-performer relationship.

After their own demonstration, they invited audience members to come to the stage to improvise in this manner. Three sets of three hornists volunteered, each set meeting for the first time on stage. Each group succeeded in improvising interactively with some very musical results. What was clearly evident to me as a member of the audience was the active communication between the members of each group as they performed and their awareness of the musical development. These aspects of ensemble performance are too often missed as performers become de-sensitized to group dynamics by repetitive rehearsal techniques and lack of incentive to discover the meaning behind the notes on a page.

Free Improvisation—How free is free?

Free Improvisation is the act of improvising without any preset ideas or formats. It is improvising free of parameters that may direct or limit the musical direction during improvisation. Completely free improvisation is theoretically possible, but when put into practice it becomes apparent that anytime we play our instrument, we bring to the musical situation our own musical experiences and personal contexts which include cultural, subcultural and personal influences. Dwight Cannon, Director of Improvised Musics at San Jose State University, uses the more accurate term *Total Improvisation* to define the setting where musicians perform with absolutely no preset ideas. *Collective Improvisation* is applied to two or more people interacting within a free or total improvisation setting.

As evidenced at the workshop session, not all improvisation is done as free (or total) improvisation. Free improvisation, introduced to the jazz world by Ornette Coleman during the 1960's, (see *Free Jazz: A Collective Improvisation by the Ornette Coleman Double Quartet* Atlantic 1364 or 1364-2.) was not total improvisation but more free than the improvisation practices of his colleagues. The improvisation lasts 37 minutes and was recorded in one take with no editing or splicing. Many of his recordings were free of preset chord progressions and chorus lengths. Some of his work is also free of meter and constant tempo. But it is not free of key and the melodic resources are not random.¹ *Free Jazz* uses a predetermined part for each soloist to enter with, otherwise each soloist uses his own devices to develop the piece.²

When improvisation is present each musical context requires a different improvisational technique to create an artistic statement: Jazz soloists use the changes (the chord progression) of a tune; in a cadenza, the performer extemporizes on thematic and harmonic materials present in the piece; and Indian musicians improvise using a prescribed set of melodic resources called ragas. It is quite apparent from these examples that practice and preparation are an integral part of improvisation, especially if improvisation is an integral part of the performing style.

The thought that improvisation only consists of "playing anything you want to" or "anything that comes to mind" is erroneous:

Improvisation is communicating in the moment by manipulating and creating with material that you already know.

How many times do we make a meaningful statement using new material that has no connection to what we have done or who we are? Sometimes, but watching someone self-indulge in practice as a substitute for a developed artistic product is limited in scope. I like to think of the actions that comprise our daily interactions with people as improvisation. Each context for a social greeting requires a different adjustment, or tactic. We have a whole catalog of experiences and material to draw from: "Hello." "Hi." "Hey, what's up?" "How are you?" "Good Morning!" "----." Any of these can be accompanied with a gesture of the hand, the arm, a smile, or a wink of the eye. The reply from the other party gives the same opportunity for a myriad of responses. The interaction also includes **how** we do these actions and the **subtext** of our objective. (Do we really feel "Fine."?!)

The basic social greeting actions can be viewed as having four components that we use to get the objective we want from that person. They can also be linked metaphorically to musical communication:

- a) BODY (What)—all movements and gestures including those with our face;
- b) SPACE (Where)—the size and shape of our *kinesphere* (the

space around us that we take with us wherever we go) and the *pathway* we choose to create.

- c) EFFORT (How)—*focus* (direct/indirect), *time* (quick/sustained), *force* (light/strong) and *flow* (controlled/free).³
- d) LANGUAGE—the utterance.

These same components are used during musical improvisation. These components are influenced by style, whether it is the style of a culture or a sub-culture. The stylistic idioms of jazz are a good example.

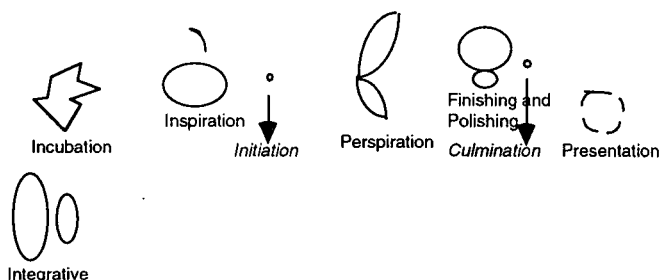
In music, as in daily life, there are times when we must proceed on a carefully prescribed path allowing for little or no improvisation (orchestral playing) and times when we must use our own devices in the moment (jazz solo) in order to succeed. To improvise, you need a language to speak, a language that is easy for you to manipulate and create with.

The Creative Cycle

Improvisation is not new or unique to music. Historically, improvisation has played a part of almost all musical performance. There are the figured bass realizations of the Baroque era; the extrapolation of a cadenza and the individual solo in jazz. By the statement I mean to also include:

- oral tradition of learning;*
- recovering from a mistake;*
- faking marginal instrumental technique;*
- making decisions during a performance due to mechanical failures (broken string);*
- adding the extra emotion during performance;*
- not going for the high c; going for the high c;*
- improvising a part of an aleatoric score.*

The list goes on, pointing out that improvisation is part of the larger creative process. The creative process has many stages. Charles M. Johnston M.D., a Seattle doctor working with visual and performing artists, developed a model for the sequence of the creative process.⁴ The following diagram is based on his—*nestage* model:⁵



Improvisation (or the opposite—careful planning) may occur in any of these stages. The Russian Horn player, Arcady Schilkloper, also performed at the workshop in Manchester presenting his original compositions using electronic effects boxes and circular breathing. Present in his work were Russian folk song and Julius Watkins as inspirations. Arcady was labelled as a jazz hornist by those who had heard of him and didn't know how to classify him. Jazz idioms are certainly present in his work along with other idioms. The improvisational element of Arcady was present but this did not make it jazz. Improvisation occurs at various stages of his creative process. In my conversations with him, he said that improvisation does play an important role in his work, but not only in performance. For example he improvises to find ideas and to develop his work (*perspiration stage*) but he must work hard and plan (the opposite) to make room for the *incubation stage*. What we perceived was not Arcady creating totally new material on stage, but the creation of a unique performance of his original pre-composed creations in the moment in response to the performance environment (*presentation stage*). The pieces are never performed the same way twice. (Neither is *Villanelle* for that matter.)

He uses his artistic judgement to shorten or lengthen and develop the piece during performance to match his feelings (sensory and emotional impressions) of the situation. Right now, post-performance, he is *integrating* the performance into his process. The subtlety of his use of the creative process is uniquely his and so is each individual's creative process.

Where to Begin

We all improvise at work, at home, with family, and with colleagues. Make it a regular part of your musical technique too. Philip Farkas made a comment during his talk that the unique aspect of the horn is that it can be played with so many variations of timbre and that we must take advantage of this. He demonstrated with a basic technique of a covered sound and more open sound applied to orchestral repertoire demanding different contexts. Timbre plays an important role in the creation of improvised ideas and is a place to begin tracking new ones. Incorporate free improvisation into your musical life. It may take a conscious effort to make it part of your routine.

Exercises

1. Get together with one or two other musicians and begin by saying: "Play." I do this with my horn choir. The members get past the shock very quickly and end up making music right away.
2. Explore your instrument as part of your practice session. Play 5 different timbral sounds. Create a new one each week for a month. Compose an etude or exercise based on the sounds.
3. Learn a new scale. Create a scale of your own. Play the scale with each of the 5 different sounds. Compose a melody with the new scale. Play Question and Answer with a fellow musician.
4. Find scores that incorporate aleatoric devices. *Take Five* by Barney Childs is a good one (Available through Robert King, T. Presser Publ.). Musicians draw cards with musical directions on them and play them at their leisure. The Creative Music Ensemble adapted this with Christmas carols.
5. Listen to music that relies on improvisation as a vehicle for structure:

*Jonathon Williams and Phillip Eastop have a cassette called *Back to Back—Two Part Discoveries for Horns*. (This cassette is a good example of the possibilities for free improvisations on horn.) Richard Bissell, Phillip and Jonathon will release *Back to Back—Improvisations for Three French Horns* (CD) in early 1993. £10.00. Write to: Phillip Eastop, 12 Queens Rd., London, E11 1BB.

*Tom Varner's most recent release, *Long Night, Big Day* New World 80410-2.

*Arcady Schilkloper hopes to find a company to record and distribute his more recent material. Be on the lookout.

Send Information

Please send me information on improvised efforts recorded, live, or otherwise so I may share it with other improvising musicians. The means and ideas are endless.

Notes

- ¹ p. 276. Gridley, Mark. *Jazz Styles, History and Analysis*, 4th Edition. Englewood Cliffs: Prentice Hall, 1991.
- ² Liner Notes. Williams, Martin. *Free Jazz*. Atlantic 1364-2, 1961.
- ³ p. 19. Listenbee, Jimmyle and Kevin Frey. *Visual and Performing Arts Handbook*. SJCC, 1992.
- ⁴ p. 113. Johnston, Charles, M.D. *The Creative Imperative*. Berkeley: Celestial Arts, 1984.
- ⁵ p. 6. *Visual And Performing Arts Handbook*.

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. inter-disciplinary Humanities course with Jimmyle Listenbee, Dance instructor. Kevin also directs the Creative Music Ensemble, a workshop for the exploration of alternative performance styles. 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 x3845. FAX 408-287-7222.



MICHIGAN STATE
UNIVERSITY

School of Music

Opportunities to study
with acclaimed artist
Janine Gaboury-Sly



For admission and scholarship
information contact: Dave Catron,
Director of Admissions, School of
Music, Michigan State University,
East Lansing, MI 48824-1043
517/355-4585

LOUIS-FRANÇOIS DAUPRAT

Method for Cor Alto and Cor Basse (1824)

First complete edition in 150 years, and now in English

Advance orders are now being taken for this 350+ page method book for the natural horn, described by R. Morley-Pegge as "... incomparably the greatest didactic work ever published on the horn, and it is much to be regretted that it is not readily available to present-day horn students."

This limited edition will be cloth bound, printed in the original size (10 1/4" x 13 1/4"), and on acid-free paper. Musical examples and over 700 etudes and exercises will be reproduced in facsimile from the first edition.

In great detail, Dauprat discusses equipment, hand-stopping technique, 19th-century performance practices, musical style and taste, articulation, ornamentation and gives advice to students, teachers and composers.

Cost: \$85. Orders paid before March 1, 1993 only \$65. Add \$5 domestic UPS; foreign orders add \$7.50 surface mail. Send check, money order (US funds), Visa or MasterCard (include expiration date) to

Birdalone Music

508 North College Ave. Suite 333-c Bloomington IN 47404-3831 USA

Please write for additional information, and list of music currently available

Orchestral Excerpt Clinic

(Jeffrey Agrell, Series Editor)

"Two Unusual Horn Parts: the Corno da Caccia in the B-minor Mass and the Cantata "Erforsche mich Gott" BWV 136 by J.S. Bach"

by Manfred Fensterer

Although Bach usually used trumpets in threes and horns in pairs¹, there is only one instance of the use of a single obbligato horn in D (in the B-minor Mass) and likewise, only one instance of the use of one horn in A (alto). Exactly which instrument was used in Bach's time is not known to the author; and nothing new has come to light in the eight years since Thomas B. MacCracken's study. It is known that horns in D existed, and that Händel used horns in A in Julius Caesar. It would be hasty to conclude that Bach would have used a Tromba da tirarsi in the Chorale of BWV 136 (which in the autograph is not written transposed), as the Chorale could be played on a natural horn in A.

When a horn player is faced with playing either of these works, he must decide which instrument to use. A normal double horn or a Bb horn do not seem appropriate here. Many a hornist has become discouraged using these instruments, to say nothing of the inappropriate tone color. If one had enough interest and money, one could custom order a D-descant horn and thus achieve unquestionably the best result. The author prefers a double-descant horn in Bb/F alto for the B-minor Mass (also preferred by Peter Damm²). Just as good would be an F-alto or a Bb altissimo horn, but they require more work to achieve a proper tone. For Cantata 136 I've used a descant horn in G; this means transposing, but this is not a problem.

When one switches from his usual double horn to one of the above-mentioned horns, it can easily happen that one has trouble in the high range and that there are problems with intonation. To help this, one must play relaxed, taking a deep breath, (consciously) with very little pressure, and practice long tones in pianissimo into the highest register. For extra strength, I recommend the "isometric training"³ described by Bengt Belfrage. One must never "force" a corno da caccia part. Only well-trained "relaxed" playing will lead to success. To increase endurance along with being relaxed, one should work on other high horn parts, e.g. the Christmas Oratorio or the Cantata "Gott der Herr ist Sonn' und Schild." As soon as one begins pressing, one should stop. In preparing Cantata 136 it seems sensible to play through Neuling's "Bagatelle" [Ed. note: *low horn study*]. Thus a daily increase in ability and relaxedness will be achieved.

Cantata 136

Fortunately the beginning is with the chorus *colla parte* and moves along in a brisk tempo, so there is neither time nor reason to be nervous before the first note (sounding e"). It has helped me in performances to phrase like a trumpet or coloratura soprano, *leggero* and focused. In practical terms, this means (aside from the aforementioned relaxed playing) pursed lips and an erect posture, a well-known must for singers. The sounding "a" in measure 41 must be especially carefully approached.

Example 1. Bsp. 1 T. 41, measure 41



The weight here is on both of the unaccented (written) g's and on the following c', to 'help' them up, so to speak. To make a crescendo on ascent is deadly, likewise any unnecessary breath or playing the eighth notes staccato (none of the coloratura lines should be played staccato or choppy; rather they should always be played evenly, letting the air flow).

An especially important point to consider is trilling, which must be very carefully prepared and worked out. Suggestions follow without further comment:

Example 2. Bsp. 2 Trills BWV 136

Horn in A alto

[written]



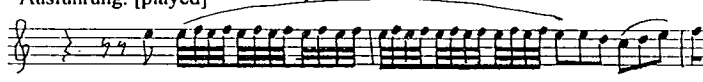
[played]



T. 22 measure 27 [written]



Ausführung: [played]



T. 30 measure 30 [written]



Ausführung: [played]



T. 55 measure 55 [written]



Ausführung: [played]

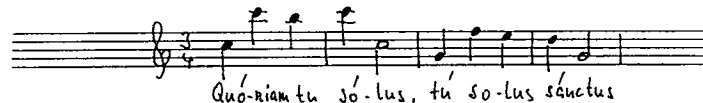


After this opening chorus comes something of a wait, then the closing chorus. *Honi soit qui mal y pense*—I've played it an octave lower without hearing any complaints from the conductor.

The B-minor Mass

If horn players would read the words to this passage, the notorious octave leap at the beginning wouldn't be so difficult. It isn't "Quoniam tu so-lus," but rather "Quoniam tu solus."

Example 3: Bsp. 3 in D



If one articulates and accents the melody as the text requires (i.e. on the first syllables), then really, nothing can go wrong. And the difficulty to play the first note correctly after an hour of sitting there waiting to play can be taken care of by softly playing a note in the closing chord of the number that comes right before the Quoniam. The trills should begin on the upper note and stay on the main note after the length of an eighth note. It has often bothered me in baroque music when the

woodwinds begin their trills above and the horn players below. That doesn't have to be.

The many slurs in the Gumbert-Frehse edition⁴ are a later Romantic addition. Bach put slurs in only one place:

Example 4: Bsp. 4 in D T. 82 measure 82



The later arrangement is inconsistent and irritating and adds absolutely nothing to the music. It would be just as wrong to play everything short, as was done on a recent CD. Bach knew the flowing, natural art of singing, as it was done in the Renaissance, which also distinguished his motets. Why not perform an obbligato horn part in the same manner? For both of the described works, only when this is done will there be real musical results; i.e., that instead of just a mechanical row of sixteenth notes, you have a real melodic interweaving of obbligati that makes good musical sense.

NOTES

¹Thomas G. MacCracken: *Blechblasinstrumente bei J.S. Bach*, Bach-Jahrbuch 1984.

²In his article on this bass aria, also in the 1984 Bach-Jahrbuch.

³Bengt Belfrage, "Übungsmethodik für Blechbläser," Stockholm, 1984.

⁴Orchestral Excerpts, Book 4

Manfred Fensterer, a former solo horn in various German orchestras, is a well-known soloist, Bach specialist and teacher in northern Germany.



HISTORIC BRASS SOCIETY

Dedicated to the History, Music, and Performance of Early Brass

Members receive:

- Annual HBS Journal
- HBS Newsletter

Articles by leading historic brass authorities including:

STEWART CARTER, BRUCE DICKEY,
THOMAS HIEBERT, KEITH POLK, EDWARD TARR,
JEFF SNEDEKER

Translations of Important Historic Treatises including Dauprat's Horn Method

Membership:

USA & Canada—\$15
Outside USA & Canada—\$20

Historic Brass Society
148 W. 23rd Street, #2A
New York, NY 10011 USA
(212)627-3820

Mozart's Four Horn Concertos

WIND MUSIC, INC. presents its newest publication of the four Horn Concertos of W.A. Mozart with a new and simplified Piano Accompaniment arranged by Czech Artist, Otakar Tverdy, and edited by Milan Yancich.

These newly arranged accompaniments have been significantly simplified for the pianist while still adhering to the truth of Mozart's composition. The horn line in the piano accompaniment, with no indication of phrasing, is as Mozart scored the music.

The Solo Horn Part phrasings of the Concertos relate to the natural flow of hand horn technique, and generally follows the traditional musical phrasings of performing horn players.

Price:	\$15.00
Postage & Handling	1.50
Total	\$16.50

WIND MUSIC, INC.
153 Highland Parkway
Rochester, New York 14620

Dennis Bamber
Company President/
Musician
"We're
musicians
helping
musicians."



BRASSWINDS?
If you didn't buy
from me . . . You
probably paid
too much.

It's not just our great prices you'll appreciate. There's also our incredible selection. We offer a complete line of brasswinds and accessories in the brands you want. We have it all!

Call or
write for
our
colossal,
FREE
discount
Brasswind
Catalog.

TOLL FREE
1-800-348-5003

the **WOODWIND**
& the **BRASSWIND**

19880 State Line Rd.
South Bend, IN 46637

**For some of the finest recordings of Horn Music
in association with
John Wates Promotions Limited**

HAYDN Horn and Trumpet Concertos
with Michael Thompson and John Wallace and the
Philharmonia Orchestra
directed by Christopher Warren-Green
NIMBUS NI 5010

MOZART The Four Horn Concertos
with Richard Watkins and the City of London Sinfonia
Conducted by Richard Hickox
PCD 865 (available on MCA in the USA)

MOZART The Four Horn Concertos
with Barry Tuckwell and the English Chamber Orchestra
DECCA/London 410 284 2DH

MOZART Quintets and Sinfonia Concertante
with Barry Tuckwell and the English Chamber Orchestra
DECCA/London 421 3932

MOZART Quintets on Original Instruments
Academy of Ancient Music Chamber Ensemble
including Michael Thompson—Hand Horn
Decca/Florilegium 421 4292

ROSETTI Concertos for Horn
with Barry Tuckwell and the English Chamber Orchestra
EMInence TC-EMX 2095

NOW AVAILABLE ON VIDEOTAPE
The authorised Dennis Brain and Denis Matthews
Beethoven Sonata for Horn and Piano op.17

The 1952 Anvil Film introduced by
Barry Tuckwell

Send \$30 (includes p & p) direct to

**Amati Video,
9 Stockbridge Road,
Winchester
UK
S022 6RN**



The "W-I-N-N-E-R"

Approach to Auditions

by Malinda Finch Kleucker
Former Principal Horn
Copenhagen Philharmonic Orchestra

Warm-up thoroughly before the audition.

Intense concentration is essential when you perform. Do not let anything, including your mistakes, distract you. Flow with the music.

Notice all aspects of the music—tempo markings, dynamics, rhythm, and articulation. Take time to look the music over before you start.

Negativism leads inevitably to defeat. "Psych yourself up" and promote positive feelings before you play.

Extra energy can be created from nervousness. Be prepared to be nervous and use it to your own advantage.

Relax all your muscles and take a few deep breaths before you start to play. Rest the day before the audition.

When I was studying horn in high school and college my teachers said very little about auditioning. I worked on etudes and concertos, but played only a few orchestral excerpts. Occasionally the teacher would demonstrate how to play some important solos, which students were expected to imitate. No mention was made of how one was supposed to attain that wonderful goal that we all had, that of being an orchestral musician. On the contrary, we were told all the disadvantages of the life of a horn player: irritable conductors, boredom, tours, low salary, etc. One famous horn player I met told us that we were better off becoming truck drivers!

Have you had this kind of negative advice? If you have, try to put it entirely out of your mind! If you really love playing the horn and orchestral music, what could be better than doing what you love and getting paid for it?

Let's face it, winning an audition is tough, very tough. The same is true of anything else worthwhile. If you are like most people, you will have to struggle both physically and mentally to get to your goal.

There are certain tricks to winning auditions. They can be learned, and YOU can learn them. I can't guarantee a win every time, but you can learn winning skills that will help you get the job you want. The only enemies you have are the negative thoughts in your mind, and since you put them there, you can remove them!

You can find out about jobs from the listings in the *International Musician* or from other lists. Sometimes there is a preliminary audition, followed by one or more final rounds the same day or next day. Audition procedures vary greatly. Sometimes you will play behind a screen, and sometimes not.

Let's say that you have seen that the position of section horn is available in the Podunk Symphony. It is not a great position, but it is a start and you need to start somewhere.

The first thing you need to do is to write to the personnel manager of Podunk Symphony and tell him that you are interested in applying for the job. There are deadlines for applying, so don't delay. In the letter you send you should tell about your education and experience. The letter should be short and concise. You should also include a one-page resumé. If this is your first job, you should also include one or two letters of recommendation with the letter.

If you have been accepted to the audition, the personnel manager will send you an audition list and information about the place, date and time of your audition. This audition list is something you will be living with intimately from now on. The audition list could look something like this:

PODUNK SYMPHONY

AUDITION REPERTOIRE FOR SECTION HORN

1. Required Horn Concerto, Mozart 2nd or 4th
2. Orchestral excerpts:

Beethoven	Symphony No. 3 (2nd horn)
Berlioz	Queen Mab, Scherzo (3rd horn)
Brahms	Symphony No. 1 (3rd horn)
Brahms	Academic Festival Overture (3rd horn)
Brahms	Piano Concerto No. 1 (3rd horn)
Brahms	Piano Concerto No. 2 (3rd horn)
Dvorak	Symphony No. 9, "New World" (3rd horn)
Ravel	Piano Concerto in G Major (1st horn)
Shostakovich	Symphony No. 5 (3rd Horn)
Strauss	Till Eulenspiegel (3rd horn)
3. Sight reading (in final round)

The first thing to do is to make sure you have all the music for these solos. This can be from orchestral excerpt books or copied by hand from scores. Know each piece on the list very thoroughly. Next, study the dynamics. Some solos marked piano actually have to be played loudly in order to be heard above a thick orchestration, and some solos marked forte should actually be played softly. Listen to several recordings so you can get a good idea of the correct tempo.

You will not be asked to play all of the excerpts in the audition list. The jury just doesn't have time to hear everyone play everything. But you must know them all, and be able to play each one with authority. You must convince the jury that you know what you are doing. The names of the excerpts should be written on slips of paper or 3x5 cards. Throw them all into a hat and close your eyes, and pick ten or so. Then play them (flawlessly!) in the order you picked them. You have only once chance to play each excerpt, and you may not stop and start over. Remember to turn your tape recorder on, so you can have a learning session afterwards. If you have not received an actual audition list, but still want to prepare for auditioning, you can use the following list.

List of Solos Frequently Requested for Horn Auditions

- | | |
|--------------|----------------------------------|
| Bach: | Brandenburg Concerto No. 1 |
| Beethoven: | Symphony No. 2 |
| Beethoven: | Symphony No. 3 |
| Beethoven: | Symphony No. 6 |
| Beethoven: | Symphony No. 7 |
| Beethoven: | Symphony No. 8 |
| Beethoven: | Symphony No. 9 |
| Beethoven: | Fidelio Overture |
| Beethoven: | Piano Concerto No. 5 ("Emperor") |
| Berlioz: | Romeo and Juliet |
| Brahms: | Symphony No. 1 |
| Brahms: | Symphony No. 2 |
| Brahms: | Symphony No. 3 |
| Brahms: | Symphony No. 4 |
| Brahms: | Piano Concerto No. 1 |
| Brahms: | Piano Concerto No. 2 |
| Brahms: | Academic Festival Overture |
| Bruckner: | Symphony No. 4 |
| Dvorak: | Symphony No. 9 ("New World") |
| Dvorak: | Cello Concerto |
| Franck: | Symphony in D minor |
| Haydn: | Symphony No. 31 |
| Mahler: | Symphony No. 1 |
| Mahler: | Symphony No. 4 |
| Mahler: | Symphony No. 5 |
| Mendelssohn: | Midsummer Night's Dream |
| Mozart: | Symphony No. 40 |
| Mussorgsky: | Pictures at an Exhibition |
| Ravel: | Piano Concerto in G |
| Ravel: | Pavane for a Dead Princess |

Rimsky-Korsakov:	Scheherazade
Rossini:	La Gazza Ladra Overture
Saint-Saëns:	Symphony No. 3
Schumann:	Symphony No. 3
Shostakovich:	Symphony No. 5
Strauss:	Don Juan
Strauss:	Don Quixote
Strauss:	Ein Heldenleben
Strauss:	Till Eulenspiegel
Stravinsky:	Firebird Suite
Tchaikovsky:	Symphony No. 4
Tchaikovsky:	Symphony No. 5
Wagner:	Overture to Das Rheingold
Wagner:	Siegfried (Long Call)
Wagner:	Rhine Journey (Short Call)
Weber:	Overture to Der Freischütz

Practice Sight Reading

Sight reading is often required in auditioning. "Well," you ask, "How can I practice something when I don't know what it will be?"

You can practice sight reading by taking an unfamiliar etude every day, treating it as your sight-reading assignment. You can also play it in some other transposition (try starting with D-flat) and remember, no stopping once you have started. As at the audition, give yourself plenty of time to look it over before you start, noting the proper tempos and dynamics. With time, you will become a sight-reading expert!

You may be thinking, "Now I know what I need to practice! All I have to do is learn everything on this audition list and I will be set."

True, but there is more to it than that. You will also need to learn how to play when you are nervous.

How to Defeat Nervousness

Everyone gets nervous. Maybe you will think that you can't possibly play because you are so nervous, but you can. *You can play* even though your mouth is dry, your hands shake, you sweat profusely, you feel like throwing up, your knees shake and you find it hard to concentrate. You might be so distracted by all these strange physical sensations that the last thing you feel like doing is going through with the audition. You might feel more like turning around and going home again! We all know that nervousness saps energy, but it obviously is not enough just to say, "Relax."

Visualize

The technique of visualization has come into its own in the realm of professional sports. Many athletes who strive for optimal performance use this technique and so can musicians.

Some people are filled with anxiety at the mere mention of the word "audition." Get your mind working for you, not against you and learn to visualize! First, think of a place and time when you were feeling calm and happy. Imagine the scene vividly, with as many details as possible. Where were you? What were you doing? What could you see, hear and smell? Was it summer or winter?

With practice, you will be able to visualize the scene so vividly that you will feel that you are almost there. When you can do this, associate the vision with a word. Soon, you will be able to say the word to yourself and bring the vision to mind instantly, and all the positive feelings of calm, happiness, and relaxation with it.

Do this visualization every time you feel one of the symptoms of nervousness. With practice you will notice how the visualization replaces your nervousness with feelings of calmness and strength. Visualization will help you relax, build up your self-esteem and even increase endurance.

Perhaps you are thinking, "That sounds ridiculous. Why not just have a beer?"

The answer is simple. As all professional athletes know, alcohol weakens your concentration and drains your energy. Visualization increases your concentration and boosts your energy!

Of course, at the audition you need energy, as well as relaxation. You need to get bursts of energy for the physical effort involved. Use a new visualization of yourself performing at your best, with strength and power flowing through you. Find a word which will bring this image quickly to mind.

With practice, you should be able to alternate between these two mental states (a calm state and an energetic state) quickly. Use them often and discover how they work to help you.

Here are some examples. To get calm I visualize myself in my parents' back yard, looking up at my favorite redbud tree. It is summer and I can smell the sweet scent of freshly cut grass, and hear the leaves rustling gently. It is late afternoon and the sky above is clear and blue. I look at the moving shadows of the heart-shaped leaves on the grass, and hear the hum of bees working on the flowers in the garden. Thinking of this beautiful scene always makes me feel happy and rested. Remember, your image will be personal and from your own experience, as mine is.

To get rid of the weak feeling before an audition or concert, I imagine myself on a summer day diving into a swimming pool, anticipating the refreshingly cool water and smelling the scent of chlorine. This image fills me with power and energy. I feel intelligent, alert, strong, and ready for anything.

It is important to realize that the mere thought of failure can make you fail. So smile, stand up straight and "act" confident. Body language is important! Imagine only complete success. If you find yourself getting negative, tell yourself over and over that you *can* do it.

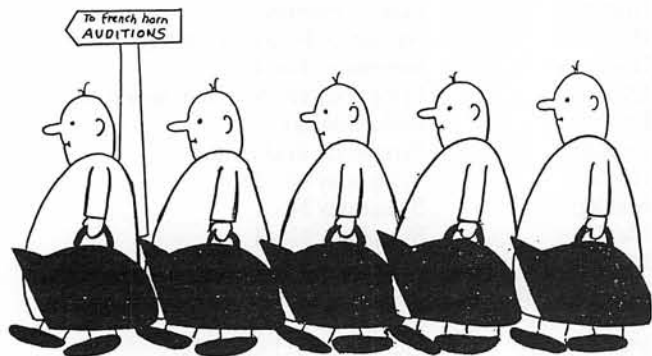
You can also use the technique of visualization to develop a psychology of positive feelings toward the audition. One of my students once compared his feeling when going into an audition room to the sensation he once had when standing on the edge of a steep cliff and looking down: faint and dizzy! Visualization has been used to overcome fear of heights and it can be used to overcome audition nervousness. Close your eyes and visualize yourself playing perfectly and confidently at an audition. It should not just be a pep-talk, but an experience which you visualize over and over.

Practice Getting Distracted and Nervous

A good way to help defeat nervousness is to practice the feeling and become familiar with it. Get nervous as often as possible by playing frequently in front of people. If you are used to the physical sensations of nervousness, and are expecting them, you will not be taken by surprise. You will be able to think to yourself: "Now adrenaline is pumping into my system, just as it should be. It is quite normal to feel this way. It feels a little unpleasant, but I can still play, and I will have the extra energy I need."

Start by simulating an audition. Ask friends to come and hear you play. They can act as the jury. Tell them to make distracting noises (such as talking among themselves and rustling papers) and to stare at you as you walk into the room. Try to appear to be relaxed and confident. Sit down, blow a few notes, then start on the first excerpt. Get used to the distractions.

Learn to concentrate on your playing so intensely that you are oblivious to all distractions. Practice the "audition" as often as



With the number of applicants to horn auditions ever increasing, juries often have trouble telling them apart.

possible, either by yourself or with others. You must learn to concentrate in spite of everything!

In order to simulate the uncomfortable feelings you may be having when you are auditioning, try practicing after a meal, when you are a little bit too full to be comfortable. You can also try drying out your mouth with cotton before you play.

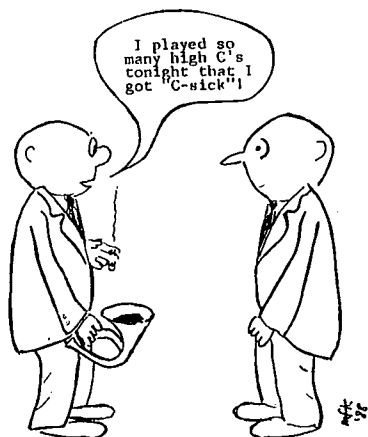
If you have a video camera or can borrow one, it could be a big help to have a friend or family member make a movie of you while you are simulating an audition. Or you can set the camera on a tripod and do it yourself. You will be able to see and hear yourself as the jury does. Look for posture and general body language. Do you look confident, or do you look nervous? Do you look relaxed? What kind of general impression do you make? Do you look like a winner?

If you find it hard to criticize yourself, then ask a friend or family member to help you. I'm sure they will be glad to assist!

Practice in a strange environment. Wherever the audition is held, it will not be held in your practice room! The acoustics will sound strange to you and will distract you. You can get used to this kind of distraction by blowing into something which absorbs sound, such as a cushion or bed mattress or practicing with your bell a couple of inches from a wall. Practice in another room; for example: in the bathroom, a big echoing room or in a small, stuffy room. Practice standing up. Practice sitting down, blowing into a bookcase. I am sure that you will be able to figure out new and inventive ways to make your horn sound different and distracting! Remember, you can and must play perfectly no matter how distracted you are.

Use the Tape Recorder

Practicing for an audition is when your tape recorder really becomes your tried and true friend. At first, the tape recorder may make you feel



nervous or distracted. It can give you additional valuable practice in playing while nervous. Soon you will be so used to playing with the tape recorder turned on that it will no longer bother you, and you will be delighted with how much it helps to use it.

Practice with a tape recorder every day and listen to it critically. Pretend it is someone else playing and that you are the teacher. Listen for any flaws in intonation, as well as for cracked notes. Listen for tone quality, phrasing, and musicality. You must be able to play the excerpts perfectly many times over, under bad conditions, in order to be able to win an audition.

I have been on many juries and the most common mistake that horn players make at auditions is in their rhythm. Intonation comes a close second. Learn to be especially critical of your rhythm and intonation, and let your tape recorder be your guide.

Practice With an Accompanist

If a solo piece or concerto is required, practice with an accompanist

whenever possible. When you rehearse with a pianist, try to think of the total musical experience that the jurors will be hearing. You and the pianist should play as a unit. You should have practiced together so many times that tempos and dynamics should be second nature to both of you. Try to play the piece so beautifully that the jury will be stunned. You want them to go away saying "I've never heard the Mozart *Fourth Horn Concerto* played so musically. That horn player made it come alive for me for the first time." Give them an experience that they will never forget (i.e., a POSITIVE experience!).

The Countdown

A month or two before the audition date, you will probably receive a letter from the orchestra, telling you whether or not you have been accepted to play at the audition, explaining audition procedures, and listing the excerpts and/or solos you will be asked to play. The countdown to the audition starts with this letter!

One month before:

1. You must have recordings of all the pieces on the audition list, and preferably more than one version for each excerpt. Now is the time to listen and learn from these recordings.
2. You should concentrate on getting your lip built up if you are the slightest bit out of shape. Increase your practicing so that you can practice a minimum of four hours every day.
3. Do a mock audition once a week and practice getting nervous and distracted in the ways discussed previously. Practice visualization, using your two images.

Three weeks before:

1. It is time to start memorizing excerpts. Continue to practice becoming nervous and playing under strange conditions.
2. Try to figure out the best time to eat before your audition. It may be two or three hours before, depending on your metabolism rate and the time of day of the audition.
3. Do a mock audition at least twice a week now.

Two weeks before:

1. By this time your embouchure should be in optimal shape. You should be able to play all the excerpts several times through without making any mistakes and you should be practicing with your tape recorder every day.
2. Now is the time to take a little mental break. Stop playing the excerpts for a couple of days. Keep practicing, but practice something else, like a new solo or some new etudes.
3. You should be able to bring your visualizations to mind quickly, as you need them.

The last week:

1. You should be practicing with your accompanist every day.
2. The excerpts should be memorized by now.
3. Do a mock audition once every day, with "jury," if possible.
4. Decide what clothes to wear and try a mock audition wearing them. They should be comfortable and loose enough not to interfere with breathing.
5. Check with the video camera. Do you look and sound like a winner?
6. Are there places in the pieces or excerpts where you tend to get bored and let your mind wander? If so, analyze the places, mark them, and don't let it happen.

Two days before:

1. You should practice very hard today. This is your last chance to prepare.
2. Use the tape recorder conscientiously.
3. Think positively: You can do it!

The day before:

1. Warm up in the morning for a half hour, and again in the afternoon. Run through all the excerpts once, then put the horn away! Your lip

- will be stiff from the practice session the day before. You need to give it some time to recover so that the day of the audition you will have a relaxed, powerful embouchure.
- If you have to travel to the audition, it should be done today, as early as you can (after your morning warm-up).

The day of the audition:

- Warm up thoroughly several hours before the audition.
- Don't get to the audition too early. The charged atmosphere will only increase your nervousness. Instead, come a half-hour before your time to play, warm-up for ten minutes, then use the rest of the time concentrating on the music and doing your first visualization of calm, positive images.
- While you are waiting to play, resist the urge to socialize with the other participants. It will distract you and make you nervous. Stay by yourself as much as possible.
- Use your nervousness creatively to boost your concentration and power. Expect to be nervous, but *don't* talk about it! Tell yourself over and over that you can do it. Identify any negative thought and replace it with a positive one. Remind yourself to breathe slowly and calmly. Remember, even though you feel horrible physically, you will still be able to play beautifully.
- No one but yourself must know how miserable you feel! Everyone else at the audition, including the participants and your accompanist, should be convinced that you are feeling confident and relaxed.
- Walk into the audition room confidently, but not too fast. Visualize the positive energy image of yourself at your best as you enter the room. You will usually find the music you are to play on the stand in front of you. A monitor is sometimes present to help you, to explain the rules, and to give you any messages from the jury.
- Take the time you need. Remember to take a deep breath before you start playing. Now *concentrate* on the music and don't stop to analyze! Just flow with it, concentrating on each note and phrase. If you flub the first excerpt, don't worry about it. The jury will know that everyone is nervous. Go on and play the second one so that they will remember it as the most beautiful excerpt they heard all day!
- Don't try to second-guess the jury. Remember that every audition is a learning experience and will help you prepare for the next one. Your attitude should be: if you don't win this one, you'll win the next one, or the next one after that. Each time you will become more and more skilled in the art of auditioning.
- Give yourself a mental pat on the back. You have worked hard and prepared diligently and you can play as well or better than any of the other participants at the audition.

After the audition is the time to relax. If you want to talk to the other participants, this is the time to do it. If you want to sleep, go right ahead. But first, I think it is worth while to jot down a few pointers in a notebook about what you have learned for the next time around. What do you think you could have done better? What didn't feel right? What do you think you did correctly? What were the best things about the audition that you can remember?

As musicians we can't give up when we lose nor rest on our laurels when we win an audition. A musician has to learn, listen, change and improve throughout a life-time.

Although this article is about auditioning, many of the techniques about how to overcome nervousness can be applied to performance in general, whether you are playing a solo recital or playing in orchestra. Finally, the W-I-N-N-E-R approach might not make you win every audition you go to, but winning control over your nerves is in itself a big victory!

3800 Deckford Pl.
Charlotte, NC 28211 USA



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.

PAXMAN Model 20, medium bore, yellow brass, screw-bell, \$2400. Michael Hemon, 316 Red Bud Circle, Martin, TN 38237. (901) 587-9736.

PAXMAN Model 80, Compensating Triple, medium bore. **WEIMARSCHMIDT**, screw-bell. Prices negotiable. Gary D. Gardner, 3001 Forest Preserve Dr., South Chicago Heights, IL 60411. (708) 754-6618. Please leave message.

CONN 8D #711208, screw-bell with flat Paxman case \$2,500. Boosey and Hawkes Imperial F single with piston valves and two crooks \$200.00. Call (407) 488-6385 or 482-5959. Ask for John.

IMPORTANT NEW REPERTOIRE FOR HORN! To receive our free catalog of brass music, write to: **BRIXTON PUBLICATIONS**; 4311 Braemar Avenue; Lakeland, FL 33813-1608 USA.

EMBROIDERED HORN SHIRTS			
Mouthpiece t-shirt: \$22.95 each			
Mouthpiece sportshirt: \$29.95 each			
Instrument t-shirt: \$22.95 each			
Instrument sportshirt: \$29.95 each			
Name _____			
Address _____			
City _____		State _____	Zip _____
Phone _____			
Item _____	Quan _____	Price _____	
Brass/Silver White/Black	M L XL	(circle choices)	
Item _____	Quan _____	Price _____	
Brass/Silver White/Black	M L XL	(circle choices)	
Shipping: \$3.25 Outside USA: \$5.00			
Total Enclosed _____		check, mastercard, visa	
# _____		Exp date _____	
CYGNET DESIGNER SHIRTS "reflecting a masterpiece"			
Payable to: Marti P. Hess 106 E Washington Street Elizabethtown, PA 17022 (717) 367-6140			
FREE catalog includes other exclusive items.			
Clip and Order Today!			



The
Cleveland
Institute
of Music

DAVID CERONE
President

RICHARD SOLIS

Principal Horn,
The Cleveland Orchestra

"Tremendous performance experience, a great education, many opportunities to hear and work with members of The Cleveland Orchestra—these describe a perfect setting for young students, and it exists at The Cleveland Institute of Music."

The horn faculty at The Cleveland Institute of Music includes Richard Solis and Eli Epstein, both members of The Cleveland Orchestra.

**Bachelor of Music
Master of Music
Doctor of Musical Arts
Diploma
Artist Diploma
Professional Studies**

For further information, contact William Fay, Director of Admission The Cleveland Institute of Music 11021 East Boulevard Cleveland, Ohio 44106 (216) 795-3107

The Summit Brass Ensemble Competition, 1992

by Josef Burgstaller

The sixth annual Summit Brass International Brass Ensemble Competition, co-sponsored by Yamaha Corporation of America, was held this past summer on June 13th and 14th in Keystone, Colorado in conjunction with the Keystone Brass Institute. The semi-finals, held on June 13th, fielded seventeen brass groups in what many Summit Brass members described as the toughest competition since the inception of the event. Judges for the semi-finals were Donald Green, Douglas Hill, Tommy Johnson, Milton Stevens, and Johnny Woody. After much deliberation, the judges advanced three groups to the finals: the Cleveland Chamber Brass, the Naples Philharmonic Brass Quintet, and the Sun Valley Brass Quintet.

The finals were held the next evening, June 14th, in the Keystone Pavilion. The competition was open to the public and as a result, the Pavilion held a near-capacity crowd. The competing ensembles performed in alphabetical order to an enthusiastic and appreciative audience.

The **Cleveland Chamber Brass** (Ryan Anthony and Geoffrey Hardcastle—trumpets, David Brockett—horn, Paul Ferguson—trombone, David Borsvold—tuba) were the first to perform. Their program was as follows: *Prelude and Fugue in C sharp minor*—Johann Sebastian Bach, arr. Rob Roy McGregor; *A Lincoln Portrait*—Aaron Copland, arr. David Borsvold, Marshall McKinney, narrator; and *Tommy Dorsey Medley*, arr. Paul Ferguson. Their program was well received and drew hearty applause from the audience.



Left to Right: David Hickman, Harvey Phillips, Cleveland Chamber Brass, John Mills (Yamaha), and Johnny Woody (Yamaha)

Second to perform was the **Naples Philharmonic Brass Quintet** (Matthew Sonneborn and James Stephenson III—trumpets, Tracy Leonard—horn, Michael Zion—trombone, Morris Anderson—tuba). Their program included: *Rounds and Dances*, Jan Bach; *Suite en Sol*, Tomaso Albinoni; and *The Comedians*, Dmitri Kabalevsky, arr. James Stephenson III. Of special note was their performance of Bach's *Rounds and Dances* and Kabalevsky's *The Comedians*, in which the quintet displayed tremendous technique and showmanship. The quintet exhibited machinelike precision, dynamic personality, and professional musicianship that left the audience enthusiastically applauding for several exit bows.



Left to Right: David Hickman, Harvey Phillips, Naples Philharmonic Brass Quintet, John Mills (Yamaha), and Johnny Woody (Yamaha)

The **Sun Valley Brass Quintet** (Donald Duncan and Bret Jackson—trumpets, Bruce Hembd—horn, Christopher Dearth—trombone, Michael Dunn—tuba) rounded out the evening's competition. Their program consisted of: *Slava!*, Leonard Bernstein, arr. Bret Jackson; *Concerto*, Antonio Vivaldi, arr. Sun Valley Brass Quintet; *Laudes*, Jan Bach; and *That's A-Plenty*, arr. Jack Gale. The arrangement of Bernstein's *Slava!*, performed at a breathtaking pace, and the performance of Bach's *Laudes* exemplified the quintet's expansive range of tone color, technique, and musical style. The quintet's performance was exciting, especially musical, and well choreographed.



Left to Right: David Hickman, Harvey Phillips, Sun Valley Brass Quintet, John Mills (Yamaha), and Johnny Woody (Yamaha)

The unenviable task of deciding the outcome of the finals was left to the members of Summit Brass, who retreated outside the Pavilion to reach a decision. After what seemed like an eternity to the anticipative audience, the members of Summit Brass re-entered the Pavilion with their decision. David Hickman, Johnny Woody, and Harvey Phillips made the presentations of First Prize of \$5000 to the **Naples Philharmonic Brass Quintet**, second prize of \$3000 to the **Sun Valley Brass Quintet**, and third prize of \$2000 to the **Cleveland Chamber Brass**.

Congratulations to these three outstanding groups for outstanding performances.



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.



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

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

A • M • E • R • I • C • A • N HORN QUARTET



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

The Northeast Brass Symposium—

An Opportunity for Musical Growth

by Thomas E. Reynolds

In an effort to provide opportunities for brass players to make new discoveries in the changing world of brass music, Robert King Music Sales, Inc. has created the Northeast Brass Symposium. The Symposium is a forum where brass players can come together to hear outstanding performers, discover new music for brass, examine new instruments, and share ideas with one another. As Robert King Music Sales, Inc. has a tradition of being at the forefront of printed brass music for over five decades, both in publishing and retail sales, the company felt that this symposium was a natural extension of its services to brass players in the Northeast.

Under the leadership of Dennis Hugh Avey, RKMS Senior Executive, the first annual Northeast Brass Symposium was held on Saturday, June 8, 1991 in North Easton, Massachusetts. This historic community, located twenty miles south of Boston and known for its famous Ames family (of shovel manufacturing and Union Pacific Railroad fame), has served as the home of Robert King Music Sales since its inception. The event took place in two of North Easton's famous landmarks—the Unity Church and Memorial Hall—providing a special ambience for those in attendance.

The featured guest artist was Walter M. Chesnut, Professor of Music at the University of Massachusetts in Amherst, assisted by Richard Hill, organist of Unity Church, a noteworthy performer in his own right. Professor Chesnut presented his famous "History of the Trumpet" lecture, complete with his vast collection of trumpets, cornets and other assorted brass instruments. Professor Chesnut followed this lecture by performing in a short recital featuring music for trumpet and organ.



L to R: Walter Chesnut, trpt, and Richard Hill, organ, in Unity Church, No. Easton, MA

Several brass ensembles from throughout New England performed short programs after Professor Chesnut's lecture/recital. Each one featured music from the Robert King "Music for Brass" series, plus other materials of their own choosing. At the conclusion of each performance, Professor Chesnut offered a constructive critique. The participating groups were as follows:

New England Horn Ensemble—Grafton, Massachusetts—Christopher Cooper; Louisa Damiano; Richard Greenfield; Marilyn Bone Kloss; Nancy Lianza; Kathleen Principe; W. Marhsall Sealy; William Wojciechowski.

Bridgewater Antiphonal Brass Society—Bridgewater, Massachusetts—Elaine Courier, Robert Ellis, John Ford, Karen Gallagher, Chris Misch, David O'Connor, Thomas Reynolds, trumpets; Esther Chandler, Karen Coots, Dick Hansen, Susan Leach, horns; Robert Ek, Leslie Havens, Alexine Raineri, trombones; Robert Needs, Bud Quincy, Henry Platt, baritones; Michael Palmieri, euphonium; Bill Kass, Robert Orr, tubas; Wayne Reynolds, Adam Zeigner, percussion.



Bridgewater Antiphonal Brass Society horn section, Mike Palmieri, director.

Belknap Brass Quintet—Gilford, New Hampshire—John Beyrent, George Stevens, trpts; Robin Jackman, hn; Michael Shaw, trbn; Al Kaufmann, tba.

Narragansett Bay Brass Ensemble—Portsmouth, Rhode Island—Dean C. Kelchner, Robert G. Loewenthal, trpts; E. Vance Lenzi, hn; Mark A. MacKinnon, trbn; Lyle M. Hill, tba.

Constitution Brass Quintet—Enosburg Falls, Vermont—JoAnne Edwards, Phyllis Stork, trpts; Susan Salminen, hn; Ben Edwards, trbn; James Diette, tba.

United Brass Quintet—Whitman, Massachusetts—Theodore Haines, Arthur Mahoney, trpts; Robert Ferrante, hn; Robert Nichols, trbn; Steve Shaw, tba.



United Brass Quintet: Dan Lasdow, Bob Ferrante, Steve Shaw, Bob Nichols, and Ted Haines

A Touch of Brass—South Weymouth, Massachusetts—Daniel Lasdow, Robert Perry, trpts; Cynthia Brown, hn; A. Douglas Wauchope, trbn; Jerry Shaw, trbn.

Appalachian Brass Quintet—Wayland, Massachusetts—Roy Groth, Jeffrey Hoefler, trpts; Nancy-Lee Mauger, hn; Steve Shires, trbn; Bradley Marshall, tba.



Appalachian Brass Quintet

A brass quintet from the 18th Army Band stationed at Fort Devens, Massachusetts also performed during the lunch hour.

After the groups performed, a Massed Brass reading session was held at Memorial Hall with Professor Chesnut conducting. This particular session featured music for large brass ensembles or brass choirs, an area of brass music which deserves more attention from the music world in general. Throughout the day, exhibits from Osmun Brass Instruments, Jupiter Band Instruments, and Robert King Music Sales, Inc. were available for the participants to view.



Walter Chesnut

The first annual Northeast Brass Symposium was well-received by its participants, and certainly met or exceeded all of the expectations that the planners had for this event. The emphasis on discovery—discovering new music, discovering different ensembles, and discovering new people to act as resources—was a very important concept during the entire session. Professional musicians and musicians by

avocation were able to interact side by side and learn from one another in a non-threatening, cooperative environment. This was perhaps one of the most important strengths of the Northeast Brass Symposium ... improved communications between musical professionals and hobbyists alike. Such improved communications will help to further promote and expand the cause of brass music.

For the 1992 Symposium, Robert King Music Sales looks forward to featuring the **Annapolis Brass Quintet** of Baltimore, Maryland. The relationship between this quintet and RKMS began in June, 1991, with RKMS providing music for a reading session for brass players held at the Peabody Conservatory in Baltimore. Plans are now underway for the Annapolis Brass Quintet to give workshop/performance integrated with the earlier format of presenting brass ensembles from throughout New England, both as individual groups and in a massed brass setting. This second Northeast Brass Symposium will take place on Saturday, June 6, 1992, again at the Memorial Hall and Unity Church in North Easton, Mass.

The possibilities for the growth of this symposium are limitless, and the NEBS organizers at Robert King Music Sales are always interested in new ideas which will help to make future symposiums as valuable as possible to the participants. If you have some ideas for future sessions that you would like to share, or if you would simply like further information, please write to the following address:

1992 Northeast Brass Symposium
Robert King Music Sales, Inc.
Shovel Shop Square
28 Main Street
North Easton, Massachusetts 02356-1499
FAX (508) 238-2571



Tom Reynolds

Thomas E. Reynolds is music director at Contoocook Valley Regional High School in Peterborough, New Hampshire and serves as an editor for the Brass Players' Guide of Robert King Music Sales, Inc.





Brass Arts Unlimited

*The professional hornist's source for
quality instruments, services and accessories.*



- *Quality brass instrument customization and repair work-*
- *Sales of new instruments -*
- *Consignment sales of used instruments at the rate of 18% -
(Possibly the best consignment rate currently available.)*
- *French horn bells made detachable -*
- *Farkas "Omni-Mute" as well as a complete line of mutes by Tom Crown -
and Alessi/Vachiano.*
- *Mouthpieces by Marcinkiewicz, Giardinelli, Holton, Conn and Jetone. -*
- *Sales of new accessories and cases by Conn, King, Holton, Paxman, -
Allied and DEG.*

Member



National
Association of
Professional
Band Instrument
Repair Technicians

*Contact Randy
care of:*

**Brass Arts Unlimited
545 Fuselage Avenue
Baltimore, Maryland 21221**

Phone (410) 686-6108

Appointments Only, Please.

Member



International
Horn
Society

We Have 8D's!

Both fixed bell and cut bell models. Call for prices.

We have clients interested in purchasing used, full double Geyers, Knopf's, Schmidts and Horner Model Kruspes. Please call if you have any of these for sale.

Southwest Regional Horn Workshop

A Review from Sunny Tucson, Arizona

By Daniel Beeaff, M.D.

Over the weekend of February 28th thru March 1st, 1992, on the campus of the University of Arizona, in Tucson, and under the direction of Dr. Keith Johnson, we were treated to an extraordinary educational and musical experience.

The workshop began Friday evening with horn ensemble performances by the horn classes from the University of Arizona (Tucson) and Arizona State University (Tempe), the Southern Arizona Horn Club, and the El Paso Symphony Horn Quartet with Tuba. The latter group, self titled "The Largest Horn Quartet in the World," (Rick Lambrecht, John Groves, Nancy Joy, Mary Mendez, James Shearer), performed a world premier of an arrangement of *Colonial Song*, by Grainger, arranged by Samuel Halloman. The recital was an impressive and successful start to the workshop.

After the ensemble recital, all were invited to a reading session of some of the Los Angeles Horn Club music with James Decker



L to R: Richard Perissi, Gale Robinson, Bill Hinshaw, Jim Decker and Sinclair Lott.

directing us, and giving us some interesting insight in the history of the music and the Horn Club itself. Jim brought great enthusiasm and energy to the session, making it a great experience for everyone.

Our didactic sessions began early Saturday morning. The Horn section from the Tucson Symphony (Jacqueline Sellers, Kristine Crandall, Victor Valenzuela, Shawn Campbell, and Kathy Demlow) discussed various aspects of orchestral ensemble horn playing and ended the session with an impressive performance of several well-known Orchestral Horn Quartets. Despite having the unenviable task of performing early in the morning, the group did a terrific job in their presentation.

An interesting discussion followed, involving the question of the importance of having the same make of instruments within a section. Experiences from the audience suggested that there are many opinions on this, ranging from trying to get a complete agreement of sound quality, to definite efforts to seek distinct timbres from various members of the horn section. James Decker said that in Hollywood and the L.A. area, that over 90% of the local hornists play a Conn 8D because it was the local opinion that on recordings it seemed to produce a rounder, more uniform sound. Zubin Mehta, while in Los Angeles,

insisted on the horn section playing the Conn 8D. Others countered that it was not the horn make that was important, since most horn sections don't have the luxury to all play identical horns. Jackie didn't feel the horn make was that important, but stressed simply listening and matching with the section. Another participant added that many composers, particularly those in the 19th century, actually wanted a contrast of sounds in the horn section, and frequently horn sections are asked to play in different styles all the time.

The second session of the morning was presented by Dr. Pat Miles from the University of Wisconsin at Stevens Point. He discussed the contemporary hornist and how best to approach contemporary works musically. He briefly reviewed the various musical periods to give some perspective, and then focused on the styles as they developed in the 20th century (such as serialism, minimalism, etc.). To demonstrate performance concepts, he and three graduate students from the University of Arizona performed *Alcazar III*, a piece for any number of performers and with any instrumentation. Discussion followed about why we, in North America, are so reluctant to learn and search for new music, while Europeans are more open to new musical ideas. It was suggested by Pat, that this is a tradition carried forward from the time of Mozart (or earlier), when a piece of music may have been played only a few times before being filed away and a new piece commissioned. Pat reminded us that there is indeed a tremendous amount of untapped new music available to us, and if one is interested in obtaining new music, one can contact the American Center for New Music. (Equivalent centers are available in most countries.)

Our next presentation was by Dr. Virginia Thompson, of West Virginia University, who gave us a very well organized and informative talk on the fine points of "Freelance Teaching for Fun and Profit." It was enlightening for us all to realize the many things to be aware of and know in order to have a rewarding and profitable freelance teaching career. And above all "be aware of the Tax Man/Woman!"

The next session on Saturday morning was a master class by Eric

RAYBURN Musical Instrument Co. Inc.

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



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

IN STOCK! Selmer MARK VI & Balanced Action
in original lacquer

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

**263 HUNTINGTON AVE.
BOSTON, MA 02115**
Next to Symphony Hall
(617) 266-4727

Ruske. Students performed selections from the Gliere *Horn Concerto*, Strauss's 2nd *Horn Concerto*, and Mozart's 3rd *Horn Concerto*. Eric made the experience a very positive one for everyone attending and participating. He stressed several points, namely, to always take a deep breath before starting, and always use all of your breath. Always practice with a metronome to try and be precise rhythmically. It is very important that the student memorize the music as this can make the difference between a mediocre performance and a memorable one. The music stand only puts something between you, the performer, and your audience, which can only detract from the performance. He also made a strong point that the audience also judges you on how you approach the stage, and how you talk to them. So practice your stage approach and any verbal presentation, too. And above all, recognize the fact that you will never play the horn perfectly so convey to your audience why you enjoy playing the number, relax, and try to make it a positive experience.

The afternoon sessions began with introductions of the Alexander Technique, by Rochelle Raditz, of Santa Fe, and Autogenic Training, a method of relaxing, by Rose Tenant, M.D., of Tucson. Most found these discussions dealing with performance anxiety useful and interesting.

Mary Knepper, from Turin, Italy, next presented a session on the



Mary Knepper demonstrating the Natural Horn.

natural horn. Mary has a busy schedule performing in Italy and Europe, and much of her performing has been done with the natural horn. She demonstrated many of the fundamental techniques on her rare 19th century Raoux Horn, but also discussed the tremendous musical values of learning the hand horn, which can surely help one's valve horn playing. Her enthusiasm for the instrument was contagious, and many of us are anxious to try to learn more concerning the instrument.

The Saturday afternoon session was topped off with a wonderful



Eric Ruske accepting applause for his recital.

recital by our guest artist, Eric Ruske. Accompanied by one of the University of Arizona's fine faculty pianists, Dr. Paula Fan, Eric performed the *Adagio and Allegro* by Schumann, an unaccompanied *Partita* by Bach, *Aria con Variazioni* by Handel, *Andante* by Strauss, *Parable VIII for Solo Horn* by Persichetti, and ending with *Carnival of Venice* by Arban. The recital was outstanding, and for many of us, it was the high point of the entire weekend. It was evident that Eric practices what he preaches at his master classes!

After a Pizza Party, Saturday evening brought another recital, this time by the clinicians, and some of the area teachers. Ralph Lockwood



Ralph Lockwood with narrator Eric Ruske after performance of *Til Eulenschmütz*.

(*Sonata für Horn und Klavier* by Link, and *Til Eulenschmütz* by Baker, with Eric Ruske narrating), Virginia Thompson (*Music for Horn and Speakers* by Leftkoff), Keith Johnson (*Duo for Horn and*



Our host Keith Johnson receiving his well deserved applause.

Piano by Hilt), John Groves of the University of Texas-El Paso (*Poeme Nocturne* by Van Eechante), Pat Miles (*The Everlasting Voices for Horn and Tape* by Chan), all played exceptionally well and contributed to an excellent and interesting program. The evening concluded with a spirited performance of Schumann's *Konzertstück*, performed by the quartets from the University of Arizona, The Southern Arizona Horn Club, and Arizona State University.

On Sunday, we began again early and refreshed, with Doug Hall, 4th Hornist with the San Diego Symphony. Doug discussed low horn playing, giving us pointers on how to develop our low horn skills, and how to prepare for low horn auditions. He aptly demonstrated many of the well-known excerpts often requested at auditions, and gave us many useful pearls. Not only prepare the audition material by practicing, but mentally go thru it in your mind. Always keep a positive attitude toward your audition, and find your 'niche,' be comfortable

with it, and never worry about the others around you at an audition!

Mark Atkinson, horn maker from the Los Angeles area, then gave a presentation on the design and manufacture of the modern horn. All aspects of manufacturing were covered; from the materials used to design, marketing and cost analysis.

Following Mark's talk, James Decker gave a very informative and creative master class on orchestral auditions. Jim feels that many horn players are not truly prepared for an audition because they know only bits and pieces of the audition material, and perhaps have never played the entire piece with an orchestra. He has developed a videotape system using a standard VCR to help students overcome this deficiency and be better prepared for the audition. His method involves having a professional conductor on screen conducting the orchestra in a commonly requested audition number, with the horn soloist performing. The student at first plays with the horn soloist, following the conductor as in a performance, listening to tempos, and the surround orchestra. After becoming comfortable with this stage the student can tune out the horn soloist and perform alone with the conductor. Should anyone be interested in finding out more about this teaching aid, you could contact Jim thru the University of Southern California in Los Angeles, Department of Music.

The closing concert, on Sunday afternoon, was delightful and a fitting end to an outstanding weekend of horn activities. Solos were performed by Doug Hall (*Quiet Monday for Horn and Piano* by Rooth) in remembrance of Meir Rimon, Mary Knepper, and Tom Bacon (*Toys in the Audience* by Milburn). The El Paso Symphony Horn Quartet with Tuba performed again (*Four* by Davis, and *My Funny Valentine* by Lissenberg). They gave a very spirited performance with some excellent tuba licks, and were well received by the

audience. After a brief intermission, we were treated to two new pieces by George Hyde for horn octet: (*Two Lively Pieces for Horn Octet and Harp*), performed by all the artists and clinicians directed by Jim Decker. They did a splendid job and made for a fitting close to the meeting.

As we all expected, the weekend seemed too short, and we would have enjoyed a longer time together. But for a weekend workshop, we were treated to a tremendous amount of excellent music making and learning situations. Keith Johnson, his students, and our two accompanists, Drs. Paula Fan and Rex Woods, should be commended for putting together a very successful and worthwhile horn workshop.

7502 E. Calle Cabo
Tucson, Arizona 85715



Hans Pizka Edition

New publications (prices in DM) - **Horn solo:**

HS1 Bujanovski V.: 2 Sonatas (Baumann & Finnish Sonata) (20.-) - HS2 Linder Henri:

Swedish Monologue (5.-)

Studies by Hermann Neuling:

E19 18 special studies for low horn (6.-) - E20 15 technical high studies (12.-) - E21 30 special studies for low horn, 2vls, per vol. (7.50)

Excerpts:

E31 Pizka vol. V Bruckner symph. 1-6 (horn) (20.-) - E41 Beethoven-Freiberg: Aria No. 9 (Fidelio) for 3 horns & piano (12.-) - K41 Brahms: Horn studies op. posth (8.-)

Books & Methods:

The Horn Dictionary 1986 over 600 valuable text german & english of all available informations about the horn & hornists, which will save you much time for program notes, thesis etc. (130.-)

H. Domnich: Handhorn Method: engl/french/german text (80.-) - Gally: Horn Method (reprint) 80.-

Horn & piano:

SC45 Saglietti C.: Virtuoso (IHS Composition Contest 1st Award 1989) (8.-) - SC46 Oskar Franz: Adagio op. 1, Lied ohne Worte & Ländler (20.-) -

X1 R. Strauss: 2nd-3rd-4th Solohorn to perform Strauss' op. 11 with 4 horns (arr.) (10.-)

baroque concerts by Pokorny, Hampl, P. Fick, J. Fiala, Peter Fuchs, Knechtel, Molter & Hornensemble music & hunting music & chamber music, with many new releases

write or fax for a free pricelist including over 500 publications featuring or involving the horn

Postfach 1136 - D-8011 Kirchheim - Germany -
FAX: (49) (89) 903 9414

Hans Pizka Edition

The 1992 Southeast Regional Workshop

by Mary Burroughs
East Carolina Univ.

The 1992 Southeast Horn Workshop at Western Carolina University, with host Paul Basler was a blast! What a marvelous setting for a workshop. One begins looking for Cullowhee shortly after driving past Asheville, North Carolina (if coming from the east). By the time that one arrives in Sylva, the thought comes to mind, "Am I lost?! It seems as if I am in the middle of the mountains. There cannot possibly be a college here." Then, all of a sudden the sign appears, "Cullowhee, 6 miles." When you come over that last incline and look to your left, sure enough, there is a college tucked in 'them thar hills!

Organization must be Paul Basler's middle name. Everything went smoothly from start to finish. The weekend included excellent clinics and master classes presented by the three featured artists, Brice Andrus, Principal Horn with the Atlanta Symphony; Matthew Nicholl, composer/arranger/synthesist on the faculty of Western Carolina University; and William Purvis, soloist, member of the New York Woodwind Quintet and faculty member at Columbia University and Juilliard.

Round one of the mock orchestral auditions and solo competition occurred on Friday afternoon. After hearing 26 soloists and a comparable number of mock auditioners, regional artist "judges" grabbed a quick bite of dinner and came back to perform on the Regional Artists' Recital at 8:00 p.m. The concert was a potpourri of music from the region's many talented horn professors. We heard everything from the sobering Hassidic tunes from *Nigunim* by Lev Kogan performed by Lewis Songer (East Tennessee State University) to the diabolical *Spells and Incantations for Horn and Piano* by Jeffrey Bishop performed by Michelle Stebleton (Florida State University) complete with candelabra and the spooky recitation skills of Paul Basler! The program began with a beautiful performance of Edith Borroff's *Sonata for Horn and Piano* by Cynthia Carr (University of Delaware) and ended on a lively note with Roger Johnson's *Suite for Six Horns* performed by the Winston-Salem Symphony horn section. The rest of the evening's performances were entertaining and well-done. Paul Basler demonstrated yet another of his talents in his fine accompanying skills of the Kogan Hassidic tunes and Poulenc's *Elegie*, performed by Songer and Mary Burroughs (East Carolina University) respectively. To top off the evening's recital there was a special appearance of the Trombahorn, a new type of horn with a horn bell and a trombone slide, invented by WCU Chair, Robert Kehrberg. Could this be the next stage of the horn's evolution?

Saturday was a day filled with events beginning bright and early at 9:00 A.M. with a thought-provoking talk by William Purvis entitled "The Exaltation of Horn Playing and the Evaporation of Culture in Contemporary America." The title basically says it all with its positive message for horn players. We must keep our enthusiasm for horn playing in the forefront even though the music scene is changing. Purvis incorporated a number of topics into this talk such as the gradual evaporation of public support for the arts, the changing social values in regard to art and music, and performance practice in regard to specific historical aspects of horn playing in actual literature. The topic is a timely one and one which we all face daily; Where do we go from here?

Next, we heard some fine performances of orchestral excerpts by students in an informative master class with Brice Andrus.

After lunch, we heard the Student Ensemble Recital with performances by last year's solo competition winner, Phyllis Doan, and horn ensembles from East Carolina University, James Madison University, The University of Alabama, and Florida State University.

Following the ensemble concert, we were treated to a "state-of-the-art" MIDI synthesis clinic by Matthew Nicholl entitled, "MIDI

Synthesis and the Horn." In addition to the variety of facts that we learned about MIDI synthesis, Nicholl and a selected student performed an original work entitled *Slow Movement for Horn, Piano and Synthesizer*. The clinic ended with synthesized versions of the orchestral scores of the Tchaikovsky *Fifth Symphony* and Beethoven's *Symphony No. 7* which were realized by his composition students and performed by horn students who had been selected through taped audition. There was some discussion about the possibilities of using such realizations for the practicing of excerpts. It sure would be great to have the sound of an entire orchestra in one's living room!

Saturday evening's **Festival Artists Recital** was the perfect end to a great day. We were treated to fine performances by Brice Andrus and William Purvis with the extremely talented accompanying skills of Western Carolina University faculty member, Lillian Pearson, who had already made numerous appearances during the workshop. We also heard the premiere performance of Matthew Nicholl's *Three Impromptus for Horn and Synthesizer* performed by Paul Basler and his exciting *Early Reflections for Double Horn Quartet and Synthesizer* performed by the regional artists conducted by, who else but Paul! Andrus performed the Quincy Porter *Sonata*, Dukas *Villanelle*, Schumann *Adagio and Allegro*, and *Twelve Pieces for Solo Horn* by Alec Wilder. Purvis's performance included *Sonata for Natural Horn and Fortepiano* by Nikolas DeKruft, *Sea Eagle for Solo Horn* by Peter Maxwell Davies and the show stoppers, *Circus Music* of Katia Tchemberdji and *Bride of the Waves* by Herbert L. Clarke. If there had been a competition for the fastest fingers between the Clarke and Schumann's *Allegro*, I believe that there would have been a tie!

For those brave early-risers, (and those who had not purchased too many beer tickets for the previous evening's reception!), Sunday morning presented a MIDI Synthesizer Studio open house hosted by Matthew Nicholl and a master class with William Purvis.

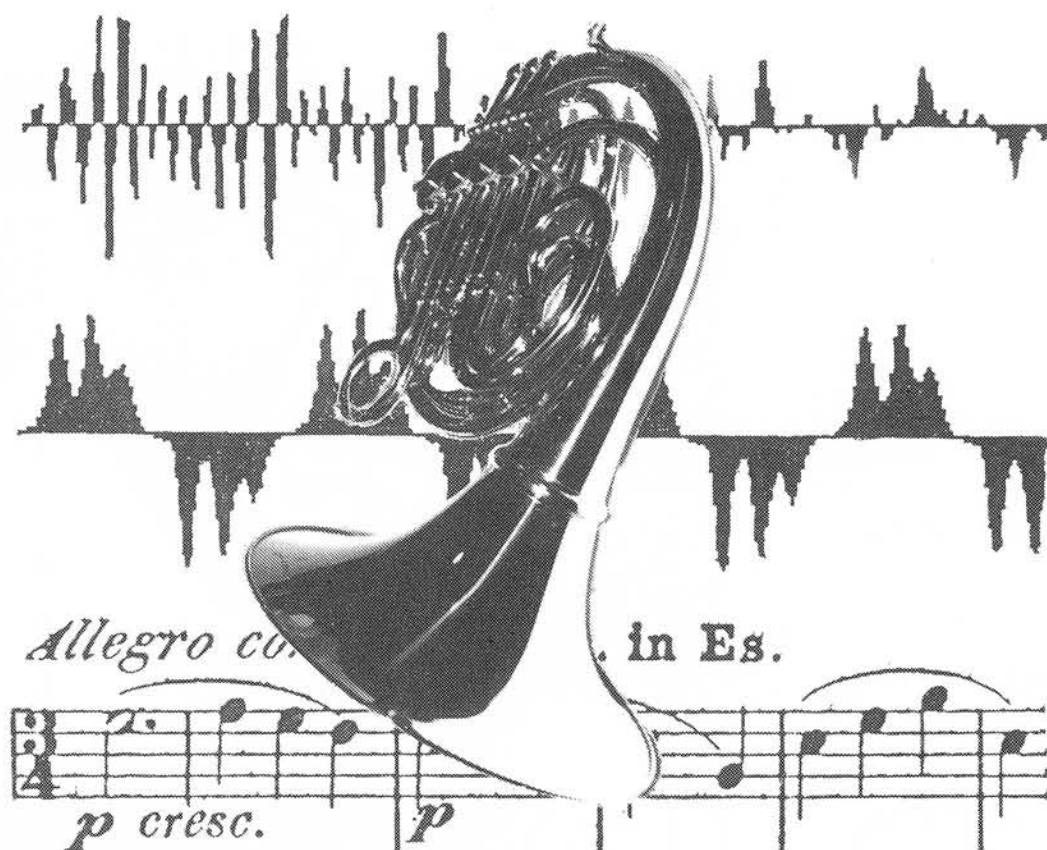
Of course, no horn workshop would be complete without a mass horn ensemble recital. Sunday's final concert was again another potpourri. The winners of the student performance competition were announced. The winner of the solo competition was Cheryle Naberhaus of the University of Alabama. The mock orchestral excerpt competition winner was Jeff Swanson from Florida State University. The concert began with two premiere performances. *The Ascension*, a rousing piece by Paul Basler, was performed by the regional horn professors and conducted by Basler. Second was *T.B.A.* for horn ensemble written and conducted by a very talented composition student from WCU, Marty McCartt. The concert ended with three arrangements of Victor Young, Jerome Kern, and Kurt Weill songs and very appropriately with Alan Civil's arrangement of *Egmont Overture* that always brings a smile!

If a participant were in the market for a horn, some music, or accessories, this workshop was also the place to be. The exhibits were extensive. If I had gone back to Robert King's display one more time, I'd probably be eating peanut butter until my next paycheck!

Congratulations to Paul Basler, his assistant: Sheila Frizzell, and WCU on a great workshop!

107 Dorcas Terr.
Greenville, NC 27858





Forging Technology Into SOUND

In the highly competitive world of music you need the best horn modern technology can provide, the new FOURIER I. Musical criteria from hundreds of musicians are tabulated and computer programs not only simulate but test designs until these criteria are met. This procedure has resulted in the most powerful, efficient horn we've yet measured, surprising even us. This is a world first. Hear for yourself the results of such an extraordinary accomplishment.

Lawson

P.O. Box 38 • Boonsboro, MD 21713 • (301) 733-6393

XXXV INTERNATIONAL HORN WORKSHOP

MAY 16-22, 1993



- International Artists
- Concerts with Orchestra
- Chamber Ensembles
- Sightseeing Trip and Jungle Cruise to World's Deepest Natural Spring
- Special Anniversary Activities
- Anniversary Caribbean Cruise Following Workshop

For more information, call or write:

William Capps, Host
Michelle Stebleton, Co-Host
25th International Horn Workshop
FSU School of Music
Tallahassee, Florida 32306 USA
Telephone: (904) 644-3765
FAX: (904) 644-6100

Florida State
University
Tallahassee, Florida

SCHEDULED TO APPEAR...

- BRICE ANDRUS
- HERMANN BAUMANN
- PETER DAMM
- GREG HUSTIS
- CHARLES KAVALOVSKI
- FRANK LLOYD
- WILLIAM PURVIS
- FROYDIS REE WEKRE
- BARRY TUCKWELL
- RICHARD WATKINS
- DAVID WETHERILL
- and others...

Plus...

- Natural horn artists
- Jazz Hornists

also...

- US Marine Corps brass
- US ARMY brass quintet
- AMERICAN HORN QUARTET



25TH HORN WORKSHOP Registration Form (One per delegate)

Δ Name _____

Δ Address _____

Δ Phone _____

Fees

IHS Members	\$180	\$ _____
Non-Member	\$200	_____
Spouses	\$75	_____
Late Fee (after April 16, 1993)	\$20	_____
One-day registration @ \$45 per day x _____ days		_____

These rates include access to all workshop activities, including banquet at Wakulla Springs, exhibits and concerts.

Days Attending:

All / 16th / 17th / 18th / 19th / 20th / 21st / 22nd

Accommodations

1) University Holiday Inn — (housing/reception center)

(Call 1-800-HOLIDAY)

1 to 4 persons per night **\$39** _____

• A meal plan for the week, with lunch and dinners at Cash Hall, is available **\$44.50** _____

Inn availability is on a first come, first served basis

2) Cash Hall — (a private resident hall)

Single (1 person), full stay **\$155.50** _____

Double (2 persons), full stay **\$137.50** _____

Breakdown:

Single@ \$155.50/wk.= \$90 (room) + \$65.50 (3 meals/day)

Double@ \$137.50/wk.= \$72 (room) + \$65.50 (3 meals/day)

•Housing dates begin Sunday night May 16, and end on Noon, Saturday 22.

TOTAL \$ _____

Please send check or money order (U.S. currency only), payable to

"Florida State University" by April 15, 1993 to:

Center for Professional Development

Florida State University R-55

25th Horn Workshop #1903593

Tallahassee, FL 32306

Tel: (904) 644 3806 FAX 644-2589

•Free Airport Arrival and Departure transportation will be provided•

Flight No. _____ Arrival date/time _____

Punto Award Winners

by Michael Purton

The Punto awards this year in Manchester went to veteran hornists Arthur Bevan and Sydney Coulston. **Arthur Bevan**, born in 1927 in Ceylon, studied at the Royal Manchester College with Otto Paersh from 1948 until 1950. His first professional engagement was as second horn in the Buxton Spa Orchestra. (Barry Tuckwell also played for a while in this group.) In 1949, while still a student, he was drafted into Sir John Barbarolli's Hallé Orchestra with just 24 hours notice. He retired from the Hallé forty years later in 1989. He played Third Horn; and First when required. In 1968 he was named Assistant First and "Bumper" in 1968. In 1956 he married Enid Roper who had joined the Hallé as Fifth Horn in 1943. During his career he also played with the City of Birmingham Symphony, the Royal Liverpool Philharmonic, and the BBC Northern Symphony orchestras. The Hallé was renowned as the hardest working orchestra in Britain for many years through the '40s, '50s, and '60s. It still has one of the hardest concert schedules of any British orchestra. Arthur has always been greatly respected as a horn player and for his unflappable professionalism.

Sydney Coulston is one of Britain's most highly respected hornists and teachers of the twentieth century. Born in Oldham, Lincolnshire in 1910, he entered the Royal Manchester college of Music in 1927, studying with Otto Paersh until 1930. His first position, while a student, was with the Hastings Municipal Orchestra which, like the Buxton Orchestra, was a seasonal orchestra of the highest calibre. The orchestra played two concerts each day, six days a week during its season; and with top-class soloists and conductors.

In 1930 he left to join another seaside orchestra, the Scarborough Spa Orchestra. In 1938 he became principal horn with *three* orchestras: the Hallé, the BBC Northern, and the Royal Liverpool Philharmonic. This was possible in those days as orchestras did not work full-time and often had compatible schedules.

After World War II, the Hallé and Liverpool both became full-time, so Sydney concentrated upon playing Principal Horn with the BBC Northern Symphony Orchestra, recently renamed as the BBC Philharmonic. Besides playing for the BBC in Manchester, he frequently played as Guest Principal with Beecham's Royal Philharmonic; especially when Dennis Brain left the principal's chair to play a concerto in another engagement. There are many Beecham recordings with Sydney Coulston as Principal Horn. In fact, he only once ever played any part other than First. This was in 1953 when, during the Coronation celebration, he played Second Horn to Dennis Brain.

A teacher of great renown, he was Professor at the Royal Manchester College from 1950 until 1968, at which point the school became the Royal Northern College of Music. He continued his teaching at RNCM until he retired in 1979. His list of successful pupils is phenomenal; and he even gave lessons to Dennis Brain on the new-fangled German horn in Bb when the rising young star began to realize the greater security this horn offered beyond his old F-Horn "pea shooter."

At the grand age of 82, Sydney Coulston is still very active and continues to amaze everyone with his golfing skills. His legendary powers of concentration and accuracy are still being very much of use.

Queens Oak
Main Street
Northiam
East Sussex TN31 0ND
ENGLAND



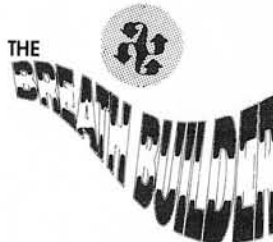
Let's Face The Facts!

Professional musicians and educators like H. Dennis Smith, Professor of Trombone, Michigan State Univ.; Arnold Jacobs, Clinician Breath Control; Keith Johnson, Professor of Trumpet, North Texas Univ.; Sam Pilafian, Concert Artist, Tuba; and Hal Janks, Professor of Bass Trombone, Manhattan School of Music use the Breathbuilder and recommend it to their students - why aren't you?

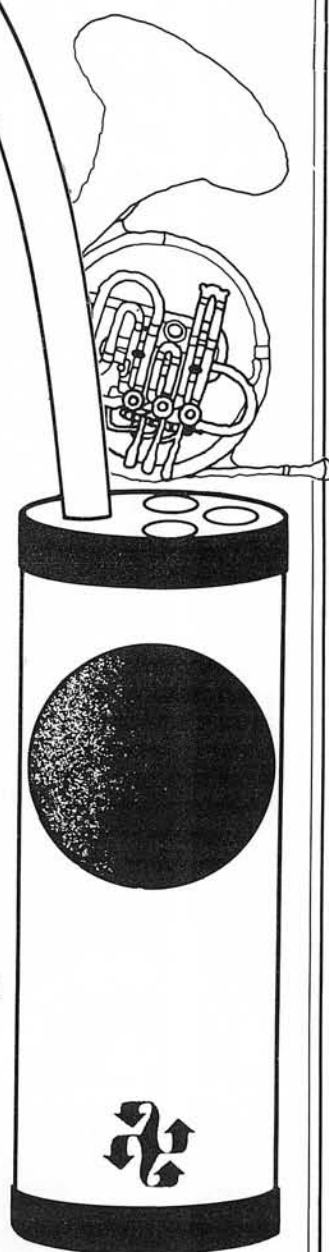
For less than the cost of a compact disc, you can help breathe new life into your students' playing and musicianship.

Call Harold Hanson
at 1-800-634-6108,
7:00am-3:00pm
(Pacific time)
or write:

RJN Marketing
1278 Glennuyre
Laguna Beach, CA 92651
714-366-9316



Patent # 3695608



Manchester: The Twenty-Fourth Annual Workshop

by Paul Mansur

Well, (to coin a new opening word!) it was the same and it was different. And so have all the workshops and symposia been; and so should they be. The sameness is the near-spiritual kinship that always pervades a horn conference's participants. This quality seems to be revelatory to the newcomers and the first-timers. The sheer fun of it all infects the newcomers who promptly become addicted to the spirit of the week's activities and join in the spontaneity and zest of a horn week. The repeat participants are all of us addicts who are simply "supporting our habit" (to quote one of Elaine Braun's best lines in a Workshop Report of the past) and fueling up for the next year. The differences are found in changing venues of location, in hearing new artists and new works, new interpretations of familiar works, new jokes, gags, visiting with old friends, and meeting new friends. (By definition: strangers are only friends not yet met.)

Manchester proved to be an interesting old city with magnificent red stone and brick the predominant color for downtown edifices. The coal tar stains of a generation ago are surely and slowly being removed through extensive restoration projects. More recent building projects are often of glass and concrete with occasional white stone structures intermixed. Coal is no longer used extensively and the air is clean, except for diesel fumes from taxis, buses, and lorries. (I was a little disappointed to find that the word "truck" has just about displaced "lorry" in common usage.)

The Royal Northern College of Music was about a ten-minute walk from the Dominion Hotel where many of us were residing for the week. Most of the artists and Advisory Council were assigned these quarters. Accommodations at Hartley Hall were somewhat lower in price and just a bit farther away from the RNCM. Bus services eased any transportation problems of those who preferred means other than "shank's mare."

The building itself is quite modern and boxy in style with nothing particularly distinctive to its architecture. It would fit in well on most U.S. college campuses. Inside was another matter. It included an adequate snack bar-cafeteria commons area and included a full-service bar. (It was patronized rather generously by Americans but surely would not be tolerated on an American campus! The students would likely approve having such facilities but the Boards of Regents and Trustees would cast a resounding veto!) Exhibit areas were reasonably adequate and close to the action without being audible and a distraction to concertgoers. There were adjacent concert and recital venues: the Opera Theatre for recitals and lectures and the Concert Hall for larger group performances. The Theatre would seat about 500 persons and the Concert Hall some 800 or so. Both facilities had excellent sight lines and quite reasonable acoustics for music. There were some difficulties in hearing persons speak without any electronic amplification.

The Royal Northern Hornworks wheels began to turn at 09:00 on Saturday, the 25th, as Registration began. The IHS Advisory Council began its business session a little later. A nice reception was offered at 18:00 followed by some light music and welcome addresses in the Concert Hall. A buffet supper at 19:30 was then served in the commons area. Then the bar got rather busy, the area cleared, and we were entertained by the Bollin Morris Dancers and the Five Bard Gate Ceilidh Band. (In case you haven't looked it up, that's pronounced "Kaley.") Not having first hand experience with Morris Dancing, I was a bit surprised to hear the band playing tunes that I know as *Buffalo Gal* and *Oh, Dem Golden Slippers* for two of the group's

demonstration dances. There were lots of similarities to the North American style of Square Dancing. These became even more apparent when the band enticed a number of hornists and families into the arena to learn how to do these Country Barn Dances.

The concentration on Sunday, 26th, was as the British Horn Society's annual meeting with a surfeit of concerts. (See the full list of events and programmed works in the August 1992 *IHS Newsletter*.) There were five concerts and recitals, a lecture by Philip Farkas, and the BHS had its AGM. (Annual General Meeting) All in all, a splendid day and auspicious beginning with the versatile programming made possible by the Goldberg Ensemble string and wind resources for more diverse literature than horn and piano.

Monday began to settle in as a bit more relaxed with only three recitals, an open forum on horn-making, and a concert supported, again, by the Goldberg Ensemble. Added features were the IHS Scholarship Performance finalists' competition and the organization of early morning rehearsals of the Horn Choirs by **John Humphries**.

More splendid playing followed on Tuesday with some highlights of the day being **Joseph Hirschowitz's** lecture on "The Transition in France between the Natural and Valved Horn," a quite prominent Teachers' Panel, a **Tuckwell** recital, and an array of three horn sections from the Hallé Orchestra, the BBC Philharmonic, and Opera North in concert. Augmented by the Hallé Choir and **Ronald Frost**, organist, we were treated to a most varied evening of works. The culmination of the evening was a premiere performance of *Laudate Dominum* by **Christopher Wiggins**, a work commissioned by the British Horn Society. Performers were the Hallé and BBC Philharmonic Horns, the Hallé Choir, and organist Ronald Frost. (See New Music Reviews by **William Scharnberg**, this issue of *Horn Call*.)

An unusual facet to the Wednesday schedule was a recital by **Eric Ruske** and **Frøydis Ree Wekre** playing works discussed earlier by **John Humphries** in a lecture on "Expanding the Repertoire." This was followed by an "Improvisation" workshop and a recital by AC member **Raimo Palmu** of Finland and his wife, **Raija**, accompanied by **John Swallow**. The afternoon ended with a recital of new horn music, all played by Advisory Council members, and the AC ensemble played David Stanhope's *Hornplayers' Retreat and Pumping Song*. This work is one of the early winners from the inception of the IHS Composition Competition.

At 19:30 that evening we were treated to a sponsored concert by the BBC Philharmonic Orchestra, Sir Edward Downes, conducting. Thanks to the British Post Office, who underwrote the cost of this delightful evening. Soloists were **Barry Tuckwell** in *Actaeon* by Richard Rodney Bennett; **Hermann Baumann** in *Concerto for Horn* by H.G. Pflüger; **Richard Watkins** in *Rhapsody and Rondo* by Ernest Tomlinson; and **Frank Lloyd** in the Richard Strauss *Concerto No. 2 in Eb*. The conclusion of the program was Schumann's *Konzertstück in F for Four Horns* with **Michael Thompson**, **Jonathan Goodall**, **Richard Watkins**, and **Frøydis Ree Wekre** as the soloists. Musically, artistically, and sonically, this must have been the apex of the week's programs. Maestro Downes conducted firmly and confidently, yet was quite sensitive to the soloists in providing a secure accompaniment that would cradle, support, or contrast the soloist's needs and desires in the course of the works. Kudos to both Sir Edward and the BBC Philharmonic! It was indeed a festive evening! Clearly, the audience loved it! Artists were brought back for curtain call after curtain call after curtain call by waves of applause that went on and on and on! BRAVO! to all of the Workshop hosts and planners, the BBC Philharmonic, Sir Edward Downes, the Post Office, and to the soloists of the evening!

Thursday, the last full day of the Workshop arrived, tinged a bit with the sadness that always seems to come with the awareness that another of these splendid weeks is about to end. We enjoyed a Masterclass with **Barry Tuckwell** followed by **Hermann Baumann's** elegant recital. In the afternoon we were treated to a recital of trios with horn, violin and piano. **Frank Lloyd** played the Berkeley trio; **Richard Watkins** played a suite of incidental music from *The Importance*

ANNOUNCING THE WORLD'S FIRST

Horn Stand

FARRUGGIA'S HORN STAND is:

1. Convenient
2. Easily portable (legs are foldable)
3. Adjustable (fits all horn sizes)
4. Strong and durable, yet very light



FOR MORE
INFORMATION

OR TO PLACE
AN ORDER

WRITE TO:

FARRUGGIA'S HORN STAND

3028 Kinglet Way
North Highlands, CA 95660

PRICE PER UNIT: U.S. \$25.00
discounts for large orders

of *Being Earnest* by Elena Sekacs, and **Michael Thompson** concluded the program with a trio by Derek Bourgeois. They were assisted by Richard Deakin, violinist, and Catherine Dubois, pianist. [For Americans only: note that "Berkeley" in Britain is pronounced: "Barkley;" as the "clerk" in Pinafore is pronounced as "clark."]

Three horn choirs, organized and supervised by John Humphries, then performed works they had been preparing during the week. An extra recital featuring jazz was shoehorned into the schedule after the horn choirs performed. The highlight was comment and playing by **Arcady Shilkloper**. (See Johnny Pherigo's remarks in the August 1992 *Newsletter* and Harriet Fierman's letter in this *Horn Call*.) At 18:30 we trekked down the street to the Haworth Banqueting Suite, University of Manchester, for a reception and the annual banquet. Recognition of deserving persons with awards and short speeches comprised most of the program, **John Wates** in charge. Honorary IHS membership awards were announced for **Hermann Baumann** and for **Peter Damm**. A certificate was presented to Baumann; Damm is scheduled to receive his certificate at the 25th Workshop in 1993, Tallahassee, Florida. Punto award certificates were given to **Arthur Bevan** and **Sydney Coulston** for their long and distinguished service to horn playing in northern England. A resolution of commendation was given to **William Scharnberg** by the IHS Advisory Council in appreciation of his service as President of our Society.

The banquet ended, we leisurely strolled back to the RNCM for the **Otto Fisch Memorial Concert** in conclusion to this marvelous week of horning. **Michael Purton** served as MC for this utterly hilarious evening of spoof and buffoonery with sharp wit and humor. Every work was reputedly an opus of Otto Fisch, a composer of non-fame on the order of the equally unknown P.D.Q. Bach. The program comes quite close to being indescribable. You simply had to be there! A sound recording would be helpful, but that isn't enough. A video might come close. How can one describe **Michael Thompson** and accompanist **John Wilson** walking onto the platform backwards, bowing toward the curtain, and then performing the *Allegro and Adagio* of Otto Fisch? [Which, by the way, is the *Adagio and Allegro* of Schumann played backward, note for note!] Or the near Chaplinesque comedic talent of **Raimo Palmu** working his way down a row of several chairs playing from a two-yard long (OK, two meters!) manuscript spread across five music racks? How about our distinguished president, **Bill Scharnberg**, clad in a marvelous Navy Commander's uniform, performing a set of variations on *Barnacle Bill*, *The Sailor*? Have you ever heard (or seen) the *Rondo* from the Mozart Fourth being played while the performer was elevated on stilts strapped to his legs, with a bass drum on his back, beater operated by an elbow, auto horn between his legs, cymbals crashed by tugs from a foot, etc., as a one-man band? I heard and I saw, but I still don't believe it! [I have photographic proof of this monumental event but, unfortunately, it doesn't appear to be reproducible for printing. If we can make it work, the photo will be included in this column. If it isn't here, ask to see it in my photo album at the next Workshop.] Further, be sure and read Bill Scharnberg's note (To be found in his regular column of "New Music Reviews in this issue of *The Horn Call*.) about the I.B. Fleischkopf edition of Mozart's *Konzert in Es-Dur, BWV 453ii* which he performed earlier in the week.

All good things must come to an end, and the 24th Annual Horn Workshop became history. It was a memorable week for all of us, I'm sure, and certainly one that our hosts, John Wates, Michael Purton, and the Royal Northern College of Music and all their colleagues of the BHS can be proud of. There was, to be sure, a decidedly British flair and flavor in emphasis; all of which was by design and intent. Sometimes a single word seems to be naturally appropriate to describe or characterize a symposium. In this case, no single word seems capable of expressing the character of a workshop. This one was British, but the ambience and literature were broader than that. It was elegant, but also folksy and down-to-earth. It was filled with artistry and stellar solo performances, but also had much to offer students and amateurs with pedagogic help and concepts. It was somewhat short on jazz/popular idiom, yet it offered some excellent insight into improvi-

sation skills which are certainly allied to jazz techniques and practices. It was big, but not too big, and was somehow still rather intimate, open and friendly.

One aspect, alone, is likely unique. That is, events were **on time!** Everything scheduled took place as scheduled; one could come close to setting one's watch by the downbeat! The British take concert-going rather seriously and they don't accommodate late arrivals! I liked that! There are concert attendants on duty at the back of the halls. These attendants are called "wardens" and they take their duties responsibly by directing traffic, moving folk out of the aisles, shushing up the talkers and insisting that seats be taken well in advance of the program start. Each one has a small pull-down jump seat built into the back wall from which they can survey the audience and pounce on violators of concert decorum. They eject the crying children and intimidate the whisperers! Marvelous! Wardens? Indeed, this should be good training for service as police officers and prison wardens in the USA. To be sure, "Warden" does not convey any real sense of what this workshop's character may have been, but I'll never think of "Warden" again without recalling the 24th Annual Horn Workshop in Manchester, England!

Epilogue

For some thirty or forty of us, withdrawal from the workshop aura was eased into with a Friday excursion to Leeds and a visit to Harewood. (Pronounced: Harwood) Here we met the Earl of Harewood and his handsome wife, the Countess (Barry Tuckwell's sister, Patricia). Well restored and enhanced with side attractions such as an Aviary and a monstrously huge Jungle Gym for children, we whiled away several hours. Harewood is a lovely old country castle with gorgeous furniture and fittings. As an American with a short national history, and being from a state with a much shorter history, I am impressed with the antiquity of European castles, palaces, furniture, books, and such. It was a dandy warm-up for the next week which was utilized for a guided tour to Stratford, Chester, Liverpool, Edinburgh, and London. I thoroughly enjoyed it all and getting better acquainted. Now I find that I am moved to begin reading more about British history. (Perhaps not. There's just too much of it!) I'll look forward to seeing many of you at the historic 25th Annual Horn Workshop; and be certain you do not ask questions concerning British history that I can't answer. On to Tallahassee!

The IHS Workshop: A Student's Perspective

by Alan F. Mattingly

Attending an International Horn Workshop can stir up feelings of anticipation within any student. A chance to hear (and possibly even meet) the foremost performers who have literally made horn playing what it is today would leave just about any lover of horn in a state of awe. Such was the case this past July in Manchester, England. I was astounded at the sheer number of horn legends that were present. With the likes of Michael Thompson, Eric Ruske, Barry Tuckwell, Frøydis Ree Wekre, and many others, I knew it would be a week to remember.

Nor was I mistaken. That week was filled with some of the most brilliant playing I have ever heard. And while I know that listening to recitals and concerts is an invaluable part of any student's growth as a musician, I felt that this workshop was a trifle overbalanced with such performances. There was only one day during the workshop that had the same number of concerts as it did lectures and masterclasses. The others placed a heavy emphasis on performance.

As a student, I think the academic aspects of horn (design, acoustics, history, etc.) are just as important as any other. I enjoy going into lectures where I know that I will be filled with a knowledge about the horn that I did not possess going in. The International workshops provide the perfect forum for such lectures. Now don't get me wrong;

this workshop had excellent lectures and masterclasses. I just think there should have been more of them.

Another aspect of the workshop that deserves high praise is its organization. Every event and its time for the week was printed plainly in the program as well as being posted each day on the marquee. Likewise, most everything began promptly at its designated time.

All in all, I believe the 1992 International Workshop was a tremendous success. I am pleased that I was able to attend and participate in such a wonderful event.

982 W. Brevard St.
Apt. L-17
Tallahassee, FL 32304



BACK ISSUES OF *THE HORN CALL*, VOLUMES I, II, IV #1, V, VII, VIII, IX and X, \$3.00 per issue. All 15 issues for \$45.00 plus 50¢ Postage and Handling per issue for surface shipment. (\$52.50) VOLUMES XI THROUGH XXII, plus ARCHIVE SPECIAL issue, ANNUAL #1 (1989), #2 (1990), #3 (1991), and #4 (1992): \$10.00 per issue, surface shipment included. Twenty-nine issues TOTAL: \$290.00.

**SPECIAL OFFER FOR IHS MEMBERS ONLY: ALL AVAILABLE BACK ISSUES (regular price: \$342.50) discounted to \$220.00, surface postage included. Discount also applies for school and library purchase orders. For overseas Air Mail, add \$2.00 per issue. Send order with US check, International Money Order, or Purchase Order/Requisition to:
International Horn Society
P.O. Box 1724
Durant, OK 74702-1724 USA**

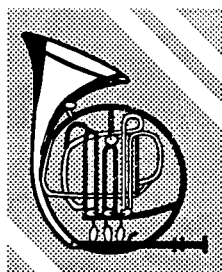
Music for Horn and Horn Choir

FANFARONADE, - a three-minute fanfare for Brass Quintet, in contemporary tonal harmonies, normal ranges and very playable.....	\$7.50
QUINTETT, for Horn and String Quartet. - A one-movement piece, contemporary but very melodic, demonstrating many features of the instrument. Not difficult.....	\$8.50
REFLECTION, - a slow, choir-like expression of deep emotion. For four (or multiples of 4) Horn.....	\$9.75
HEXACONN, - for six horns. - A "fun" piece of some four minutes, showing many of the instrument's different sounds, with a serious start and a brilliant showy finish	\$17.50
TRIBUTE (formerly titled "Ode") - A somber but powerful message in a "memorial" setting, - for eight Horns and Tuba.....	\$10.25

and Newly-Published:

EIN HELDENKLOBBER, - an irreverent setting (for 2 four-horn sections, harp and stringed bass) of several "heroic" quotations from the symphonic horn literature, - a piece, while verging upon sacrilege, is alive with unbridled humor and surprising wit, as it entertains both performers and audience alike	\$22.50
---	---------

George W. Hyde, Composer/Arranger



CORTETT

MUSIC PUBLICATIONS

2835 Cumberland Road, San Marino, CA 91108

(818) 792-1312

In Memoriam

In Memoriam:

Eugene Bozza (1905-1991)

by Amy Gier Boyd

Works for Horn

Who has, on first hearing Eugene Bozza's *En Forêt*, not been moved by its dazzling, bold and idiomatic writing for horn? With the passing of this relatively little-known French composer-conductor (b. Nice, April 4, 1905; d. Valenciennes, September 28, 1991), hornists may take interest in new or renewed exploration of Bozza's contributions, both classic and less-familiar, to the horn repertoire.

Bozza was three times a student of the Paris Conservatory, winning *premiers prix* in violin (1924), conducting (1930), and composition (1934) as a student of Jacques Ibert. His *Légende de Roukmami* of 1934 won the Prix de Rome. Although he went on to compose in every genre, including large-scale works performed with success in France, he is renowned worldwide more for his prodigious and significant contributions to the body of chamber literature for winds.¹ Gifted with sensitivity to the special qualities of various instruments, he wrote many educational pieces for unaccompanied instruments; a number of his works, among them *En Forêt*, were specially commissioned as concours pieces for entrance and graduation examinations for the Conservatory.

Bozza's works for horn date from the 1940's-1960's, when the composer's style typified mid-20th-century French chamber music, popular for wit in craftsmanship, vibrancy of instrumental color and technique, fluency of melody, and clarity and elegance of structure.² During the mid-1970's, Bozza incorporated interest in and knowledge of Indian classical music into his writing.³

The majority of Bozza's works for horn demand a great deal of the artist in some or all of the following aspects:

- *Sensitivity to flexibility in pulse: harmonic, rhythmic, melodic.
- *Awareness of points of dynamic or harmonic climax, and of unifying themes that require emphasis in the composer's concise, episodic structures.
- *Ability to execute cross-rhythms and complex rhythms in mixed meter correctly.
- *Ability to anticipate modal or mediant harmonic relations for intonation purposes; similarly, ability to tune to another instrument in parallel intervals up to 2 octaves away.
- *Ability as ensemble to play parallel structures (e.g. whole-tone scales) in tune.
- *Warmth of tone color for mid-range solo lines, complemented by excellent technique, accuracy in leaps and articulation, and endurance, in extreme registers.
- *Skill in use of wind idiomatic effects: trills, muting, grace notes, sforzando.

In addition to two sets of études for unaccompanied horn and five solos for horn and piano, Bozza has written a suite for four horns, eight brass

quintets, three wind quintets, a wind septet and two octets, and five pieces for brass ensemble. The most popular of these among hornists are in all likelihood the *Suite* for horn quartet⁴, and *Sonatine*, one of the earliest and most popular works for the modern brass quintet.

The number of unique works among these is somewhat smaller, due to the composer's penchant for transcribing and arranging his works for a variety of (sometimes unusual) instrumental groupings. The brass quintet *Bis*, for example, is a transcription at pitch of the wind quintet *Scherzo*; its theme, originating in a Bozza flute étude of 1940, is found in at least five other Bozza works. Similarly, an arrangement of the wind quintet *Variations Sur Un Theme Libre*, Variation V, became the brass quintet *Giration*. The hunting calls in the *Variations* number six instantly recall two sections of *En Forêt*, first, a suggestion of the boisterous melody from the second page of the solo work, and second, a third-generation borrowing of St. Hubert's call (a staple of the *trompe de chasse* repertoire) taken in *En Forêt* from two quotations in Respighi's *Feste Romane* (III).

The extent of Bozza's self-borrowing has been documented for his works for woodwinds.⁵ A similar study of its prevalence in his pieces for brass would undoubtedly prove as fruitful.

His transcriptions of wind pieces for brass provide modern students of orchestration a revealing glimpse of his view of the hornist's role as wind versus brass. Bozza requires of the horn in wind ensemble a skillful use of blending tone color, of stopping and muting, and of agile articulation in all registers, plus a big heroic tone when needed for contrast. When the same work has been arranged for brass, the composer again calls for wind-like flexible technique, sometimes through nearly three octaves, triple-tonguing and other wind-like articulations, grace notes and sforzandos, and muted and stopped effects. The hornist's role in initiating lyrical or fanfare-like material has now been usurped by the trumpets; however, the horn is permitted only to echo them for timbral contrast. Another difference is that the horn rarely provides a pedal and more typically fills out harmony or interacts at mid-register. Exceptions are found only in works conceived for brass such as the *Sonatine*, which features the horn in a bravura last-movement *fortissimo* passage doubling tuba and trombone in the low register.

NOTES

¹ Paul Griffiths, "Eugene Bozza," in *The New Grove Dictionary of Music and Musicians*, London: Macmillan, 1980, 3:148.

² Griffiths, *ibid.*

³ Susan Bell, CRYSTAL S374.

⁴ See detailed discussion in David Meadows McCullough's D. M. A. dissertation "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Tippett, Bozza, Heiden, and Reynolds." U. of Georgia, 1990.

⁵ Kuyper-Rusing, Lois Jeanne. "A Thematic Index of the Works for Woodwinds by Eugene Bozza." D. M. A. dissertation, Louisiana State University and Agricultural and Mechanical College, 1989.

Works

Pertaining to Horn by Eugene Bozza

All are available from Leduc via Theodore Presser, except as noted. Leduc Grade 1-3=easy; 4-6=moderately difficult; 7-9=difficult.

Etudes/Horn solo:

- 18 Etudes en forme d'improvisation* (1961) Grade 7
Graphismes (1975) Grade 5
Subtitled: Preparation a la lecture des differents Graphismes Musicaux contemporains (Preparation for the reading of different contemporary musical graphic notations).

Horn and piano:

- En Forêt* Op. 40 (1941) Grade 8
En Irlande (1951) Grade 3
Chant Lointain (1957) Grade 5
Entretiens
Sur Les Cimes Grade 7
Theme Varie (1957) Originally for tuba. Also available for bass trombone or baritone sax.

Horn and orchestra:

- En Forêt* (1944) (Rental, Theodore Presser). Solo horn, strings, wind quartet, horn, trumpet, trombone, harp, timpani, battery.

Four horns:

- Suite* (1952) for 4 horns in F: Prelude, La Chasse, Chanson ancienne, Danse, Chorale, Fanfare. Grade 4

Wind quintet:

- Variations Sur Un Theme Libre* Op. 42 (1943) Flue, oboe, clarinet in Bb, horn in F, bassoon.
Scherzo Op. 48 (1944) Flute, oboe, clarinet in Bb, horn in F, bassoon.
Pentaphonei (1969) Flute, oboe, clarinet in Bb, horn in F, bassoon.

Brass quintet:

- Sonatine* (1951) 2 trumpets in C, horn in F, trombone and tuba.
Bis (1963) 2 trumpets (C or Bb), horn in F, trombone, tuba or bass saxhorn in Bb.
Giration (1967) 2 trumpets in C or Bb, horn in F, trombone and tuba.
Suite Francaise (1967) 2 trumpets in C, horn in F, trombone, tuba.
Suite No. 2 (1967) 2 trumpets in C, horn in F, trombone, tuba. In Montreal Brass Quintet series, published by Montreal Music Supply.
Trilogie (1969) 2 trumpets in C or Bb, horn in F, trombone, tuba.
Trois Mouvements 2 trumpets in C or Bb or 2 cornets in Bb, horn, trombone, tuba.
Trois Pieces (Quartet) 2 trumpets in C, horn, trombone.

Wind ensemble:

- Symphonie Da Camera* (1960) 2 oboes, 2 clarinets, 2 bassoons, 2 horns, Listed by Griffiths.
Octanphonie (1972) 2 oboes, 2 clarinets, 2 bassoons, 2 horns. Molto moderato, Andantino, Allegro vivo.
Quatre Mouvements (1972) Flute, oboe, clarinet, bassoon, horn in F, trumpet, trombone. Lent, Andantino, Allegro, Allegro vivo. The first 3 movements are an arrangement of *Octanphonie* (above).

Brass ensemble:

- Fanfare Heroique* Op. 46 3 trumpets in C, 4 horns in F, 3 trombones, tuba, 4 timpani, snare, bass drum, cymbals
Messe Solennelle (Rental, Theodore Presser)

De Sainte-Cecile (1968)

Trumpets, horns, trombones, tubas, organ (harp, ad lib).

Ouverture Pour Une Ceremonie

3 trumpets, 4 horns in F (or saxophones), 3 trombones, bass trombone, tuba and battery.

Prelude et Chaconne

Brass ensemble and percussion.

Trois Pieces (1985)

2 trumpets in C, horn, 3 trombones, tuba.

Selected orchestral works (Rentals, Theodore Presser):

For four horns: *Symphonie* (1948); 2 ballet suites; *Jeux de plage* (1946); *Scherzo*; *Rhythmic* for timpani and battery; *Prelude et Passacaille*; operas *Leonidas* (1947) and *Legende de Roukmani* (Prix de Rome, 1934).

For six horns (2 ad lib.) *Pax triumphans* (1948) symphonic poem.

Sources:

Ms. Judith Ilika, Theodore Presser Co., Philadelphia.

Griffiths, Paul. "Eugene Bozza." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 3:148. London: Macmillan, 1980.

Discography:

Works pertaining to Horn by Eugene Bozza

In chronological order within composition. Dotted line indicates start of "non-label" workshop/university-type recordings.

I. Horn and Piano

En Forêt Op. 40 (1941)

Philip Farkas	<i>French Horn Solos</i>	Coronet 850C-2645	1968
		Coronet LPS 1293	1970, 1977

Ifor James	<i>Horn Recital</i>	Pye GSGC 14140	1972
	Wigmore Hall, London		

Ifor James	<i>En Forêt</i> , Op. 40	Collector Series GSGC 14140	1972
------------	--------------------------	-----------------------------	------

James Cerminaro	<i>Evening Voluntaries</i>	Crystal S375	1981
-----------------	----------------------------	--------------	------

Lowell Greer, horn	<i>Lowell Greer</i>	Crystal S374	1982
--------------------	---------------------	--------------	------

David Rogers, horn	Bowling Green State U. Faculty Recital	Cassette, 11/11/79	60 min.
--------------------	--	--------------------	---------

Nancy Robertson, horn	S. Baptist Theological Seminary Master of Church Music Degree Recital.	3/29/85	1 cassette, 30 min.
-----------------------	--	---------	---------------------

Ilene Chanon, horn	Eastman School Performer's Certificate and MM in Perf. & Lit. Degree Recital.	1 reel, 2 track.	9/21/1991
--------------------	---	------------------	-----------

IHS Newsletter listed performances 1982-1992:

9/30/82	Gayle Chesebro, Furman University Faculty Recital
1983	Burton Hardin, Workshop XV, Charleston, Illinois
10/12/84	Chris Leuba, Vancouver (Canada) Community College
4/14/85	Frøydís Ree Wekre, 3rd Midwest Workshop, U. of

Arkansas
 4/15/85 Joseph Lovinsky, Recital at Julliard
 1985 Peter Landgren, Workshop XVII, Towson, Tape #35.
 3/24/86 Lynden Mitchell, Ball State University Archive
 Celebration Gala
 5/5/86 Scott Brubaker, Hunter College
 9/23/86 Donna Johnson, in joint recital with Verne Ormsby Jr.
 9/23/86 Hans Pizka, Workshop XVIII
 2/12/87 Jeffrey Kirschen, Brigham Young University
 6/23/88 Cynthia Carr Loebl, Workshop XX, Potsdam
 4/2/89 Lowell Greer, 12th Southeast Workshop, U. of
 Kentucky
 7/24/89 Jens Plucker, Workshop XXI, Munich Kammerkonzert
 7/25/89 Grigorov Vladislav, Workshop XXI, Munich Matinee
 7/27/89 William Ver Meulen, Workshop XXI, Munich
 Matinee
 5/15/91 Lisa Bontrager, Workshop XXIII, Denton Participant
 Recital II
 10/2/91 Jeffrey Snedeker, Central Washington University

Chant lointain (1957)

Gregory Leffler, horn D.Mus. in Brass, Indiana U. 1979
 Ped. & Lit B601 2 reels 2 track.

John Dressler, horn D.Mus. in Horn, Indiana U. #536 3/25/86
 (B601) 2 reels 2 track 62 min.

Sur les cimes

Eldon Matlick, horn D.Mus. in Brass Indiana U. #84 8/3/85
 Pedagogy (B601) 2 reels 47 min 2 trk

IHS Newsletter listed performances 1982-1992:

4/19/88 Eldon Matlick, North Texas State University
 6/20/88 Eugene Wade, Workshop XX, Potsdam

II. Horn Quartet

Suite for 4 horns in F

Detmolder *Hornquartette* MDG G 1101 1982
 Hornquartett also MDG L3324 1990

 Empire Brass Quintet With brass faculty of Boston Univ. 1976
 2 reels ca. 85 min.

Boston SO Horn Quartet Charles Kavalovski 2 reels 1977
 at Boston U Concert Hall Peter Gordon 7½ ips ca. 85 min.
 Ralph Pottle
 Richard Mackey

Quatour de cors de Leipzig 14 3 Colloque 2 LP sound discs
 international des cornistes 1982 Audio Village
 RR-42509 & 10

IHS Newsletter listed performances 1982-1992:

12/5/89 U. of Arkansas Horn Choir (La Chasse)
 5/17/91 Workshop XXIII, U. of Texas-El Paso Horn Choir.
 Horn Choir Recital III.
 2/6/92 Pacific Horn Quartet, California State U.-Hayward.

III. Brass Quintets

Sonatine (1951)

New York Brass Quintet *New York Brass Quintet in Concert*
 Golden Crest CR4023-CA 1960

Philip Jones Brass Ens. *Classics for Brass*
 Argo ZRG 731 1972, 1973

Cambridge Brass Quintet, Michael Johns, horn
 Crystal S204 1976

Iowa Brass Quintet *Sounding Brass*
 U of Iowa Press M555/29001 1976

Locke Brass Consort *Contrasts in Brass Vol. 2*
 Unicorn UN1-72012 1978

Budapest Brass Quintet cassette Hungaroton HCD 12486 1983
 also LP Hungaroton SLPX 12486 1983

Swedish Brass Quintet *The Swedish Brass Quintet plays*
Ewald, Bozza, & Arnold BIS LP-248 1984

U. of New Mexico *The Big Band* Century V-14237 1988

 US Army Brass Quintet 2 reels, 1 track mono 1977
 Lynden Mitchell, horn. ITG conference, U. of Illinois.
 Also, at IHS Workshop XVII Towson. Tape #21 1985

Indiana University *Friends of Music Gala*
 3 reels 7½ ips, 2-track stereo 1981

Eastern Brass Quintet Indiana Univ. Program Reels 38 min 1981
 Robert Hoyle, horn #239

Indiana University IU Program #654 3 reels 47 min 2trk 1981
 Chamber Ensembles

New England Conservatory 1 sound cassette 4/17/1984
 Honors Brass Quintet

S. Baptist Theological Kenneth Albrecht, horn 1 cassette 1984
 Seminary DMA Degree Recital for
 Lawrence William Mayo, Trumpet

Bowling Green David Rogers, Horn 1 sound cassette
 Faculty Brass Quintet 10/20/1985

US Army Brass Quintet 3 reels Indiana U. #123 1989-1990
 Lynden Mitchell, horn

Indiana Univ. Miriam Matteson, horn IU Prg. #617 1990
 Artist Diploma Brass Quintet 2 reels 2 track

Suite francaise

Munich Brass Soloists *Virtuose Blasermusik* 1970, 1979
 (Munchner Blechblasersolisten) Colosseum SM 631

IV. Woodwind Quintets

Variations Sur Un Theme Libre Op. 42 (1943)

New York Woodwind Quintet *French Woodwind Music*
 Esoteric ES 505 1950
 Counterpoint CPT-505 1958

Copenhagen WQ *Quintets for wind instruments*
London LL 734 1950, 1959, 1983

Trondheim Wind Quintet *Trondheim Wind Quintet*
Callisto CCD 8525 CD. 1989

Bowling Green WWQ David Rodgers, horn
2 reels 60 min. 1 track mono. 1966

IHS Newsletter listed performances 1982-1992:
4/14/85 Rampart Winds Woodwind Quintet,
USAF Academy Band, Colorado Springs
12/15/85 President's Quintet, California State U., Fresno

Scherzo Op. 48 (1944)

Philadelphia Woodwind *The Philadelphia Woodwind Quintet*
Quintet, Mason Jones, horn Columbia ML5093 1956

Dorian Woodwind Quintet Turnabout TV-S 34507 1973

Stalder Quintet Swiss SBC Radio International 1979
Chamber Music HM 43, HM 44, 3092-3093
Groups I and II 2 sound discs 52 min.

Ensemble Wien-Berlin CBS Masterworks 1984
Gunter Hogner, horn. Cassette: MK 39558
Sound disc LP: IMT 39558

Oberlin Faculty Woodwind Quintet Coronet 1408 1991

Pentaphonie (1969)

Bowling Green Faculty WWQ 1 sound cassette 10/26/1983
Herbert Spencer, horn

V. Works for Wind/Brass Ensembles

Octanphonie

Richard Runnels Melbourne Windpower 1989
CD MOVE MD-3082

Overture Pour Une Ceremonie

Indiana University Program #272 3 reels 2-track 1977
Brass Choir

IU Brass Choir IU Program #689 2 reels 2 track 1980

Eastman Wind Orchestra 1 reel, 2 track 12/3/1990

Prelude et Chaconne for brass & percussion

Boston University Brass Ensemble 2 reels 7½ ips 1977
ca. 75 min.

Sources: OCLC; Schwann / Opus (March 1972-Summer 1992); and
IHS newsletter program listings, 1982-1992.

Other Sources:

Dissertations

24 American dissertations related to Bozza's works have been published through Dec. 1991. Of these, two pertain to Bozza and the horn:

Kuyper-Rushing, Lois Jeanne. "A Thematic Index of the works for Woodwinds by Eugene Bozza." D.M.A. diss., Louisiana State University and Agricultural and Mechanical Col., 1989.
McCullough, David Meadows. "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Tippett, Bozza, Heiden, and Reynolds." D.M.A. diss., University of Georgia, 1990.

For a detailed biography of Eugene Bozza:

Rowen, Denise Cecile Rogers, "The Contributions for Bassoon with Piano Accompaniment and Orchestral Accompaniment by Eugene Bozza with Analyses of Representative Solo Compositions." D.M.A. diss., University of Southern Mississippi, 1978, 73-81.

Music/Recording Reviews

Baron, Samuel. "French Woodwind Music: Milhaud—Taffanel—Ibert—Bozza." [*Variations on a Free Theme*] Esoteric Es 505 (1950).

Bell, Susan. "Lowell Greer." [*En Forêt*] Crystal S374 (1982).

Burr, Charles. "Philadelphia Woodwind Quintet." [*Scherzo for Wind Quintet*] Columbia ML 5093 (1956).

Cohn, Arthur. *Recorded Classical Music: A Critical Guide to Compositions and Performances*. New York: Schirmer, 1981, 269. [*Sonatine, Variations Sur Un Theme Libre*].

Johns, D. 'Trois pieces pour septour de cuivres' — Bozza, Eugene." *Notes* 44/3 (1988): 590-2.

McCoy, Wesley. "Trois mouvements. Composer: Eugene Bozza." *Woodwind World—Brass & Percussion* 20/1 (1981): 33.

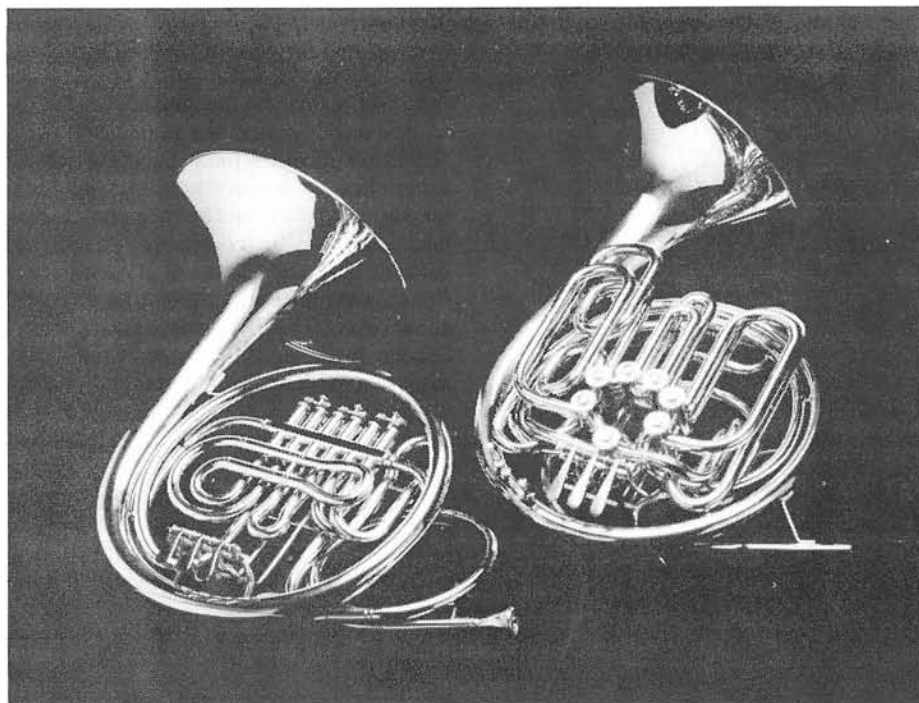
Pettipaw, Robert. "Cambridge Brass Quintet." [*Sonatine*] Crystal S204 (1976).

Stevens, Thomas. "John Cerminaro, Horn/Evening Voluntaries." [*En Forêt*] Crystal S375 (1981).

Amy Gier Boyd is Instructor of Horn at Wilmington Music School, Wilmington Delaware. She completed a master's in horn performance at the University of Delaware in May 1992, where, as a student of Francis Orval, she became "enchanted" by Bozza's writing for horn. She is pursuing this subject and welcomes any "leads" on the subject.



WIENER HORNMANUFAKTUR



DOUBLE FRENCH HORN SYSTEM BY PROF. KRAVKA

A new french horn with exciting features: Brand new designed and completely equipped double french horn in F/B^b. Separated tuning slides, 3 double valves, 1 F-B^b-thumb-valve.

Special Feature: Two pairs of valves per slide (air-in- and air-out-valve) placed in circle form allow Perfect Slurring by "smooth" turning round the air stream (similar to the "WIENER HORN").

The air stream "flows" steadily to one direction from mouthpipe to bell. Silent valve action by string control.

Handcrafted bell made of special brass-alloy of 1/70 inch, (0,35 mm). Excellent response and intonation, full "Waldhornsound." Different mouthpipes available.

WIENER HORNMANUFAKTUR

Postgasse 13 • 1010 Wien Tel/Fax: Austria—1—5 13 18 77

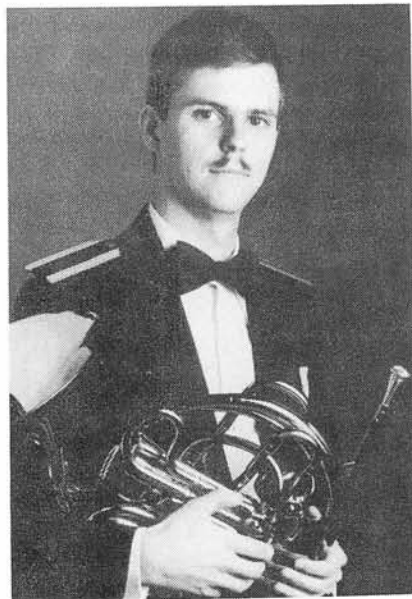
Export-Verkauf: Germany—0 21 66—5 32 62 • Fax: Germany—0 21 66—5 35 47

Two Projects Commemorate the Life of One of Our Members

by Paul Anderson, Chair
IHS Scholarship Committee

The Life of Jon Hawkins

by Neil Hawkins



Jon Hawkins
July 14, 1965 - April 6, 1991

Jon Erik Hawkins was born in Stockholm on July 14, 1965, when his parents were working and studying in Sweden. On his first birthday he arrived in the United States, and two years later began a nomadic childhood when his father reentered the US Air Force. After moving for the third time, he had his first piano lesson in Montana at age 6. He continued his piano lessons when his family moved to England. At age 11, while living in Illinois, he was smitten with another passion—orchestral music. After listening to Tchaikovsky's *1812 Overture* for the first time he said "Someday I will play in a major orchestra!" He wanted to play any instrument. To

Jon it didn't matter, but the school band needed French horns, so a horn it was. Jon immediately fell in love with the instrument which, from the beginning, to him was not a French horn but "THE Horn." In Illinois he studied with Larry Strieby of the St. Louis Symphony and he played one year with the St. Louis Philharmonic before his family moved to Burke, Virginia in 1982. In Virginia Jon studied with Ted Thayer of the National Symphony and played with the Northern Virginia Youth Orchestra, American University Orchestra and the Brass of Peace Ensemble. In 1983 he auditioned for and was accepted to fill an opening with the Air Force Band of the Golden Gate at Travis Air Force Base, California. There he played with the concert band and woodwind quintet and studied with Arthur Krehbiel of the San Francisco Symphony. In 1988, just prior to his reassignment to the Air Force Band in Japan, Jon attended the IHS Workshop in Potsdam, New York, where he purchased a Vienna "pumpen" horn, the horn he wanted to help him achieve his greatest desire, to play with the Vienna Philharmonic.

On April 5, 1991 Jon left the Air Force to actively pursue his dream to study and play in Vienna, Austria. On his way home the following day, his dream suddenly ended when he died in a traffic accident.



Jon was a life member of the IHS, just starting his career as a professional musician. To commemorate his life and help preserve his dreams and aspirations, Jon's parents, Neil and Runa Hawkins, have

decided to support several projects related to horn playing as a continuing form of a memorial for their son. The first step was initiated by Eric Strohecker, Jon's close friend and fellow musician. He developed a plan to commission a concerto for horn and orchestra that would be dedicated to Jon. Eric selected Dr. Werner Pelinka of Vienna, Austria to compose the horn concerto, and it is being composed at the present time. Dr. Pelinka is experienced in writing for the Vienna Horn and has written several works for horn in conjunction with Mr. Roland Horvath of the Vienna Philharmonic. Eric is presently preparing a brochure regarding this concerto; the brochure will be mailed to all IHS members, and it will ask for contributions to support the commission. Any money left over from the concerto commission will be turned over to the IHS for use as additional scholarship money. It is hoped that the Pelinka Horn Concerto will be performed at the Annual IHS Workshop within the next few years.

The second project was initiated by a series of discussions between Neil Hawkins and William Scharnberg, who was President of the IHS at that time. Jon's parents decided the establishment of a scholarship for horn students would be an appropriate addition to the memorial for their son. It was their desire that this scholarship help deserving horn students in the development of their performance abilities. Neil and Runa Hawkins have therefore arranged with the IHS to administer this annual event. The IHS plans to award the first Jon Hawkins Memorial Scholarship at the 1993 Annual Workshop. The following announcement inaugurates this important new scholarship program.



THE JON HAWKINS MEMORIALSCHOLARSHIP

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual International Horn Society Workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment and resources. To that end, hornists who have not yet reached their 24th birthday by May 22, 1993 may apply for up to \$1,500 (U.S.) to be used for tuition, room, board and travel costs to the 1993 IHS Horn Workshop May 16-22, 1993 at Florida State University in Tallahassee, Florida, U.S.A. In addition to the cash prize, the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class. The winner(s) of this scholarship will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend an IHS Annual Workshop, and (3) personal motivation.

The judges for this year's competition are Philip Farkas, Sören Hermansson, and Paul Anderson. Horn players who have studied with any of the listed judges in the last five years may not apply for this scholarship. Winners of this scholarship will be ineligible to compete in the final competition of the IHS Workshop Performance Scholarship. The IHS reserves the right to cancel the Jon Hawkins Scholarship or withhold the awarding of a winner if, in the opinion of the judges, conditions warrant such action.

Application forms may be obtained by writing:
Paul Anderson, Chairman
The Jon Hawkins Scholarship Committee
University of Iowa School of Music
Iowa City, IA 52242
USA

All completed applications must be received by the Chairman

of the Hawkins Scholarship Committee no later than February 20, 1993.

The application form describes the procedure for completing the application. In brief, the applicant must prepare and submit the following items:

1. A detailed written statement on why you are applying for the Jon Hawkins Scholarship, and how this scholarship relates to your career objectives.
2. A list of your accomplishments in music (solos performed, competitions entered, prizes, ensembles played in, etc.).
3. A brief autobiography describing your academic strengths, work experience, and other significant events in your life.
4. Two letters of recommendation (on a recommendation form supplied by the IHS).
5. A recording of your performance on the horn. This recording must include at least one horn solo with piano accompaniment (your choice) and one unaccompanied solo for horn (your choice), with a maximum length of 30 minutes on one side of a cassette tape.

We urge all horn students within the stated age limit to consider applying for this new and important horn scholarship. The scholarship will pay up to \$1,500 (US) of all basic expenses for the 1993 Horn Workshop (round-trip travel expense, registration fee, room and board).

The IHS Scholarship Committee: Paul Anderson, Elaine Braun, Adam Friedrich, Sören Hermansson, and Morris Secon.



COMPOSERS CONFERENCE
AND
CHAMBER MUSIC CENTER
at Wellesley College

August 1-15, 1993

WINDS • STRINGS • PIANOS • VOICE

• CHAMBER MUSIC REPERTOIRE

• SMALL AND LARGE WIND ENSEMBLES

Great Coaching, Concerts, Lake, Dorms

Contact Joan Einhorn (212) 496-2988
PO Box 20319, Columbus Circle Station, New York, N.Y. 10023

INTERNATIONAL HORN SOCIETY MANUSCRIPT PRESS

Works Available:

- Bialosky, Marshall, What if a Much of a Which of a Wind; horn and chorus; \$5.00 (per chorus score, 1 horn part included per order)
- Busarow, Donald, Death Be Not Proud; horn, voice, and piano; \$12.50
- Pal, Rozza, Introduzione e Capriccio per 7 Strumenti; hn, fl, cl, perc, vln, vla, cello; \$33.50 (score and parts)
- Wolfram, Mark, Brass Trio; horn, trumpet, trombone; \$12.50 (score and parts)
- Wolking, Henry, Chamber Concerto; horn, violin, bassoon; \$24.00 (score and parts)
- Wiley, James, Sonata for Horn and Piano; \$12.50
- Schultz, Mark, Dragons in the Sky; \$19.50 (2 scores and cassette tape)

ORDER FORM

Music to be mailed to:

Name _____		Address _____		
City _____	State _____	Zip _____		
Composer	Title	Number	Price	Total

Send order form with check or money order payable to IHS Manuscript Press to:

Nancy Cochran-Block, Editor/Coordinator
IHS Manuscript Press
Conservatory of Music
University of Missouri-Kansas City
4949 Cherry
Kansas City, MO 64110 USA

U.S. Mailing Charge **\$2.50**

TOTAL _____

FEATURED INSTRUMENT
HORN

**LIEKSA
VASKI
VIKKO** **LIEKSA
BRASS
WEEK**

AT THE XIV LIEKSA BRASS WEEK
July 24-Aug. 1, 1993 in Finland

Horn master classes by
RADOVAN VLATKOVIC
ARKADI SCHILKLOPER

Also master classes for trumpet
(Timofei Dokshitser a.o.), trombone and tuba;
courses for brass ensembles.

A series of concerts with international and
Finnish bands, ensembles and soloists.

Course fees FIM 500-700, closing date for
applications is April 30, 1993.

Further information:

LIEKSA BRASS WEEK

Koski-Jaakonkatu 4

SF-81700 LIEKSA, FINLAND

Tel. & Fax (from Nov. 3): +358-75-23133

Wunderhorn Press



P.O. Box 60126
Pittsburgh, PA. 15211

"Adieu, Villanelle!"
**New Recital Repertoire and
Warm-Up Regimen for the Horn**

Claude Debussy: Sonata in D Minor for Horn and Piano (1915)	\$13.95
Robert Schumann: Scherzo for Two Horns and Piano, opus 52	\$8.95
Johannes Brahms: "Sonatensatz" (Sonata Movement) for Horn	\$9.95
Gustav Mahler: Three Pieces from "Des Knaben Wunderhorn"	\$8.95
Dennis R. Abelson: Warm-Up and Daily Regimen for the Hornist	\$19.95
Instructor of French Horn at Carnegie Mellon and Duquesne Universities	

Send check or money order. Please add \$3.00 for shipping and handling. Or request our free brochure.

Afterbeats

Limericks for Hornists

by Robert H. Kurth, M.D.

I. Hornist Health

1.

Hornists should good health habits be practicing.
When overweight one should be initiating dieting.
We should not be smoking
But regularly exercising,
While getting plenty of sleep, not out carousing.

2.

We should be careful during practicing and performing,
Noting our body positioning and the way we are sitting,
Avoiding "overuse"
Causing lip abuse,
And observe good technique preventing muscle straining.

3.

Hornists should always their lips be protecting,
Not being concerned about what they are missing.
To avoid Herpes infecting
They should try resisting
All those opportunities for promiscuous kissing.

4.

For your medical problems you should consult your doctor.
Do not seek advice from a fellow horn player or neighbor.
So to be concise
Get expert advice
And remember the worse blunder is your symptoms to ignore.

II. Medical-Musical Review

1.

There are medical problems of performing artists
That particularly apply to wind instrumentalists
And should be talked about.
Therefore let me point out
Some special considerations pertaining to hornists.

2.

Horn players should attempt to maintain dental fitness,
Although trips to dentists are unpleasant I'll confess.
But you want to be sure
Of a healthy embouchure
Because playing horn is fruitless if you are toothless.

3.

Crooked teeth can be a problem for hornists
By interfering with playing if you're honest.
With jaw protrusions
Causing malocclusions,
Your best friend could be your orthodontist.

4.

For those illnesses so-called *Krankheiten*,
When hornists are hurtin' and need Helfen-
So forget Einsetzen and Ansetzen,
Or how your mouthpiece is settin'
When *die Lippen mit dem Herpes* is smitten.

5.

It seems that a respiratory infection
Is not an uncommon medical condition.
For pharyngitis and sinusitis,
Bronchitis and other itises,
See a physician for proper medication.

6.

Hornists with asthma are identified by wheezes.
By inhaling beta-agonists their symptom eases.
Hay fever sufferers
Utilize H-1 blockers
Relieving runny noses and suppressing sneezes.

7.

For trembling, perspiring and heart palpitating,
Some will take a beta-blocker before auditioning.
It may cause mouth drying,
Even general slow-downing,
Either improving or hampering your horn playing.

8.

Musicians should shun substance abuse,
Including drugs "for recreational use."
Or excessive use of alcohol
(The battle of the bottle.)
To smoke cigarettes there is no excuse.

9.

Things causing pain that can disrupt us
Are muscle strains about which we fuss.
Most doctors agree
And so then decree
The method known as Practice Interruptus.

10.

Psychiatrists consider horn players as stable,
Because to play on horseback they were capable.
Psychiatrists also have admitted
That horn players seem addicted —
To mastering that instrument considered so fickle.

11.

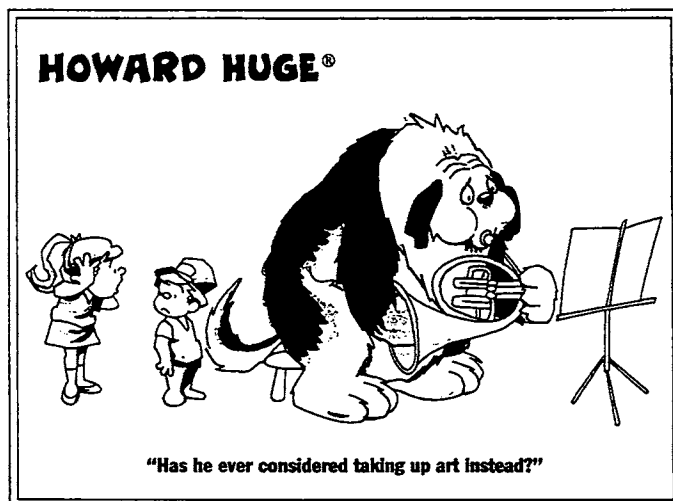
The horn and the heart are not far apart.
A horn was known as "cor" from the start.
And consider for instance
This strange coincidence—
"Cor" is the medical term for the heart.

12.

I hope that this medical-musical review
Presented things to reflect on or to do
Offering something new
For those playing cornu
That has not bored you or seemed *deja vu*.

4508 W. 74 Ter.

Prairie Village, KS 66208-2963 USA



©1992; Reprinted courtesy of Bunny Hoest and Parade Magazine.

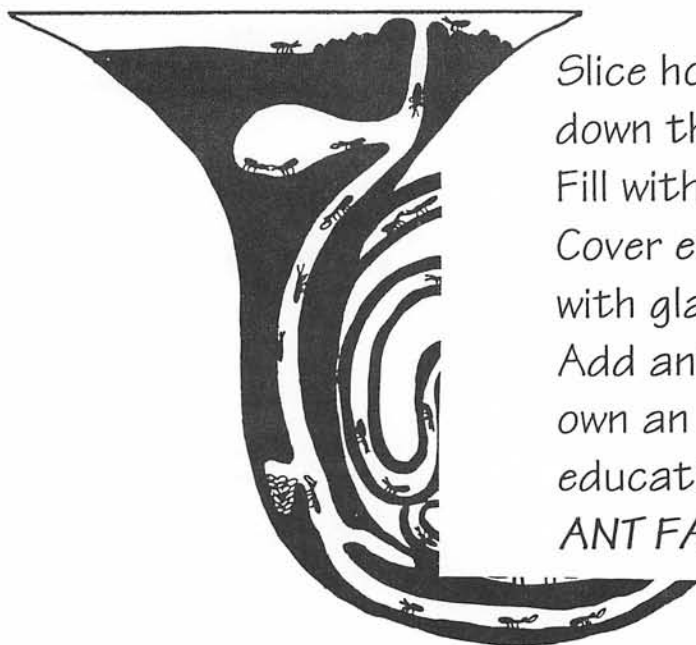
From time to time *The Horn Call* has published cartoons of alternate uses for the horn. Regardless of the humorous possibilities of this train of thought, it seems to me that anyone who would *need* an alternate use of his instrument, and didn't care to sell it, would perhaps want to see the thing *get what's coming to it!* Wouldn't it be nice to take the Mikado's advice, and "let the punishment fit the crime"—to *punish* the horn a little—or a lot! Here then, are

→ ENTIRELY NEW & PRACTICAL ←
ALTERNATE USES FOR THE HORN

by Stephen Quint

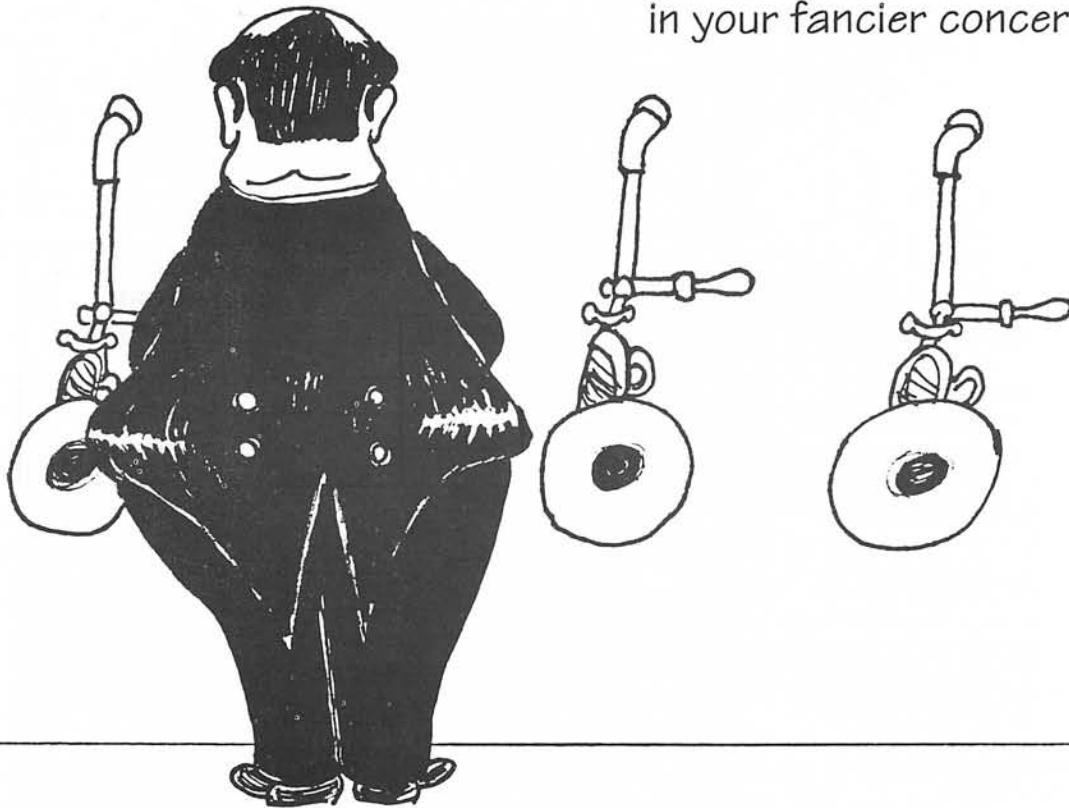


As the final step
on the
road to criminal
rehabilitation...



Slice horn right
down the middle.
Fill with dirt.
Cover exposed section
with glass or plastic.
Add ants. You now
own an exciting and
educational
ANT FARM!

*As a men's room requisite
in your fancier concert halls...*

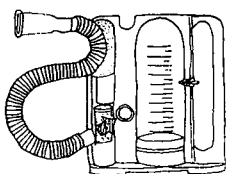


*...And perhaps most
appropriately, as a
barroom cuspidor.*



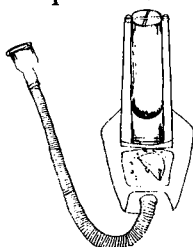
BREATHING DEVICES

Volumetric Exerciser



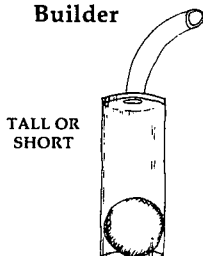
MEASURES LUNG
CAPACITY (UP TO
5 LITERS)
\$20⁰⁰

Incentive Spirometer



INCREASE LUNG CAPACITY
AN EXCELLENT VISUAL
DEVICE
\$20⁰⁰

Breath Builder



DEVELOP RELAXED
BREATHING TECHNIQUES
\$18⁰⁰

6 Liter Rubber Re-breather Bag



HELPS BUILD AND
MAINTAIN EXCELLENT
BREATH CONTROL
\$35⁰⁰

Also Available:

5 Liter Rubber Re-breather bag.....\$27.00
4 Liter Rubber Re-breather bag.....\$24.00
Tri-Flow.....\$20.00

Embouchure Visualizer.....\$15.00
(tpt/horn + trb/tuba)

Philip Farkas: legacy of a master (book).....\$18.00
Arnold Jacobs: legacy of a master (book).....\$18.00
Compiled by M. Dee Stewart

SHIPPING ADD: \$3.00 (U.S.A.) - \$5.00 (CANADA) - \$10.00 (OTHERS - 4TH CLASS)
24 HOUR FAX LINE FOR MC/VISA/AMEX ORDERS: (312) 663-3857

DISCOUNT MUSIC INC. • P.O. BOX 148027 • CHICAGO, IL 60614

IHS SALES ITEMS

T-Shirt with Giant Logo Imprinted

State size: S-M-L-XL.....\$8.00

Scratch/Note pads with Logo and Siegfried Call

Three Pads.....\$4.00 Six Pads.....\$6.00

Reflective vinyl decals for cases, bumpers, etc.,

Blue Logo on Gold Background

One Decal......75 Three Decals.....\$2.00

Logo Lapel Pin/Tie-Tac/"Fraternity Pin"

Blue enamel logo on brushed gold color triangle.....\$2.50

Embroidered IHS Logo Patches

1 1/4 inch size, gold on blue background, iron-on adhesive backing,
may be sewn on. Ideal for caps, jackets, shirts, etc. Each...\$1.25

Send Check or Money Order with order. Surface postage included
in all prices. Extra Charge for Air Mail Service.

ORDER FORM

Quantity	Item	Size or Style	Price

TOTAL _____

SHIP TO: _____

Send Order To: International Horn Society
Attn: Ellen Powley, Exec.-Secy.
2220 N. 1400 E
Provo, UT 84604 USA

LOOKING FOR FULL TIME PERFORMING OPPORTUNITIES?

The Navy Music Program has
immediate openings for Horn
Instrumentalists

Employment guaranteed for a
minimum of four years.

Good starting salary!

Full medical and dental coverage!

If you're interested, or want more
information, write to:

**HEAD, MUSIC BRANCH (PERS-654)
BUREAU OF NAVAL PERSONNEL
WASHINGTON, DC 20370**

OR CALL, (703) 746-7000

The Navy is an equal opportunity employer.

VOLUNTARY

The Mansfield Brass Quintet

Arrangements for brass quintet by Michael Galloway
and David Borsheim of works by Schütz, East, Purcell,
Bach, Mozart, Mendelssohn, Rossini, Mitushin and
Tcherepnin.

Name _____

Address _____

City _____ State _____ Zip _____

Please send _____ Compact Disks @ \$17.00 each

Please send _____ Audiocassettes @ \$12.00 each

Shipping and handling included

Please make payment to **The Mansfield Brass Quintet**

Send to: David Borsheim — MBQ
295 Mann Creek Hts.
Mansfield, PA 16933

INDEX OF ADVERTISERS

Adopt a Pro	41	Manhattan School of Music	37
Altieri BrassPacs	60	Mannes College of Music	34
American Horn Quartet	87	Mansfield Brass Quintet	115
Gebr. Alexander • Mainz	8	McCoy's Horn Library	56
Berg Horns	40	Michigan State University	77
Birdalone Music	77	Musical Enterprises	40
Brass Arts Unlimited	90	Department of U.S. Navy	115
Brass Journals	42	New American Brass Music	58
Cleveland Institute of Music	85	Oberlin Conservatory	51
Composers' Conference	109	Orpheus Music	17
Conn/UMI	3	Osmun Brass Instruments	19, 31
Cortett Music Publishing	102	Dieter Otto	28
Crystal Records	73	Paxman Musical Instruments	front inside cover
Cygnets Designs	84	Personal Advertising	84
Discount Music, Inc	115	Hans Pizka Edition	93
Farruggia's Horn Stand	100	Polton Twin Productions	55
Finke GmbH & Co.	74	Rauch Horns	56
Harid Conservatory	60	Rayburn Musical Instrument Co. Inc.	91
Historic Brass Society	79	RJN Marketing	98
IHS Back Issues	102	Neill Sanders Mouthpiece	42
IHS Horn Workshop XXIV	96, 97	Engelbert Schmid Horns	116
IHS Manuscript Press	109	Richard M. Seraphinoff	22
IHS Sales Items	115	Streitwieser Foundation	24
Indiana University School of Music	10	Temple University	21
The Instrumentalist	57	Thunderlip Horn Creations	36
Interlochen Center for the Arts	44	University of Minnesota	20
Jupiter Band Instruments	43	John Wates Promotions Limited	80
Kalison s.n.c.	49	Wichita Band Instrument Co.	15
Robert King Music Sales, Inc.	33	Wiener Hornmanufaktur	107
Lawson Brass Instruments Inc.	95	C.D. Wiggins	71
Leblanc/Holton	5, 26	Wind Music Inc	72, 79
J.C. Leuba	110	Woodwind & The Brasswind	79
S.W. Lewis Instruments	back inside cover	Wunderhorn Press	110
Liekse Brass Week	110	Yamaha Music Corp.	33
Mamco	13, 51		

Treat yourself to an

Original
Engelbert Schmid Horn

- *which has an especially noble sound*
- *which will give you magical powers on the horn,*
- *with optimal intonation and response,*
- *unique patented mechanism which guarantees a quasi unlimited service lifetime, with quicker action, easier facilitate slurs, has rounder curves of the tubing,*
- *can be tuned a half step higher or lower,*
- *and, and, and... all that, and it looks fantastic!*

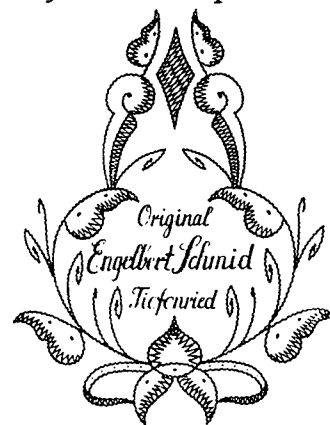
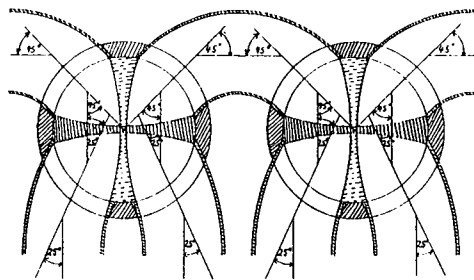
Engelbert Schmid, with 14 years of experience as a horn player in the best German orchestras, is a master craftsman you can trust completely!

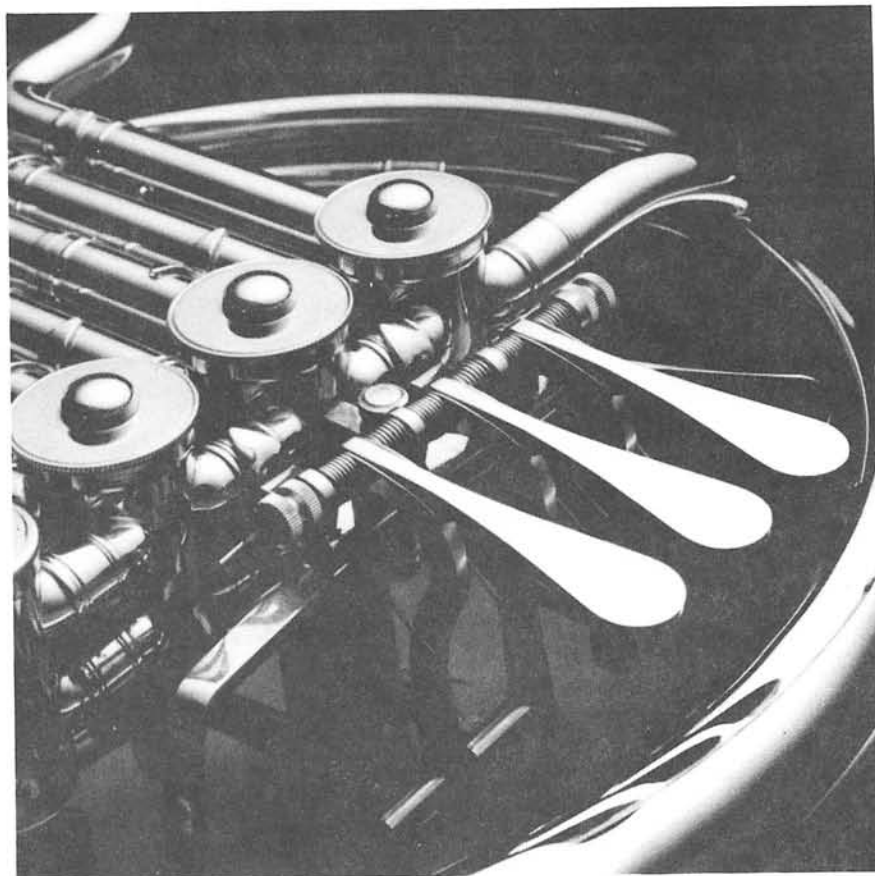
Engelbert Schmid GmbH

Kohlstattstr. 8

D-W-8949 Kirchheim-Tiefenried

© ++49-(0)8266-15 79 – Fax: ++49-(0)8266-18 74





S.W. LEWIS

Orchestral Horns • Chicago

Maker of the
finest handcrafted
custom horns

Established 1977

1770 West Berteau Avenue, Chicago, Illinois 60613 U.S.A.
Telefax 312-348-1182, Telephone 312-348-1112



HONORARY MEMBERS:

Hermann Baumann, Germany
Bernhard Bruechle, Germany
Vitali Bujanovsky, USSR
Domenico Ceccarossi, Italy
Kaoru Chiba, Japan
Peter Damm, Germany
Phillip F. Farkas, U.S.A.
Holger Fransman, Finland
Kurt Janetzky, Germany
Mason Jones, U.S.A.
Edmond Leloir, Switzerland
Harold Meek, U.S.A.
William C. Robinson, U.S.A.
Lucien Thevet, France
Barry Tuckwell, Australia

DECEASED HONORARY MEMBERS:

John Barrows, U.S.A.
James Chambers, U.S.A.
Alan Civil, England
Carl Geyer, U.S.A.
Max Hess, U.S.A.
Herbert Holtz, U.S.A.
Anton Homer, U.S.A.
Wendell Hoss, U.S.A.
Fritz Huth, Germany
Antonio Iervolino, Argentina
Ingbert Michelsen, Denmark
Richard Moore, U.S.A.
Reginald Morley-Pegge, England
Wilhelm Lanzky-Otto, Sweden
Max Pottag, U.S.A.
Lorenzo Sansone, U.S.A.
James Stagliano, U.S.A.
Willem A. Valkenier, U.S.A.

